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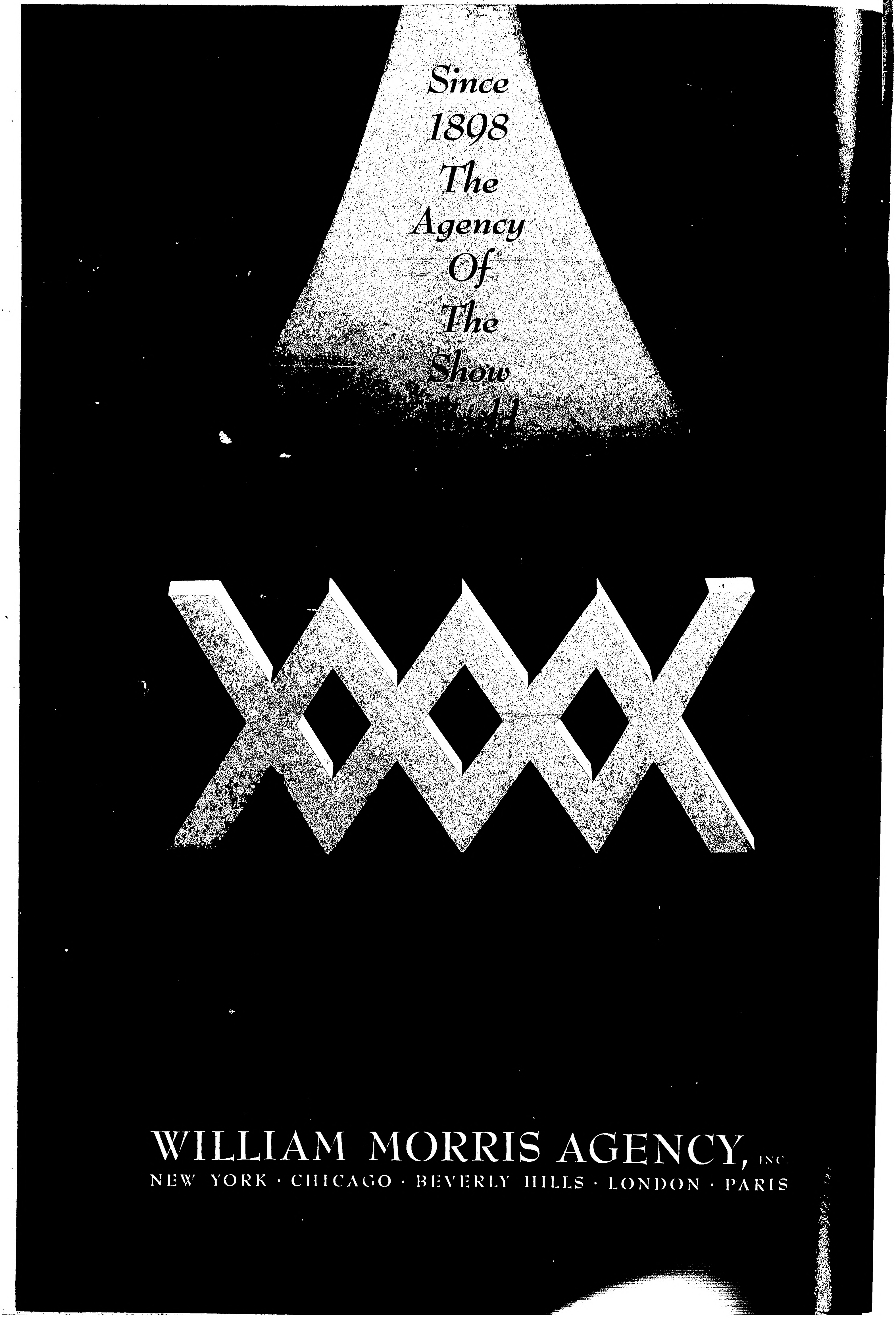
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VARIETY

VOL. 189 No. 5 NEW YORK, WEDNESDAY, JANUARY 7, 1953 PRICE 25 CENTS

'GREATEST SHOW,' 'VADIS' TOP '52

Coronation Coming Up

By RICHARD MEALAND

London.

The stands are going up along the Mall and Piccadilly, in the Haymarket and Park Lane. Although June 2 is still months away, the British have been planning for the day ever since Elizabeth II acceded to the Throne. You never saw such hoo-ha.

Dick Mealand

Mr. Lee of the Dorchester and Mr. Van Thyne of Claridges, not to mention Mrs. Jenkins-Plumbleby of the Pilgrimme's Reste at Nether Gallop, Little Swansdown Way, Sipping Bodkin, Hants, are going spectacularly mad. They are booked solid from April Fool's Day to August Bank Holiday and are alienating hundreds of their best friends and customers. Where everybody is going to sleep, let alone eat, is the problem.

Selfridge's, in Oxford Street, who have wonderful big windows and some lovely precipitous ledges on their facade, have decided not to be greedy. Their oldest employee gets the choicest spot, for free. All the others, in order of seniority, follow, until every cornice and cranny is occupied.

The Army & Navy Club in Piccadilly will have its usual stand set back from the pavement in front of its half-bombed ruins. The clematis vine will have to go.

The venerable men's clubs of St. James's are still in violent argument: whether to soak the membership 40 guineas for a perch, a bacon-and-egg breakfast and a champagne lunch, or to sell out entirely to the Commercial Interests.

Sir Douglas Fairbanks has been

(Continued on page 61)

West Germany Awaits UFA Decentralization To Spur Pix Activity

By HANS HOEHN

Berlin.

One of the biggest problems facing the West German film industry today is the UFA as it has been for years. The Western Allies had taken the former Reich-owned film trust, consisting of film theatres and studios, under trusteeship in the early days of occupation. The large UFA complex is still under administration of the so-called UFA liquidation committee. There is a clause in the Allied-German Convention, ruling that all UFA installations can't be used until a German law (UFI-law) on the liquidation and decentralization of the former Reich-owned property is passed. A proposal of the federal government did not get the approval of the Federal Laender, thus causing a delay of the enactment of the German UFI law.

Everybody connected with the German film industry, in particular a large amount of unemployed

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21 Skidoo!

Joseph H. McConnell, resigning Friday (2) as NBC prexy to become prez of Colgate-Palmolive-Peet, made his exit from the network in dramatic fashion.

Each year since he has been the NBC topper, McConnell has tossed a luncheon shindig for top NBC execs at the 21 Club, N. Y., between the Christmas and New Year's holidays. With matters pertaining to his shift in jobs forcing postponement of the luncheon Dec. 30, McConnell held it as usual Friday (2), less than four hours before his resignation from NBC became effective.

RCA Names Sacks To Pep Recording As Operating Chief

In another surprise move within the RCA organization, Emanuel (Manie) Sacks takes over the RCA Victor recording operations pronto. This will be a special one-year chore, with Sacks becoming a Victor yeep in addition to his regular title of staff vice-president of the parent Radio Corp. of America. He will divide his time between the top-echelon 53d floor headquarters in the RCA Bldg. and Victor's own executive offices in the nearby International Bldg., in Radio City, and also Camden.

Paul A. Barkmeier, heretofore veepee of RCA Victor recording, is being given new responsibilities in RCA's expanding merchandising plans, which now embraces airconditioning and a stove business, plus other "white goods" to complement RCA dealers' stocks.

Sacks will address RCA Victor dealers Jan. 13-15 in a three-day semester in Philadelphia, and thence go to the Coast to reorganize the Hollywood recording adjunct, which he deems equally important with New York.

There will be no letouts or or-

(Continued on page 65)

Bing, Astaire Bow Out, Par Recasting 'Xmas'

Hollywood.

Paramount's plans for "White Christmas" starring Bing Crosby and Fred Astaire have gone a-glimmering immediately, and the studio now is hunting for two new stars for the Technicolor musical.

Crosby said he didn't want to make a picture so soon after the death of his wife, Dixie Lee Crosby. With Crosby out, Astaire sought and obtained his release from the commitment.

Studio reported that since it had definitely slated the Robert Emmet Dolan production for Christmas 1953 release, it would begin recasting immediately to permit a March start.

BOTH TAYLORS TOP B.O. STARS

By GENE ARNEEL

Paramount's "Greatest Show on Earth" comes off as the topper in VARIETY's annual roundup of the film industry's most important money-makers. The Cecil B. DeMille epic of circus life will reap $12,000,000 in U. S. and Canadian distributor collections, a hefty sum for the best of any year.

Next in the 1952 sweepstakes was another entry of epic proportions—Metro's "Quo Vadis." Lensed in Italy by producer Sam Zimbalist, "Vadis" played an unusually big role in the trade's economics for a place-position pic, with rentals at $10,500,000.

Top star was Robert Taylor, via his appearance in "Vadis" and two other Metro productions: "Ivanhoe" and "Westward the Women." Trio of M-G pix are chalking up a combined total of $20,250,000 in distrib rentals. Last year's No. 1 male star, as determined by the monetary impact of his pix, was Gregory Peck. He had three films which rolled up $11.750.000.

Elizabeth Taylor who, like the male winner of the same name is an M-G contractee, was first among the femme stars. Miss Taylor had one of the lead spots in "Vadis" and "Ivanhoe" for a combined gross of $17,500,000.

Strangely, while Par's "Greatest Show" was the top pic, the winners

(Continued on page 61)

New Indies Into Top Brackets

New crop of independent producers are latching on to the big money, that is, film-makers other than veterans like Samuel Goldwyn, Walt Disney, etc. This is shown in the sharp upturn experienced by United Artists which, of course, distributes only indie product.

Last year, UA had only three films which grossed over $1,000 each. The total take was $3,950,000. UA has six on the list for '52 with a combined total gross of $12,200,000.

Absent from the top-money list last year and breaking through in '52 is Republic. Rep has two films on the new year's list with total revenue of $4,200,000.

Early Deadline

This edition of VARIETY went to press ahead of the normal Tuesday deadline.

Production detail, binding, etc., and the size of this 47th Anniversary Number made it necessary to omit certain standard departments.

Likens the Theatre to the Gospel, In Its 'Brotherly Love' Approach

By RUPERT HUGHES

I have seen a thousand portraits of George Washington taken from life or imagination; but I have never seen one single picture showing him laughing, or even with a smile on his face.

Rupert Hughes

Yet he used to love laughter so much that he would throw himself on the ground and roll over, whopping with hilarity. When he was President and attending the theatre, of which he was passionately fond, the comedy amused him so well that sometimes the spectators would turn from the stage, to stare up at Washington's box, and whisper:

"Look at the President! Listen to him laugh!"

There is reason to believe that in his youth, Washington himself acted in some of the plays in the drawing-rooms of the great Virginia plantation houses.

The four volumes of his Diaries are filled with allusions to his theatre-going. He never missed a chance to see one of the plays which the visiting English actors put on in Williamsburg when it was the capital of Virginia before the Revolution. He went every day when he could. Later, during the hardships at Valley Forge, the soldiers gave plays, and George attended together with his wife, Martha.

The theatre has been of infinite comfort to all of our hard-driven

(Continued on page 63)

—of Time & Space

Underscoring the speed of VARIETY's international circulation, NBC program veepee Charles (Bud) Barry, vacationing in Switzerland over the holidays, stunned new network prexy Frank H. White last week by demonstrating the way he keeps up with network affairs.

Some unidentified network exec in N. Y. had phoned Barry in Switzerland as soon as VARIETY's story broke on White's new job last Wednesday (31). Several hours later White put through a business call to Barry. Program chief greeted him with, "What's this I read about you in VARIETY this morning?"

Sarnoff More Active in NBC; Folsom in Victor

Under the new realignment of NBC and RCA Victor operations, it is expected that Gen. David Sarnoff, RCA and NBC chairman, will more directly operate NBC. Similarly, with the designation of Manie Sacks as the recording activities troubleshooter of the Victor Co., RCA president Frank M. Folsom will similarly channel greater direct supervision over that adjunct through his office.

The formal press announcement of the Joe McConnell resignation and the new officerships for Frank H. White and Sylvester L. (Pat) Weaver, stresses the fact that General Sarnoff is now also board chairman of NBC, succeeding the recently-resigned Niles Trammell. Weaver's designation as vice-chairman permits him top-echelon su-

(Continued on page 65)

FCC Nod to Autry's Two Radio Stations

Washington.

Gene Autry, cowboy star, last week became principal owner of radio stations KMPC in Los Angeles and KSWB in Yuma, Ariz., when the Federal Communications Commission okayed transfers of both properties.

The KMPC outlet, formerly owned by the late G. A. Richards, was sold about six weeks ago for $800,000 to a company in which Melody Ranch Enterprises, owned by Autry, has a 51% interest and Robert O. Reynolds, KMPC general manager, holds 40%.

The Yuma station, formerly owned by Southwestern Broadcasting Co., was sold to Maricopa Broadcasters, Inc., in which Autry holds 85% of the stock.

An Actor Started It, And St. Moritz Has Had 'Em Ever Since

By Col. BARNEY OLDFIELD

St. Moritz.

So entrenched in the migrations of the international set is this charming valley, 6,000 feet above sea level in the Engadine portion of the Alps, that the holiday season finds it jammed.

Sun is bright, snow is crisp, the names are fabulous in history, gossip and legend, and with 50 ski teachers getting $2.50 per person per lesson, even gravity turns to gold.

Resident Swiss have been sluicing a tourist stream through here, winter and summer, for more than a hundred years, and the residue of their passing left in the tills has made them comfortable in the main, rich in the extreme.

The first actor to grace this mountain crevass of snow, ice and good living is said by local historians to have been the late Sir Charles Wyndham, who arrived in 1897. This was a year after Hans

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Chansonniers of Paris—Midcentury Remnants of the Strolling Players

By GENE MOSKOWITZ

Paris.

Chansonnier literally means a songwriter, singer of songs, a ballad writer. It is also the name of one of the most essentially Gallic aspects of show biz. Chansonnier also is the name applied to six Paris places where people go to be entertained. They hear foghorn, offkey voices, are insulted by pert femcees and yocked at or even are taken aback by the outspoken audacity of the chansonniers.

Those not hep to the lingo would probably be bored and not a little frustrated at these spots where the crowd rocks with laughter at the nuances and observations of the singing troubadors. There are some spots that are more in the vaude vein and could be enjoyed at least eyewise.

The chansonnier is a descendant of the early troubadors who went from town to town playing their lutes with choice gossip and news on their sharp tongues. The chansonnier is sacrosanct and can insult with impunity, and does, officials of state, actors, actresses and anyone in the public eye. During the Occupation, the chansonniers were the only ones who dared to give any overt resistance to the Nazis. Jean Rigaux used to walk out with his hand raised above his head in a sort of salute. The crowd would roar for minutes and the German censors scratched their heads. To the French that sign means we have enough of it up to here, depending on gradations by position of the hand.

Most chansonniers are pocket-size theatres and hew to the most primitive aspect of entertainment rapidly being lost in this mechanized age, for here wit and personnel observation is the essence of the art and it must be socked across by personality with little help from mechanical or theatrical props. This is a must for out-of-town Frenchmen, and the hep Paris crowds go there to be regaled by these jesters. Tabs are stout here for the spectacle offered, a minimum being $2.50.

The chansonnier has to be bright and nimble and most of them double in other houses and films to make a livelihood. They each have their personalized deliveries from the fey to the snappy, and though routines and material differ they are all more or less decided that they are the remnants of a great heritage and it is their sworn duty to hot-foot the pompous and take pot-shots at phoniness and anybody in a high position. To the French it is a sentimental as well as immensely entertaining facet of show biz which will probably always exist. The French feel that if they go the country goes with them.

The average chansonnier comes out in his ordinary suit and goes into his act. He utilizes a well thumbed sheet of paper to give the effect of spontaneity. He recites, breaks into song and after his act scoots for another appearance while the next man comes out for his stint. Usually the show consists of nine or 10 performers who do their stuff either on a minute stage or a raised dais, with only an ever-present piano player to add background for their flights of song. Some of the chansonniers have added decor and a semblance of theatricality to their shows, but in essence remain the same in aims and performances.

Echoes Public Taste

The chansonnier is a sort of public pulse and as one of them puts it, "We say only what the public is thinking." The first modern chansonnier boite was Le Chat Noir, which opened its doors in 1880 and served drinks while the performers cavorted. Stateside counterpart can best be described as a mixture of radio comics, old time vaude and the intime revue.

The six top chansonniers are located in the more Gallic districts of Paris and are little known to the average tourist. The Caveau de la Republique is a large cellar room with only a raised dais to tell the performer from the audience. This is still in the strictest tradition and has nine performers who up and give with their patter, doggerel and comments in rapidfire succession. Grand dame of the sect, Mad Rainvyl, sits throughout at her piano and aids and abets them and occasionally breaks into cracked voice herself for good results.

La Lune Rousse is located in Pigalle, between two nudist niteries and many a patron is amazed to see only fully clothed wits working over the personalities of the day. A hep diseuse, audience-heckling, is Claudette Falco, her crackling verve and wit get this off to a good start. A couple straggling in may get a dart from her as to whether this is for tonight or life, and then a pause and the jibe to the effect that with that expression it must be his wife. Two men coming in are immediately accused of being that way and there is nothing sacred. Show has some slick word touters and Jean Raymond scores with a devastating takeoff on the charm singers of France. He trills like Tino Rossi,

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ABEL GREEN, Editor

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FOR LUCKY STRIKE
Under Personal Management
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Look to Arg. For French Pic Outlet

Paris.

With the need for foreign markets to amortize the heavy budgeted French pix, much attention is being paid here recently to the South American market. Argentina-French pic accord has been a difficult problem, and has been dragging along slowly since 1948. A new tentative accord is in effect this month, allowing 18 French pix to be imported into Argentina against six Argentinian films which are to get dubbing visas in France. France is also to supply 9,000,000 feet of positive and negative film for Argentine production at regular market rates. This is only a six-month tentative agreement.

The Argentine film industry has needed raw stock for some time now. Since 1948, only eight French films were given visas in Argentina against three Argentine pix in France plus the importation of raw film stock. Unbalanced production facilities had the big companies getting the film with the little ones languishing because lacking raw stock.

Never A Dull Moment

If nothing else, 1952 was certainly replete with excitement. It saw some nervous hits in varied directions, and sparked a challenge to the 1953 brand of showmanship. The latter will have to be sparkling indeed to cope with the shifting tides and trends.

On all show biz fronts the changes ranged from subtle to volcanic. Idols fell and upstarts catapulted into fame. The gamut ran from singers to Cinerama; from deluxers to drive-ins; from television to taxes.

TV has made the nation more show-wise, and this has redounded for b.o. benefit. It has hastened the demise of fringe theatres, for instance, which deserved to have been shuttered long since, and made necessary a brand of picture that defies TViewing of B-C-D oldies at home.

Public desire for the different, the unusual, the offbeat, has resulted in freak hits like Johnnie Ray and a brand of diskery interpretation that has prompted one tunesmith to observe: "We must write 'em and sing 'em in the manner in which the present-day crop of riffraff, reefer-addicted juvenile delinquents want 'em—loud, brash and with a socko attack from the very first note—or else."

The thing about "new faces" (Martin & Lewis); fresh comedy (Danny Kaye's impact with his personals in England and in San Francisco); dames with names on Broadway who can carry the shows into hits, even if the plays are not what they oughta be (Bette Davis, Margaret Sullavan, Helen Hayes, Shirley Booth, Katharine Hepburn, et al.); specs ("Greatest Show On Earth," "Quo Vadis," "David & Bathsheba," "Samson & Delilah," "Snows of Kilimanjaro," "Ivanhoe," etc.), are advanced as arguments in these categories.

Then there is 3-D. That'll go with TV as a show biz frequency in '53. Third-dimension is certainly the newest picture business excitement. Cinerama kicked it off. Cinerama, of course, is actually not 3-D but gives the illusion. It has long been one of the hottest tickets on Broadway. Visiting showmen ask for this faster than they do for a legit hit.

'52 was loaded with lots of other excitements from chloryphyl-comedy to jive jokes ("man, this country's got the craziest dues," income tax-type; to "man, this is the craziest echo chamber," Holland Tunnel-type). It had more new theatre "seats" (drive-ins) than lost seats because of theatre shutterings. It had more cornball songs and recording gimmicks than a gaffed carny wheel. It also overdid the Easter Parade nonsense (specially created "bonnets" for pooches and diamond chokers for other pets, just for benefit of the iconscope), as TV overdid trying to ape the Lucille Ball-Desi Arnaz "situation comedy" pattern.

'52 proved that TV can elect a President; that after novelty wears off, "the play's still the thing" (viz., the poor TV programs); and a cleric (Bishop Sheen) can give TV's heretofore top comic a decided Hooperash.

Abel.

L. A. to N. Y.

William F. Broidy
Bert Friedlob
Charles Laughton
John K. West

N. Y. to L. A.

Frank M. Folsom
Abel Green

175 TV Stations Okayed in 1952

Washington.

With an authorization for the first TV station in the state of Maine and issuance of five other video permits, Federal Communications Commission last week ended 1952 with 175 station grants. The total, representing an average of nearly 30 a month since processing of applications began in July, far exceeded the most optimistic forecasts of the immediate impact of the freeze lifting.

Only five states are now without TV stations in operation or authorized. They are Montana, Wyoming, North Dakota, New Hampshire and Vermont. There were 15 states without TV authorizations before the lifting of the freeze.

The first Maine authorization went to radio station WABI in Bangor. Horace A. Hildreth, ex-governor of Maine, is prexy of the applicant company. Last week's other permits were issued to Ozark Television Corp. in Festus, Mo.; radio station WFBG in Altoona, Pa.; WONN-TV in Lakeland, Fla.; radio station WNLC in New London, Conn., and Harrisburg Broadcasters, Inc., in Harrisburg, Pa.

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Many London Cinemas Plan Coronation TV

London.

With the official decision to allow TV cameras to cover some of the interesting aspects of the Coronation, including the crowning ceremony, followed by the announcement that big screen transmissions in theatres will probably be permitted, there is likely to be an increase in the number of theatrical installations.

The J. Arthur Rank Organization already has equipped a number of its theatres both in the West End and the provinces with its own Cintel equipment.

New development was revealed when the Associated British circuit announced it was installing full-size TV equipment at the Commodore, Hammersmith, one of its biggest theatres here. The ABC group does not have a first-run West End theatre.

7 MAJORS' $25,000,000 NET IN '52

MY LIFE WITH JOHN STEINBECK

By GEORGE FRAZIER

The recent report that John Steinbeck plans to convert "The Wayward Bus" into a Broadway musical stirs bittersweet memories of the time the Sage of Salinas and I collaborated on what we firmly (but foolhardedly) believed would be greater than "Oklahoma." It was in 1945, when I was on Life and John, who was between best-sellers, had just completed a charming story called "The Wizard of Maine," which he hoped to do as a Broadway musical. I, it appeared, was his man.

Between Steinbeck and me there was a bond of affection that exists nowhere beyond the realm of those who own Old English Sheepdogs. But beyond that, we had such kinship as admiration for the work of George Wettling *a la batterie*, a devotion to the purity of the Gregorian Chant, an affinity for Tim Costello's, and membership in the Chowder & Marching Society of Persons Insulted by John O'Hara. We were, indeed, hail fellows well metten. But it takes more than hail fellows and so forth to write a musical. Even with picture companies enthusiastic.

The news of Steinbeck's invasion of the Broadway beat had Metro out of its mind. Annie Laurie Williams, John's agent, and Mark Hanna, my boy, conferred for days on end about Leo the Lion's offer to underwrite the whole goldarn project. It was a superb offer. But then John developed misgivings. "I can't stand Judy Garland," he announced. "And sure as heck they'll put her into 'The Wizard of Maine.' Re-

(Continued on page 65)

Weakest Prod. Year Since '44 on Riviera

Nice.

In comparison with last year, when the Victorine Studio Co. here co-operated in making of 13 films, this year looks to be the weakest since 1944. Only one feature film, "Operation Magali," was made on the Riviera. For "A Caprice of Caroline," "I Have Been Three Times," with Sacha Guitry, "My Husband Is Marvellous," with Fernand Gravey, and "His Last Xmas" only a short time was spent on the Riviera for exteriors.

The studio directors, M. Henri Clair and M. Frederic Boaet, feel the plant here suffered partly because only 75 film films were made in France this year against 95 in 1951. Another factor is that many French producers tried to make pix in the cheapest and quickest way, and felt that while the rates of the Nice studios are about the cheapest in France, the offer of 100% credit by one or two Paris studios is very convenient, and the increased cost of hotels and transport make it expensive to bring actors and crew here.

Touchard Stirs Fresh Comedie-Francaise Row

Paris.

Pierre-Aime Touchard, incumbent director of the Comedie-Francaise, who is to be replaced by Pierre Descaves next April, has accused the Secretary of Beaux Arts of prematurely appointing his successor five months before his directorship was up. This has created a certain hostility to his tenure in office, and the loss of his powers, he claims. Andre Cornu, Secretary of Beaux Arts, made the appointment of Descaves after receiving a letter from Touchard asking a release from his office.

This move has brought to a head the long smoldering friction in this staid government-subsidized rep house. Recently the argument over the appointment of a three-man group of directors to make up the top advisory committee created an impasse when the remainder of the group objected to this power being put in the hands of three directors, for all members have a right to stage plays. They felt that this might create a direction monopoly and curtail their chances.

Vienna Mulls Film Fete

Vienna.

The city of Vienna's Cultural Office has begun discussions which may lead to staging a film festival here in the spring of 1954, it has been revealed. Screen event would be within the framework of the annual festival weeks which so far include operatic, musical and legit special attractions in the months just before Salzburg stages its annual longhair clambake.

Some elements wanted to hold the first Film Festival next year, but cultural brass turned thumbs down because next year's events are too far advanced to be altered. Further discussions will be held before a final decision is made.

Sees Paperback Bestsellers Big B.O. Potentials

By THEODORE PRATT

In 1952 something like 300,000,000 paperback books, both reprints and originals, were sold. Not all were priced at 25c. Many were at 35c, some at 50c, a few at 75c. This means that the business is getting close to doing a $100,000,000 gross a year. With perhaps a low average of four readers to every book, it also means one billion, 200 million readers annually. Hay is far from that.

Theodore Pratt

We'll let the other boys talk about the usual aspects of the paperbacks. They can fight the battle of the sexy covers, the war of whether or not paperbacks will destroy the regular hardbook business, the hassle about the golden goose continuing to lay her two-bit eggs.

As far as we are concerned here, these little questions have become academic and beside our point. The paperbacks are not by any means alone in American industry in using sexy illustrations to sell its product—and they don't go as far as some other products in this regard. It is extremely doubtful if they will destroy the hardbook business, though they may replace a lot of its fiction. As for the goose continuing to lay, it is our belief that the waddling bird hasn't even begun to wag her production tail. Instead of the 10,000,000 estimated softbook reading public as of now, up to a 50,000,000 reading public is visualized.

If that comes about, it would really make our point a thing to

(Continued on page 65)

Rank Sets Anglo-Italo Deal for 'Juliet' Prod.

London.

An Anglo-Italian production deal for the lensing of "Romeo and Juliet" in Technicolor has been announced by the J. Arthur Rank Organization. It has set an agreement with Universalcine. The film will be made mainly on location in Italy, in and around Verona.

The Shakespeare classic will be directed by Renato Castellani with Sandro Ghenzi as producer, in association with Joseph Janni. It will be made in English and/Italian versions. Castellani, who is currently in London selecting the English cast, has spent more than two years preparing the script. Dallas Bower has been inked as dialog director for the English version.

BIG GROSSES BUT SMALL PROFITS

By GEORGE GILBERT

With film industry grosses relatively stabilized, the problem facing the trade is how to stem declining profits. The seven majors (United Artists excepted) went into a toboggan after hitting an all-time earnings peak of $125,000,000 in 1946. Succeeding years produced sharp drops and 1951 saw the mark at $31,101,845.

Reports for the past 12 months are incomplete but on the basis of statements available it appears that the 1952 profit tally will be fortunate to reach $25,000,000. While this figure is well below the colossal takes racked up in '46 and '47, it nevertheless compares favorably with so-called "normal" earnings of pre-war years which usually ran anywhere from $25,000,000 to $40,000,000.

Experience of Columbia Pictures over the past fiscal year is typical of what most of the majors are up against in the face of the two-way squeeze—high taxes and high production costs. Prexy Harry Cohn recently pointed out in his company's annual report that although the firm's gross of $59,081,213 was the largest in its 30-year history the lower net of $802,872 resulted from the bite of substantial operational costs.

Pay Cuts

Management by no means has assumed a complacent attitude insofar as the spiraling costs are concerned. Loew's, Inc., instituted sweeping paycuts last summer which applied to personnel receiving $1,000 per week or more. Slashes ranged from 25% to 50%

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Justin, Star of 'Barrier,' In Swiss Documentary

Zurich.

Following the completion of "Heidi," which is racking up top grosses at Zurich, Basle and Berne, Praesens Film Zurich started shooting its second pic to be ready for release this season. With another film, "Venus From the Tivoli," being produced by Gloria Film Zurich, also before the cameras, this is the first time since the boom years of the last war that a continuous film production scheduled has been realized in this country.

The new Praesens vehicle, as yet untitled, is about life in the famous Swiss Pestalozzi Village at Trogen for displaced children from all over Europe. The semi-documentary pic is being filmed on location. It is another multi-lingual production in the tradition of former Praesens pix, "The Last Chance," "The Search" and "Four in a Jeep." It is being produced by Lazar Wechsler and directed by Leopold Lindtberg, who also did "Chance" and "Jeep." Story and screenplay are by David Wechsler and Kurt Frueh, adapted by Lindtberg and Elizabeth Montagu.

Starring roles have been given to British actor John Justin, who recently starred in "Breaking the Sound Barrier," and Swedish actress Eva Dahlbeck. Swiss actor Sigfrit Steiner is also featured. Cast and technicians have been recruited from 10 nations.

Chauvel Fails to Get U.S. Backing on 'Jedda'

Sydney.

Charles Chauvel, Aussie producer-director, has broken off American negotiations for capital investment in his locally-made color pic, "Jedda," currently stalled because of the rainy season in the northern territory where the film is localed. Chauvel was reported dickering with a couple of U. S. majors for a production buy-in. "Jedda" has nearly $52,000 to date.

Chauvel will continue solo via capital hooked on a company promotion basis plus finance from the Aussie government.

Grandpop Blumberg

Hollywood.

Vera and Nate Blumberg says that "in the best show biz tradition Dodo and Stan's son will get his first press notice in the Anniversary Number of VARIETY." It's the firstborn for the daughter of the Universal board chairman and Stanley Meyer, exec producer of the "Dragnet" radio-TV series, after having adopted twins some time ago.

Son was born in St. John's Hospital, Santa Monica, Dec. 30.

Optimism Grows In Italo Industry As Pix B.O. Hikes

By ROBERT F. HAWKINS

Rome.

Continued optimism prevails in the Italian film industry as it heads into the eighth year of the postwar "rebirth" with several added accomplishments to its credit. Increased home b.o. for its own or co-produced product, higher exports of both its prize-winning prestige films and its sex-peppered exploitation fare, has continued (and increased) government financial support of the industry via tax rebates, favorable publicity and word-of-mouth.

True, there is still considerable indecision in local film-making, and there are still remarkably few Italian production units or companies with consistent, soundly planned programs. But these factors must not necessarily be debited; after all, improvisation was at the base of Italy's postwar upsurge.

The 14 Italian film studios, 10 of them in Rome, are now geared to a more or less regular production rate of 110-130 features per year (60 in 1949, 97 in 1950, 112 in 1951). Of this total, the capital's $4,000,000 Cinecitta studios, with its 14 sound stages, completes about 40 pix per year, while the city's 32 other sound stages, spread over the nine remaining studios, take care of 70 features or over during the same period. Less busy studios are located in Tirrenia, Milan, Turin, and Venice. Also to be considered in the almost $9,000,000 yearly Italian production nut are approximately 450 documentaries, an increasing number of these in color, and the 370 or more newsreels.

The home market has likewise proved fruitful, especially for the local product, which has enforced its position at the Italian boxoffice. An estimated 700,000,000 tickets (15 per inhabitant) were sold in Italy during the 1951-52 season,

(Continued on page 33)

H'wood Still Best U.S. Ambassador Despite Some Contrary Opinions

By ERIC JOHNSTON
(*President, MPAA*)

Washington.

If there's anyone around who forgot to list a few New Year's resolutions, I'd like to suggest a theme for one. It's this:

Lay off Hollywood.

It won't happen, of course.

No, I suspect 1953 will read like the roll call of other years: when in doubt take a swipe at Hollywood and blame the movies for mankind's ills.

Eric Johnston)

Most of the time this doesn't bother me. After seven years in the business I've built up a sort of immunity to phoney cracks at our industry.

In recent months, though, they've dusted off an oldie that's made me bristle more than a bit.

Some critics have taken the wraps off an old rap and hung it—as usual—on Hollywood.

In short, they are charging that American films are selling our country short overseas. Hollywood pix, they say, give people abroad a distorted picture of America—we're regarded as a nation of loafers, gangsters and moral degenerates.

As a clincher, they cry that American films are handing over victory in the world's ideological struggle to the Kremlin on a celluloid platter.

Now these are no straw men I've conveniently built so I could huff and puff and blow them down. It's deadly serious stuff and calls for some sober examination.

The charges are baseless but they have my dander up because

(Continued on page 65)

British Filmites Would Improve Command Show

London.

Looking well ahead to the future, the pix industry is being sounded on its views for this year's command film performance as a result of the unanimous criticism that followed last year's gala. Reginald C. Bromhead, president of the Cinematograph Trade Benevolent Fund, is asking the major trade associations for their views.

From recent discussions agreement has emerged that the press and public criticism has had an adverse effect on the industry. This point of view was underlined at the recent meeting of the British Film Producers Assn. executive board when it was suggested that the industry as a whole should accept full responsibility for the performance, and should organize every aspect of the show. It now seems likely that the stage show will be substantially scissored and that part of the time will be taken up with showing an additional film.

1/7

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More Pages From My Book

By CHARLOTTE GREENWOOD

I wanted to go on the stage! So, my chief concern, when I first arrived in New York on vacation from school, was to meet as many people of the theatre as I could. Fortunately many of the greats of that day lived in the Royal Arms Hotel, which my mother managed—Gertrude Hoffman and her husband, Max; Stella Mayhew and Billy Taylor; James Richard Glenroy (who was known as "The Man with the Green Gloves"; Charlie Aldrich; Eva Tanguay and many others. They lived at the Royal Arms chiefly because it was adjacent to Hammerstein's Victoria where most of them appeared, and to John Considine's restaurant, a gathering place for all show biz.

Charlotte Greenwood

Hammerstein's was situated across the alley from the hotel, and I could sit in our room and look into the windows of the dressing rooms and see everything—people laughing, someone singing, another playing a banjo or tuning it. The music, the rhythm, the activity—that's where I wanted to be working. I didn't want to go back to school—any school. I could visualize myself standing in the centre of Hammerstein's stage, receiving baskets of flowers, hearing the enthusiastic plaudits of the crowd, reading the glowing newspaper notices in my luxurious suite, being acclaimed the newest toast of Broadway. Then in the midst of my day-dreaming, I would take a good look at myself. The girl in the mirror didn't quite measure up to the girl in my dreams—but I wasn't bothered.

I continued relentlessly with my campaign for my mother's permission. She was nearly always on my side and in the end I won her nod. If, she said, I could wangle my way into the theatre, she would offer no objection. On the other hand I was not to expect any help from her. As a matter of fact, I am satisfied that she spoke to Max Hoffman, the great musical conductor, before I did, because, come to think of it, he seemed fully aware of what I was trying to say before I got the first halting sentence out. Then Max began to speak.

I can see Max now writing the introduction. There was no writing paper available. Our hotel didn't furnish private stationery. So Max, the ever-resourceful, merely split a brown bag, and on a piece of it scrawled:

"Dear Ned: This will introduce Lottie Greenwood, of whom I spoke to you Saturday for 'The White Cat.'
"Sincerely, Max Hoffman'."

This was my passport into paradise, my Open Sesame to a perpetual Arabian Nights that has never lost its fascination for me.

I grabbed the note, and was off in a flash, racing through the lobby, darting through the traffic of Times Square, my long arms waving like windmills, to the New Amsterdam where Ned Wayburn was rehearsing. Wayburn himself was inaccessible. I knew enough about the theatre to understand that a producer in the throes of creation is very much on the untouchable side. So, I entrusted my precious scroll to a reluctant stage doorman who, in turn, passed it on to the stage manager, who, in turn, passed it on to Wayburn.

A Job!

In due time, he read Max's signature and stamped "Engaged—Ned Wayburn" across the face of the note. In a few minutes—they seemed like hours—one of his aides came back to the anteroom to find me perspiring with agitation. Accustomed to dealing with the vagaries of producers, he probably realized that Wayburn was stark, staring mad, hiring a chorus girl sight unseen, but he gave no hint of it beyond a rather puzzled look. The anteroom contained several girls besides myself. They were beautiful and hopeful that Wayburn was still hiring.

"Which one of you is Greenwood?" he inquired, looking at the beauties, and then, in the same breath, turning to me, "And what do you want?"

"I'm Greenwood," I gurgled and stumbled toward him, tripping smartly over my feet.

The man virtually fell in a faint. You could see—even I could see—his whole world tumbling around him. Here was Wayburn, forerunner of Earl Carroll as the picker of the world's most beautiful women, hiring this scarecrow for the chorus, not only without a second thought, but without a first look. Happily for me, stage managers do not question the decision of their bosses. The theatre is operated on the same principles of discipline and blind obedience as an army on the march.

"Come along!" the stage manager said, when he caught his breath; and before the horrified and incredulous gaze of the beauties I "came along."

Wayburn was preoccupied when I took my appointed place in the line. Rehearsals had not been going any too well. The chorus director gave me some printed slips with the words of some of the songs we were to sing, and told me to watch my neighbors carefully and go through the routine. After rehearsal he would explain the detail of the steps. There was a great deal of excited whispering among the beautiful ladies of the chorus. They were unable to decide offhand whether someone was playing a practical joke on Wayburn—a very dangerous practice—or whether he had completely lost his mind; or whether I was a comedienne in disguise; or a laundress who had wandered into the wrong hall.

I might have heard all these side remarks but for the fact that my teeth were chattering; I was dripping with perspiration; my head ached violently; my eyes were blinded by the lights—and I was radiantly happy. A paradox, if ever there was one! What matter what people said—I was in the theatre!

I mastered the comparatively simple dance routine; memorized the words to the choruses; and became increasingly aware that I had other physical drawbacks beyond inordinate height. I was as "flat as a pancake" in all places, where, according to nature, there should have been bulges.

Finally I took the matter up with Mama. She didn't seem surprised that I was not as shapely as my sisters of the chorus and pointed out gently that in time I too would "fill out." Meantime she had been making some inquiry into the matter and believed she had hit upon a solution. One morning we took the matter up with Daniels, whose business it was to correct faulty shapes. He suggested symmetricals—pads that gave nice shapely limbs to girls who had been denied symmetry by nature. They strapped around the leg, providing a nice calf of cotton batten and they were embellished with hearts, designed to fill in the vacant spaces that the symmetricals failed to cover.

I wondered why Mama was inclined to haggle over the price and agree reluctantly to pay the necessary $9. I couldn't understand why we should be so strapped because I was to earn $15 a week in New York and $18 on the road—whenever the show got started. At home I learned the appalling news. Colonel Hull Davidson had sold his chain of hotels and the new management had ideas on its operation that did not include Mama. She was, to put it briefly, fired. I was glad that I had forced the issue of leaving school. Mama needn't worry any more! The future was bright! She wasn't quite so optimistic. The present required that we part with our last $9.

If either Mama or I had known more about the theatre, we would have been aware of a familiar trick of show business in that era—drawing ahead on your salary. Nearly everyone drew as much as the producer would allow, hoping in this way to insure themselves against discharge. In time the need for this bit of chicanery was eliminated by the organization of the Actors' Equity Association which required producers to post bonds insuring the players against the fate of being stranded.

The Payoff

Finally the great day came—the day of the dress rehearsal!

I started toward the theatre with a song in my heart and a tune on my lips. Wouldn't Mr. Wayburn be glad he had engaged me! Wouldn't Max Hoffman be delighted he had recommended me! Wouldn't Miss Newman, my old schoolteacher, be proud if she could see me now! Wouldn't the kids in Phoebus and Boston and Norfolk envy me! Me, a Broadway star. I could see my name in electric lights—"Lottie Greenwood"—or would it be better to be more dignified and have it read "Charlotte Greenwood"? Or, on the other hand, would it add tone and distinction to make it "Frances Charlotte Greenwood"?

As I looked up admiringly at this imaginary sign on the marquee my eyes happened to stray to a nearby jeweler's clock. It pointed to 9:45 and giving a hitch to my symmetricals, I dashed on to the stage door. Rehearsal was called for 10 a.m. sharp. From the waist down I was now something pretty snug. The symmetricals gave a sort of Mae West flavor from hip to toe. I wish now I had been a little more careful about mooring them, especially the all important hearts. From the waist up, I was something out of a gargoyle collection and the total effect was not only breath-taking but slightly horrendous. I heard the titters of the girls in the chorus room, but didn't identify them with myself. How was I to know that I was goon from the waist up; glamor from the waist down. Personally I felt fine and dandy!

At last the call came and we trooped onto the stage to take our places for the opening number. In those days of musical comedy opening numbers followed a set formula. The girls, all beautiful and buxom, were in skin tights, designed in style and form—the girls not the tights—to appeal to any type of tired business man. It was the routine to start the ball rolling with a sort of marching number that eventually brought the entire line directly in front of the footlight trough.

Wayburn was seated in front in the empty auditorium, as the curtain rose to the blare of the orchestra's opening number. In those days Wayburn wore elaborate sweaters with the initials "N. W." lettered on them with all the modesty of a prize quarterback; around his neck he carried a whistle on a cord like a football official. And Wayburn's voice was of that timbre that he could be heard a block away without half trying. As the curtain rose he walked down the aisle, his eyes moving from left to right as he inspected each beauty in the line.

Suddenly the whistle shrilled; the curtain stopped in its ascent; the music paused in mid-air; the chorus came to a halt. Wayburn's eye had fallen on me and he bellowed:

"What in the name of God is *that?*"

In all innocence, I turned around to see what was offending his artistic sense, but there was no need. I was in the limelight for the first time, the cynosure of all eyes—in a very loose mannar of speaking. And Wayburn, scarcely pausing for breath or explanation, continued to yell:

"Where did it come from? What is it anyway? Why does everything happen to me? Will somebody kindly explain this grotesque practical joke?"—this with acid fairly dripping from his jowls. At this point one of his assistants reached his side and apparently whispered the magic name of Hoffman.

"Hoffman!" Wayburn repeated in a bellow. "That so and so, that such and such!"

For what seemed an hour he cursed the house of Hoffman and all that entered its portals; he hurled imprecations at all the Hoffmans past, present and future. Finally, he ran out of oaths and I was dissolved in tears. It is no fun being a protegee when your patron is being excoriated as a fool, a villain, and a blithering idiot. Finally the storm subsided. He still couldn't bring himself to speak to me. Apparently Wayburn did owe Hoffman something; and although I am sure he would have slain him without a tremor of remorse had the hapless Max been in the immediate neighborhood, Wayburn was not one to leave debts unpaid.

"Take her out of there," he finally ordered, pointing a raging forefinger at me. "Put her in the Japanese number."

And so I made my debut on Broadway, divested of my symmetricals, equipped with a monumental black wig and garbed in an Oriental robe that reached the floor. Even Mother had difficulty recognizing her favorite daughter in the disguise. But it was all the same to me. I was in show business—I was a professional. I was also the tallest Japanese in America!

Tallu In Spades, Bestseller and TV

By TALLULAH BANKHEAD

On Sept. 29, 1949, Mrs. Iva Ikuko Toguri D'Aquino was found guilty of treason for her wartime broadcasts. Iva was better known to most GIs in the Pacific as Tokyo Rose. Three years later, to the day, "Tallulah" flowered on the bookstalls throughout the country under the dignified imprint of Harper & Bros., a publishing house which in all its long history had never been charged with inciting to riot. If you are puzzled by the association of the two events cited above, the long arm of coincidence, let me unpuzzle you. As a lady only lately exposed to authorship I can tell you that this is an example of the confused lead, a diversionary antic designed to throw traducers and pursuers off the trail, lull the reader into a false sense of insecurity.

Tallulah Bankhead

There may be better, even more virtuous, women about than your correspondent; but I defy anyone to come up with a braver one. Who else who be so rash as to take on both *belles-lettres* and television within a single year? Not only did I grapple with both these ogres, I have reason to believe I conquered them. Those of you in the booksy set must know that "Tallulah" has been perilously perched at the top of the non-fiction bestseller list for the past 10 weeks. Non-readers, television addicts that is, must know, too, that since the fateful evening of Oct. 11 when I faced my first TV audience in such assorted company as Ethel Barrymore and Groucho Marx, I have twice glowed on the 21-inch mirrors and tubes of lesser dimensions, bringing gaiety, shock, alarm, and mayhem into the live of millions who have not seen a stage play since "East Lynne."

I cite my invasion of two new fields only to document my devotion to the democratic processes. When I cater to the double-domes with my confessions, I compensate by appearing before their intellectual opposites in such rowdy exercises as may have the approval of NBC, assorted sponsors, native beaters, outriders, vice-presidents, hucksters, mechanics and dialog writers. No partisanship there, my old ones. Tallulah must be all things to all men if her appeal is to set the masses to throbbing. Princes and paupers, and left-handed pitchers must all be Tallulah addicts if I am to prosper.

In Just One Word—Coin

Were there other considerations which led me to tackle two new media without so much as warming up in the bullpen? There were, indeed, and I can sum them up in a word, a miraculous feat in so loquacious a monologist. The word, Moolah! Don't be taken in by all that nonsense that I have an underground annex to Fort Knox on my acres in Bedford Village. As always I'm just a jump behind the Collector of Internal Revenue. One can do just so much fencing with such a gentleman, then he starts to wax wrathy, nay even start to make menacing motions in the direction of the piano.

Lest you get a wrong impression, I hasten to tell you I am not a pioneer in the field of autobiography. *Au contraire.* Once an actress has achieved billing on the marquee she's looked upon as either an illiterate or a genial if harmless eccentric until she puts her confessions between covers. Gertrude Lawrence, Katharine Cornell, Constance Collier, Eva LeGallienne are but a few of my sisters who have yielded to temptation. Ethel Barrymore, cited earlier in this chronicle, even now is writing her memoirs, and in longhand. So is the fabled Maude Adams, just turned 80. Bette Davis? She's acting out her recollections in "Two's Company," scorning so tedious a device as the written word. You remember Bette Davis? Top tennis players contest every year for the trophy named for her.

Wants No 'Lip'

If I may interrupt the uneven tenor of this tract, I'd like to scotch the rumor that Leo Durocher became so numbed after playing a scene with me in the forthcoming film, "Main Street to Broadway," that he's threatened to desert the New York Giants in favor of a richer and fuller life before the cameras. I refute that charge in words which would shrivel the pages of this almanac. I have a lot of things on my conscience but I'm guiltless of contributing to the delinquency of The Lip. Still, a role in a B-picture might be preferable to facing the enraged Giant fans should their idols be found wandering around in the second division next July. And that's where they may be wandering unless Jansen and Maglie regain their '51 form. (End of digression).

Where was I? Oh, yes, talking about Marcel Proust and James Joyce and other obscurantists who have preceded me in the literary ring.

As I've broadly hinted, writing a book and acting in TV simultaneously has contradictory implications. It's like fighting for both the North and the South in the war between the states simultaneously. It takes a little doing, considerable agility. My next book? I'm dedicated to the adage that lightning never strikes twice in the same place. I'm a one-book girl. No one asked Gertrude Ederle to swim the Channel twice, did they?

Win-Place-Show

Years ago, when Wesley Ruggles and I were making "Sing You Sinners," at Paramount, we were about to shoot our big horserace sequence and Ruggles was giving the jockeys a pep talk. "I want this race to look real," said Ruggles. "I want every jockey trying his best and every horse running his fastest."

"Sure," said the spokesman for the jockeys. "We'll give you a legit race just like you see at the meets. In what order do you want us to finish?" *Claude Binyon.*

THE OLD MAN & THE TV

By AL SCHWARTZINGWAY
&
SHERWOOD SCHWARTZINGWAY

He was an old producer who lived alone, and he had gone 84 days now without taking a cent at the boxoffice. In the first 40 days an assistant had been with him. But after 40 days without a successful picture the assistant's parents had told him that the old producer was now definitely and finally "salao," which is the worst form of unlucky, and which in English means, "Everybody's home watching TV."

The old producer was thin, and gaunt with deep wrinkles in the front of his neck where exhibitors had grabbed him viciously during recent months. These scars ran well up into the sides of his face, and his hands had deep-creased wounds from agents' teeth when he refused to renew their clients' contracts.

He was old and defeated, and he knew he was old and defeated. When the wind was in the east a smell came across the city from the television studios, and it made him ill. How could an industry that advertises so much chlorophyll smell like that, he thought? Suddenly, he knew he must get away, away from television, that enlarged cigar box that had made radio, movies and vaudeville all go up in smoke.

He knew he must get away. He would go fishing. Fishing would relax him. The crisp salt air would clear his mind—besides, it would get him out of town before they could put him on the board at RKO.

When the old producer arrived at the dock, it was early in the morning, but already the sun was in the sky. Its bright glare reminded him of a television tube. So he reached up and shut it off. He walked across the beach down to the skiff. The wet sand felt good between his toes—toes that were now shoeless, but had once helped count surplus bills when his hands were overflowing with money. He sighed, and shoved the skiff out into the water.

The old producer rowed steadily, and in an hour was beyond the shoals, and in albacore waters. He rested a moment. He was old and defeated, and he knew he was old and defeated. Not only that, he knew *why* he was old and defeated. It was because he was defeated and old.

He prepared the bait. He hooked a sardine between the eyes joyously imagining he was gaffing a TV writer. He threw his line overboard and sat back to wait.

As he tried to relax and get his mind off television, he thought of the major leagues, and the Yankees and Joe DiMaggio. Thinking of Joe DiMaggio made him think of Marilyn Monroe. When he couldn't keep his mind on Marilyn Monroe, he was old and defeated and he knew he was old and defeated. Strangely enough, it was Marilyn Monroe that brought his mind back to the problem he was trying to forget. Marilyn, he thought, now there were two good answers to television.

Switched Lines

Suddenly his thoughts were broken. His line went spinning out almost burning the flesh on his hand. Fifty yards off the bow he could see a fish leaping out of the water. Gone was all concern over television as the fight with the sea monster began. It was a bitter struggle, and then abrouptly there was slack at the end of the line. The fish was his.

As he reeled in the fish, the old producer no longer felt old and defeated. He felt young and defeated. It was a good feeling. As the fish drew alongside the boat, he prepared his harpoon for the kill. He raised the harpoon, but his hand froze in mid-air. To his chagrin it wasn't a fiash at the end of his line. It was an eel, an enormous electric eel.

He was about to cut the line and throw the monster back into the deep when his eyes blinked with astonishment. There on the head of the eel—a 17-inch head—was a picture of Arthur Godfrey. Arthur Godfrey was playing his ukulele and singing. Somehow this electric eel was pulling in Channel Two. And 20 miles from shore, the producer thought to himself, in a fringe area, too. Experimentally, the old producer touched the eel, and Red Skelton appeared. And then Ozzie & Harriet. So electric eels were showing television, too, eh? Well, he would destroy it. He took a battery out of his searchlight and reached forward to touch the electric eel. This would short-circuit its A.C. from its D.C.

Then a cunning look came over the face of the old producer. Electric eels! He could breed his own television sets. He could put them out on the market, and call them Pheelcos. With this eel he had the TV industry by the fins.

He laughed wildly into the night. He must get this eel back to shore at once. He secured the eel to the side of the skiff, and started rowing.

It was an hour later, while he was rowing and watching "What's My Line?" on the eel when the first shark hit. It was awful. He bit Hal Block right off the panel.

The old producer rowed even harder. He must protect his fantastic prize.

Ten minutes later the second shark struck. It was worst than the first one. With one clamp of its mighty jaws it separated Burns from Allen.

The old producer was now almost within sight of shore. Then they came. Dozens of them. Sharks with mean yellow eyes. They hit again and again. The old producer was old and defeated, and he knew he was old and defeated, but worst yet the sharks knew he was old and defeated.

When it was over, Studio One had been nibbled down to an eighth, and even Red Buttons had been unbuttoned. The only thing that remained lashed to the side of the boat was the head of the eel, and the naked spin.

When the old producer finally brought the boat into the harbor many people surrounded the skiff and wondered at the strange catch. They asked him many questions but he had no answers. He knew now that he was definitely and finally "malao," which is a worse form of unlucky than "salao," and which in English means, "May Cinerama and Natural Vision have mercy on our souls."

Hollywood Etiquette

(Gossip Columnist Style)

By MANNIE MANHEIM

Hollywood.

In previous surveys, my group has concentrated its efforts upon radio, television and other media affecting the entertainment world. For this occasion, we turn our research to the newspapers to offer a sound method for tracing blind items that appear in the several gossip columns.

To better explain: On May 16, 1952, a columnist (name withheld for no reason at all) wrote this item: "What is happening to the Jeanette MacDonald-Gene Raymond marriage?" That's all there was to the item.

Our research group had little to work with—but we went about seeking the answer to this query. You will note that this appeared on May 16, and our report is being written in December of the same year—over six months have elapsed.

Our first move was the obvious one. We attempted to contact Miss MacDonald and Mr. Raymond but, of course, they don't allow their names to appear in the phone book. We questioned various agents, actors, the cashier at Schwab's Drug Store plus several tradesmen—but no one offered a clue as to what happened to the marriage of Miss MacDonald and Mr. Raymond.

As of this moment, we have been unable to determine just what happened to the MacDonald-Raymond marriage except to report that they are still married.

Our next challenge occurred on May 21—just five days after the MacDonald-Raymond item. Another film columnist wrote this startling and mysterious paragraph: "The wife of what top masculine star was the talk of a social gathering the other night? She did cartwheels all over the place." It was quite natural for us to put two and two together and solve that one quickly—it must have been Miss MacDonald, we decided as she certainly was (and is) the wife of a masculine star.

But on further thought, this sort of thing didn't become Miss MacDonald as none of us had been able to track down any cartwheel stuff by her—in fact, we learned that her behavior at parties was beyond question—often doing nothing more than gnawing on a canape or singing a light little dithyramb for the assembled group. Besides, when we reexamined the item, we noted that it said, "The wife of what top masculine star." Not to discredit Mr. Raymond's standing in the realm of stardom, it certainly is quite apparent that he hasn't attained the acting fame that his wife did—therefore, our conclusion on this one was that neither Miss MacDonald nor Mr. Raymond were the parties to this brawl.

Blind items are difficult to dissect as the language is generally obscure and vague, distracting as it does from those of us who make our life's work the trailing down of columnist's queries. For the benefit of those who might care to join in our work, we shall explain the pattern of procedure by using the cartwheel item as the subject for investigation.

Pinpointing It

Remember that May 21 was the dateline—and the columnist mentioned that the wife of the top masculine star did her cartwheel stunt "the other night." Now, the other night, according to general acceptance of the phrase, might very well mean a few nights previous to May 21, which, incidentally, was a Wednesday. Therefore, for the purposes of beginning our search, we placed the time of the social gathering as May 17—a Saturday night, as Saturday night is party night even in Hollywood.

To ascertain what masculine star is married to a babe who does cartwheels at social gatherings is no cinch. As noted above, Miss Jeanette MacDonald was finally eliminated after speaking to an acquaintance of a former milkman who delivered dairy goods to the MacDonald-Raymond residence. In response to our question put indirectly via the acquaintance, the former milkman (who is now selling home freezers door-to-door) replied, that in his opinion, Miss MacDonald would be the last person in the world to do cartwheels at a social gathering.

Next, we tried to determine who gave a party on May 17 where movie stars might be in attendance. Luckily, the reply to this one came easily. The movie pages of the leading Hollywood newspapers were consulted and the only one listed of any prominence was a dinner given by Groucho Marx in honor of George Jessel, who, during the previous week caught an oversized albacore off the coast of Santa Monica. Obviously, our feeling was that if any masculine star's wife was to perform cartwheels, Mr. Marx's social gathering would be the ideal locale.

We contacted Mr. Marx by following him home from a super-market in Beverly Hills. As he was unloading various staples from his car, we approached him and said, "Pardon us, Mr. Marx . . ."

Our speech was broken by Mr. Marx's almost vicious attack upon us for trespassing upon his premises. "Who are you?" he snapped as he looked at our car to note whether it was a De Soto. Meekly, we replied that we were just a band of innocent citizens who were devoting our lives to the cause of tracing blind items and we sought his aid in identifying a lady who did cartwheels at a social gathering the other night.

"What makes you think dames cartwheel in my house?" he asked.

We remarked that it just seemed logical that if he were to have a social evening it certainly wouldn't be a run-of-the-mill affair. "After all," we added, "you're not the conventional type, Mr. Marx."

"Oh, I don't know," he replied, "I watched both conventions on TV—that makes me conventional."

As Mr. Marx turned on the lawn sprinklers we raced off his premises—and to this day we have no idea what wife did cartwheels at what social gathering—but one thing we're sure of—it wasn't Jeanette MacDonald.

From $100,000 'Colossals' to Half-Billion Now Invested In U.S. Film Production Keys Growth of Biz; New Audiences Every 10 Years

By N. J. BLUMBERG

(Chairman of the Board, Universal Pictures)

I have been in show business nearly as long as VARIETY.

So, therefore, VARIETY and I have seen a lot happen; we have lived through crises; we have seen prosperity and we have also lived through lean days.

Nate Blumberg

It is my feeling that in a free democracy such as our blessed country offers, the motion picture and the motion picture theatre will continue to be a favorite form of entertainment.

There is a decided vogue nowadays to make predictions based on current events in our business. I much prefer to form my opinions and beliefs on experience, assuming that the theory of "history is the best teacher" still makes sense. When I first started in the business 40 years ago, full-length feature pictures were a novelty. An investment of $100,000 in a picture was considered a frenzied speculation.

When we consider that today there is over one-half billion dollars invested in production in this country alone, we can really get some idea of our growth.

But growth is a continuing process. It is most encouraging to note that every 10 years we have a new movie audience. With the present ratio of population increase we should, within another 10 years, have 20,000,000 more filmgoers. One of the biggest jobs we have to do today is to cultivate the children's trade so that they will get the movie habit early in life.

Pitch for the New Customers

Our industry should support the fine work being done by the Motion Picture Association in relation to the children's library which, to my way of thinking, is an important agency to stimulate children's interest in motion pictures.

We at Universal are making a special point of making pictures for all age groups. We are endeavoring to attract the family trade, as this really is the backbone of our business.

When I was an exhibitor, I always made an effort to make the theatre particularly attractive for Saturday matinees so that we could get an extra share of mothers and children. More of this type of activity should be encouraged in all of our theatres. As I look back over the years and review the value of personalities in connection with pictures, I am hopeful that our industry will do a good job in bringing new stars to the screen.

In this respect, exhibitors must cooperate and join with us in the promotion of new names and faces.

Exhibitors should be eager to play pictures with starlets and should do everything possible in publicizing and advertising them. More now than ever before must our industry unite for common purposes. If we properly support COMPO, many of our problems can be attacked with vigor and intelligence.

Our company is trying to utilize television for the advertising and promotion of pictures. There are great potentialities in store for the industry to collectively undertake a consistent TV program.

I am hopeful that the industry will adopt an arbitration system which certainly will lessen to a great degree many of our trade problems. Once we can get our minds off these technical matters and apply them wholeheartedly to the marketing of our merchandise, then we really will be back to that kind of show business that made us the number one entertainment business. I recently stated at the Pioneers' Dinner that there is no limit to what we can accomplish in the future. With the rapid advance of the electronic age there will be many technological accomplishments which will be of great benefit to all of us.

As the American public acquires more leisure time, they will become more eager for good entertainment. It is our job to capitalize on this; make our pictures more entertaining than ever before; make our theatres more attractive; and last but not least to maintain our morale by channeling our enthusiasm in the right direction. As I have said many times before, let everyone in this business be a committee of one to speak well of it and to respect it, not only for the good it does for us but for the good it does for our country and the world at large.

PITY THE POOR PRESS AGENT

By HOWARD DIETZ

If the picture's a hit
They will freely admit
  The studio worked with felicity.
If the picture's a flop
Then the cause of the drop
  Is due to the lack of publicity.

If they storm at the door
Though the picture is poor
  It's the star who has shown her
    attractiveness.
Should the star be a bust
Then the judgment is just
Further proof of the p.a.'s inactiveness

Oh, the pressagent's lot
Is best and besot
  As he stares at the bleak auditorium.
Drop a tear in your beer
At the end of the year.
  In your favorite friendly emporium.

Showmen's Jousts With Uncle Sam; Constant Tangles On Taxes

Veteran Theatrical Attorney Reviews Present Day Legalistics as Applied to Tiffs With Government's Tax Minions

By **ARTHUR F. DRISCOLL**
(O'Brien, Driscoll & Raftery)

Showfolk are universally known for their generosity and warm-heartedness. The magnificent response of entertainers to the fund raising campaigns for the Heart Fund, the Damon Runyon Fund, Cerebral Palsy, the Will Rogers Hospital and for many other philanthropic and charitable organizations and drives is a source of great pride to their fellows in the industry. The interest that entertainers and artists display in the successes of their brothers and sisters is well known.

Arthur F. Driscoll

Thus we would not ordinarily be surprised to learn of the intense interest displayed in the legal adventures of Roy Rogers, Gene Autry and other entertainers. Nor would we be surprised to find actors, entertainers, authors, producers and others keeping a file of clippings on the contracts of Milton Berle, Walter Winchell, or about the successes and failures of Kathleen Winsor, Amos 'n' Andy and others in their legal jousts with the U. S. Government on the battlefield of taxation. Indeed many of us follow with inordinate interest the departures of high salaried personalities from these shores and although their presences will be missed, we are happy to learn that their stay abroad is to be more than 510 days.

It is not, however, mere curiosity and affection which prompts such close scrutiny of the reported affairs of such public figures of the entertainment world. Recent developments have created new tangles in the legal underbrush for those of us who act as counsel for the vast world of entertainment in the fields of television and taxation. Television, because we do not yet know what the final rights and obligations will be in the sale of old movies for television, and since we are well aware of the tremendous financial rewards which this infant industry holds out to those it favors. Taxes, because most show people are in the unfortunate position of realizing the economic rewards of their artistic successes in a few short years which results in their retaining, after taxes, a far smaller portion of their earnings than if they had been able to spread their income over their artistic lifetime.

Television Tangles

I have read and re-read many times the opinions in the cases involving the exhibition on television of the Gene Autry and Roy Rogers motion pictures. I was anxious to discover why Rogers and Trigger's old exploits could not appear on the TV screens of the nation, while there was no restriction as to Autry's. Of course, the last word has not yet been spoken and appeals are pending to higher courts and it may be some time before the matter is finally and conclusively settled. Only as late as December a court held that the author of "The Last Mile" could not prevent the television showing of his films even though his contract specifically provided that it could not be shown on television without his consent. This, too, will in all probability be appealed to a higher court.

How far will the courts go in preventing the televising of entertainment provided for the additional entertainment of sport fans during time-outs in the sporting activities? The highest court of New York refused to allow a performer to recover for the unauthorized telecast of his performance during the half-time of a professional football game. Similarly it has been decided that aquatic stars performing at a benefit show could not prevent the telecast of their performances even though their agreement with the promoter of the event did not authorize such a showing, and even though the motion pictures of their performances which were telecast were taken without their knowledge or consent. On the other hand, Jack Sharkey was held to have a right to prevent a showing on a commercial program, "Greatest Fights of the Century," a fight in which he had participated many years before.

The Guilds and unions have not been slow to awaken to the potential of television. The AFM and the Screen Actors Guild have announced policies with respect to television showing of theatrical films. The Society of Independent Motion Picture Producers has been giving careful study to the whole field.

Thus while the development of legal doctrines in connection with the televising of old films is still in its infant stage, and although it is of extreme importance to large numbers of people in show business, it is in some respects a limited and narrow field. Certainly, since the problem first arose, careful attorneys have drawn their contracts so as to eliminate the problem insofar as it is possible to do so. The problem to a large extent arises only in connection with old motion pictures, old scripts and the like, and it may be expected that eventually the present conflicting doctrines will be resolved into a coherent, understandable body of rules. Likewise old contracts under which a playright conveyed the motion picture rights to his play and retained the dramatic rights create an allied problem. The question arises whether a kinescope viewing of a live television presentation conflicts with the grant of motion picture rights. This problem has not yet been resolved and may be expected to grow in the future.

Tax Tangles

The taxation of entertainers, artists and other showfolk, however, is another matter. The constant search for ways of minimizing taxes and the concurrent Governmental attempts to close avenues of tax reduction give rise to never ending tax problems and solutions.

The scheme of Federal income taxation is keyed primarily to the concept of an annual income period. Unfortunately this concept does not conform to the earnings history of most actors, authors and other artistic people. Ordinarily, people in the entertainment world, more so than in most other fields, realize their peak of financial success in a relatively few years. This results gains provisions of the statute. For example, until the Revenue Act of 1950, the collapsible corporation was common in the motion picture industry as it was in the building trades. This enabled stockholders in collapsible corporations to translate what otherwise would be ordinary income taxed at higher rates into income taxable at the lower capital gains rates.

This likewise has caused authors to seek for themselves the tax treatment reportedly accorded General Eisenhower on the sale of his war memoirs and that accorded Charles Correll and Freeman Gosden (Amos 'n' Andy) on the sale to CBS of their rights in the radio show of that name, and to avoid the pitfalls which appeared in the path of Jack Benny when he attempted a similar transfer.

Authors and Agents

It was vitally important for authors to know when they could successfully sell their film rights at a capital gain rate as did Kathleen Winsor on her pre-1950 sale of the motion picture rights to her book, "Forever Amber," as was held in an opinion handed down as recently as June, 1952. Many courts had previously refused to treat the sale of motion picture rights as a sale subject to capital gain taxation. The amendment in 1950 of the Revenue Act, however, provides that copyrights, literary, musical compositions or similar property are not entitled to be treated as capital assets and therefore a sale of such an asset apparently would not now result in taxation at capital gain rates. On the other hand, the sale of General Artists Corp. to MCA of General Artists' agency contract with Frank Sinatra was held in a 1952 Tax Court opinion to result in ordinary income for General Artists and not a capital gain, the decision being based on the doctrine that an artist's contract with an agency is not a capital asset.

In 1950, Congress enacted, effective for years subsequent to 1949, a provision permiting individuals to take advantage of favorable capital gain rates in the purchase and sale of stock of their employer. To avail themselves of this provision, certain narrowly defined limitations must be observed. This provision permits capital gains in many situations where the entertainer is able in his bargaining to obtain restricted stock options. Not too long ago Time magazine reported that Bing Crosby bought 20,000 shares of stock in a corporation engaged in producing a frozen juice concentrate at an extremely nominal price and agreed to advertise the product. If the stock rose in value as a result of Crosby's radio plugging and he then sold the shares for a profit, his profit would be taxed as a capital gain. Time stressed the value of this type of arrangement to entertainers and pointed out that the stock at the time of its report was selling at approximately 70 times the price paid by Crosby.

Berle and Winchell

The current vogue for spreading tax burdens is the so-called deferred compensation contract, such as the contracts which Milton Berle and Walter Winchell have recently been reported to have signed. The deferred compensation contract generally speaking provides for a fairly constant salary payment over a long period of years so that the tax burden will not be particularly heavy in one or several years. At the present time the law is not entirely settled with respect to deferred compensation contracts but it is generally thought that if carefully drawn the desired end may be achieved.

A provision inserted in the tax law which especially benefits authors and playwrights is that section which permits the spreading of compensation when the services for which the payment is made were performed over 36 months or more and where at least 80% of the total payment for the particular services is received in one taxable year. In one aspect, it accomplishes the purpose of a deferred compensation contract in that it allows the spreading of income for tax purposes over a period of years.

Royalties on most works of fiction are earned in one year. To avoid the unattractive tax results of such an event, royalty income ought to be spread by contract over a reasonably long period of time. For example, if an author anticipates that he will receive $50,000 that year in royalties, he would be far better off to contract for a maximum payment of $5,000 for 10 years.

In many situations showfolk may find their total tax burden would be substantially less if a family partnership were used so that the total income is spread among all members of the family rather than being taxed to one person. A recent amendment of the Revenue Act liberalized the tax treatment of family partnerships and should give impetus to their growth.

The most popular current method of reducing taxes is that followed by performers, producers and directors who journey to countries outside the United States and its possessions. Provided the statutory requirements are met, income earned for their services in the foreign countries need not be included in income subject to United States taxation. There has been recent agitation for a change in the law to eliminate this tax saving opportunity but thus far entertainers, such as Robert Taylor and Mary Martin, who remain abroad for at least 510 full days in an 18-month period, or who actually establish residence in a foreign country, are entitled to the full benefits of this exemption. Those seeking to avail themselves of this special benefit ought to calculate carefully the 510-day period for it will be next-to-impossible for them to establish their bona fide residence in a foreign country. Similarly, a special tax benefit is extended to U. S. citizens who reside for the entire taxable year in Puerto Rico and whose income is derived from sources within Puerto Rico. This is the provision under which Ed Gardner's "Duffy's Tavern" is produced. Like benefits are available to residents of U. S. possessions, other than the Virgin Islands and Puerto Rico. For example, recently published regulations hold that a U. S. citizen who resides in Guam is in their retaining, after taxes, less net income than if the total amount of their earnings during their lifetime were spread equally over their business life. Hence, the constant attempt to seek ways of lessening the burden of taxation while remaining within the letter of the law.

Tha lower rate of taxation of capital gains results in a constant effort to channel income received into the capital not taxable on income earned by him from sources within Gaum.

An interesting problem of the same general type arises in the sale of the works of an author who is neither a resident nor a citizen of the U. S. P. G. Wodehouse, for example, sold a story to the Saturday Evening Post. Mr. Wodehouse contended that a portion of the sale price was not subject to U. S. income tax since the Saturday Evening Post circulated in Canada, and part of the sale price could be attributed to the Canadian circulation of the magazine. The Tax Commissioner resisted the contention, and the Tax Court determined that a portion should be allocated to U. S. circulation of the magazine and the balance to sources outside the United States and hence not taxable.

The business of entertainment is dynamic. It is constantly adjusting itself to innovations in technique, personnel, methods of production, exhibition, distribution, and exploitation in order to meet changes in public taste, in technological development, and in the tax law.

You Can't Teach the Public, Just Entertain 'Em

By **A. E. DAFF**
(Executive V.P., Universal Pictures)

Our business is to amuse; not to educate. This may seem a bit commonplace and obvious. Nevertheless, I shall discuss the point on the theory that the commonplace is also our business.

Alfred E. Daff

I trust that my comment will not be misconstrued by some critical and academic minds who tout the unfamiliar and say that we are losing audiences because we are stereotyped. These good souls take the position that it is our job to teach the public just what kind of pictures it should see, under what auspices it should see them, and how often.

Were these pundits not so keenly interested in the medium of motion pictures, we would facetiously dismiss them as "highbrows" and let it go at that. But they are ingenuous and don't care how much money we lose as long as we make a picture to their liking. The simple point is that the public knows when it wants to be elevated. To paraphrase Tolstoy, the possibility of any art surviving depends upon how well it is received by the masses.

The motion picture version of "Hamlet" played to mass audiences. I think one reason for this success was due to the fact that we didn't try to teach the public Shakespeare. We suggested that "Hamlet" would appeal to any real movie fan.

We sometimes, in handling off-beat pictures, feel that now is our chance to educate the public to a different sort of picture. Instead of realizing that all pictures can be presented as entertainment, we let our "culture complex" take over and for the moment we say: "We'll teach you a thing or two about motion pictures."

The Public Is the Teacher

As a matter of fact, the public is constantly teaching us that it is the teacher. It forms its judgments on experience and when we repudiate its experience we prove we are the inexperienced ones.

It is my feeling that all great art is evocative of the familiar. There are a limited number of plots; a ceiling on subject matter that is salable.

I venture to say that the circulation of any newspaper would not be helped if the familiar comic strip would be converted overnight into an esoteric format, completely strange to the readers.

The point is that the public makes our stars by liking them and finding in them something that represents its pleasant dream world.

Historically, heroes follow the same pattern. The same with heroines. What we must not overlook is the fact that mores and cultural patterns develop, not overnight, but traditionally.

The Statler Hotels did very well with the idea that the "customer is always right."

I think, generally speaking, that this is true in our business. The customer wants to feel before going to a movie that he will be amused. He has his own problems and doesn't like to see his dream world cluttered up with them. If I may add a parochial note, let me say that we at Universal are trying to learn from the public. We are committed to the idea that the public acceptance of our pictures is what makes us and the exhibitor stay in the black.

So we ask our personnel all over the world to not only rub shoulders with the public but also to rub minds with them.

The motion picture is a great medium reflecting the blessings of democracy. The people ultimately win because they inevitably are the teachers.

Several years ago Universal galvanized a grassroots policy. We asked our sales force to let us know what their particular communities liked best in pictures. We have received a consistent flow of information.

And what do you think? The answers all added up to one word: Entertainment.

Sousa on Jazz

Always liked John Philip Sousa's remark on jazz: "Jazz will endure just as long as people hear it through their feet instead of their brains." *George Jean Nathan.*

20th

Century-Fox

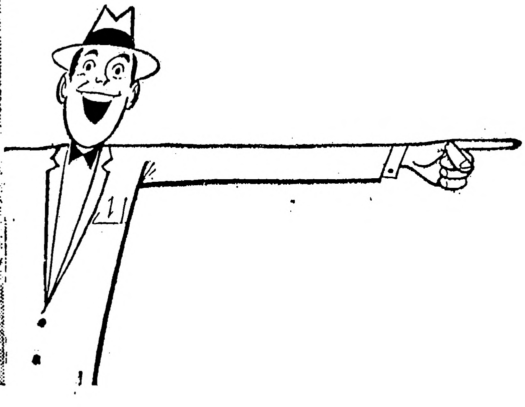
has invested

$100,000,000

in your

immediate

future!



because we look forward to the future with the optimism, faith and confidence which has made our industry great-

because you must be fortified with the kind of attractions which will meet the challenge of today's market-

because our plans are based on a roster of properties encompassing the magnitude, scope and variety to meet that challenge-

because Technicolor productions will constitute fully 50% of our releases during the first six months of 1953-

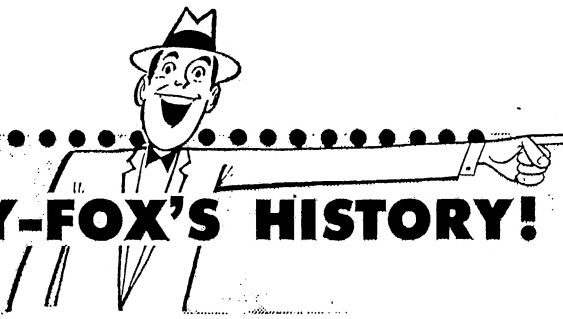
because we are bringing you big league Technicolor musicals like CALL ME MADAM, GENTLEMEN PREFER BLONDES, FARMER TAKES A WIFE, TONIGHT WE SING and STARS AND STRIPES FOREVER.

SEE FOLLOWING PAGES FOR THE GREATEST HIT

because world acclaimed best-sellers like **MY COUSIN RACHEL, THE PRESIDENT'S LADY, THE SNOWS OF KILIMANJARO, WHITE WITCH DOCTOR, THE EGYPTIAN,** and *C.S. Forester's* **SAILOR OF THE KING** have a pre-sold audience waiting.

because we have the resources, the will to win, the established technique and know-how based on showmanship experience learned in exhibitor ranks, and a distribution organization dedicated to the prosperity of our customers.

because as always, 20th will back you with the strongest, most extensive advertising, publicity and exploitation campaigns—with the superior brand of ingenuity which has always characterized our promotional efforts.



ATTRACTIONS IN 20th CENTURY-FOX'S HISTORY!

Sensation Of The Industry!

Ernest Hemingway's

"THE SNOWS OF KILIMANJARO"

Technicolor
starring
Gregory Peck
Susan Hayward · Ava Gardner
Produced by Darryl F. Zanuck
Directed by Henry King

Super-Tension!

"THE STEEL TRAP"

starring
Joseph Cotten and Teresa Wright
Written & Directed by Andrew Stone
A Bert E. Friedlob Production
Released by 20th Century-Fox

20th Century-Fox's High-Steppin' High-Kickin' Song-and-Dance Parade!

Damon Runyon's

"BLOODHOUNDS OF BROADWAY"

Technicolor
starring
Mitzi Gaynor · Scott Brady
Produced by George Jessel
Directed by Harmon Jones

Over 31,000,000 Readers Are Waiting To See

OLIVIA de HAVILLAND
in Daphne du Maurier's

"MY COUSIN RACHEL"

with
RICHARD BURTON
Produced by Nunnally Johnson
Directed by Henry Koster

World Premiere Soon...
Radio City Music Hall

"TONIGHT WE SING"

Technicolor
starring EZIO PINZA · ROBERTA PETERS
TAMARA TOUMANOVA
ANNE BANCROFT · ISAAC STERN
BYRON PALMER
DAVID WAYNE · The Voice of JAN PEERCE
Produced by George Jessel
Directed by Mitchell Leisen

The Big Musical About The Bad Girl Of Show Business!

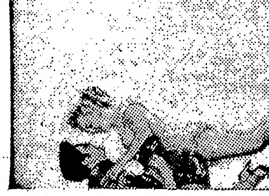
"THE I DON'T CARE GIRL"

Technicolor
starring Mitzi Gaynor
David Wayne
Oscar Levant
Produced by George Jessel
Directed by Lloyd Bacon

The Musical That's Bustin' Out All Over!

"THE FARMER TAKES A WIFE"

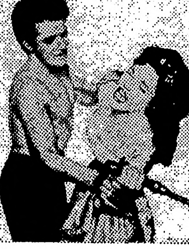
Technicolor
starring
BETTY GRABLE · DALE ROBERTSON
Thelma Ritter · John Carroll
Produced by Frank P. Rosenberg
Directed by Henry Levin
From the Stage Play by Frank B. Elser and Marc Connelly
Based on the Novel "Rome Haul" by Walter D. Edmonds



The Strangest Adventure The Screen Has Ever Seen!

"TREASURE OF THE GOLDEN CONDOR"

Technicolor
starring Cornel Wilde
Constance Smith
Produced by Jules Buck
Directed by Delmer Daves
Based on a Novel by Edison Marshall



The Glory And The Fury Of The West!

"THE SILVER WHIP"

starring
Dale Robertson
Rory Calhoun
Robert Wagner
Produced by
Robert Bassler and Michael Abel
Directed by Harmon Jones

The High-Water Mark In Suspense!

"NIAGARA"

Technicolor
starring
Marilyn Monroe · Joseph Cotten
Jean Peters
Produced by Charles Brackett
Directed by Henry Hathaway

The King Of Musicals!

John Philip Sousa's
"STARS AND STRIPES FOREVER"

Technicolor
starring
CLIFTON WEBB . DEBRA PAGET . ROBERT WAGNER
Ruth Hussey
Produced by Lamar Trotti
Directed by Henry Koster

The All-Time, All-Star Musical Smash!

Irving Berlin's
"CALL ME MADAM"

starring *Technicolor*
Ethel Merman · Donald O'Connor
Vera-Ellen · George Sanders
Music and Lyrics by Irving Berlin
Produced by Sol C. Siegel
Directed by Walter Lang

3 Years In The Making!
Tens Of Thousands In The Cast!

"THE THIEF OF VENICE"

starring
Maria Montez
Paul Christian
A Robert Haggiag Production
Released by 20th Century-Fox

The Box-Office Lift Of Your Life!

"TAXI"

starring
Dan Dailey
Constance Smith
Produced by Samuel G. Engel
Directed by Gregory Ratoff

The Last Flaming Days Of The Cree Rebellion!

"PONY SOLDIER"

Technicolor
starring
Tyrone Power
with Cameron Mitchell and Thomas Gomez
Produced by Samuel G. Engel
Directed by Joseph M. Newman

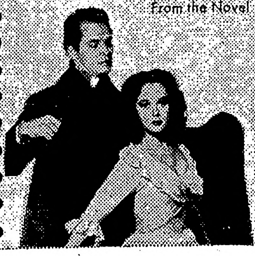
Her Greatest Smash Since "Duel In The Sun"!

JENNIFER JONES
CHARLTON HESTON
KARL MALDEN
in
"RUBY GENTRY"

Directed by King Vidor
A Bernhard-Vidor Presentation
Released by 20th Century-Fox

SUSAN HAYWARD
CHARLTON HESTON
in IRVING STONE'S best-seller
"THE PRESIDENT'S LADY"

with FAY BAINTER
Produced by SOL C. SIEGEL
Directed by HENRY LEVIN
From the Novel by Irving Stone



The Celebrated Collier Magazine Story!

"DESTINATION GOBI"

Technicolor
starring
RICHARD WIDMARK
DON TAYLOR
Produced by Stanley Rubin
Directed by Robert Wise

RICHARD BURTON in

"THE DESERT RATS"

co-starring JAMES MASON As Rommel
ROBERT NEWTON
Produced by Robert Jacks · Directed by Robert Wise

You'll Be Delighted To Meet...

"THE GIRL NEXT DOOR"

Technicolor
starring Dan Dailey · June Haver
Dennis Day
Produced by Robert Bassler
Directed by Richard Sale

BETTE DAVIS
Brings A Woman's Heart And Soul To

"THE STAR"

co-starring
STERLING HAYDEN
Produced by Bert E. Friedlob
Directed by Stuart Heisler
A Bert E. Friedlob Production
Released by 20th Century-Fox

Timely... Taut...
And Packed With TNT!

"MAN ON A TIGHTROPE"

starring
Fredric March · Gloria Grahame
Terry Moore · Cameron Mitchell
Adolphe Menjou
Produced by Robert Jacks
Directed by Elia Kazan

It Will Steal Your Heart!

"MY PAL GUS"

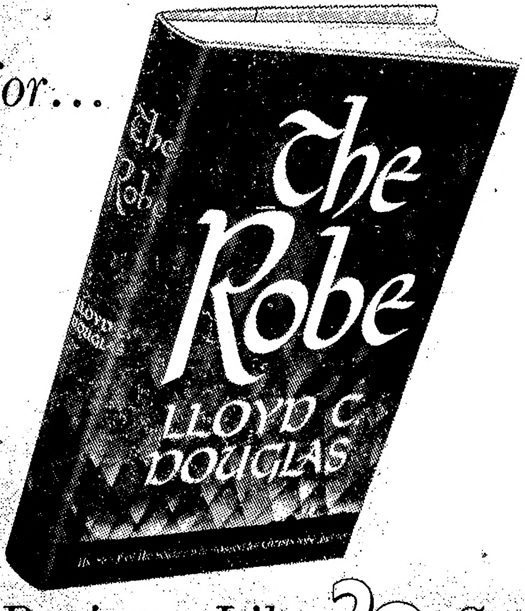
starring
Richard Widmark
Joanne Dru
Audrey Totter
George *(Foghorn)* Winslow
Produced by Stanley Rubin
Directed by Robert Parrish

The Screen's Big Tropical Musical!

"DOWN AMONG THE SHELTERING PALMS"

Technicolor
starring William Lundigan · Jane Greer
Mitzi Gaynor · David Wayne
Gloria De Haven
Produced by Fred Kohlmar
Directed by Edmund Goulding

...and watch for...



now in production...
color by Technicolor
Produced by FRANK ROSS
Directed by HENRY KOSTER
Screenplay by PHILIP DUNNE

IT WILL BE THE GREATEST BOXOFFICE ATTRACTION OF ALL TIME!

There's No Business Like 20 Century-Fox Business!

How Original Need We Be?

UPT Veepee Yens for Some of That Good Oldfashioned Showmanship

By ROBERT M. WEITMAN

It is my feeling that now is a good time to dig into the files.

In fact, as long as there is so much need for real showmanship right now, we are losing valuable time because we have been overlooking the showmanship that brought our business to the stature it has attained.

Bob Weitman

Why, if history repeats itself, shouldn't good showmanship be repeated? Are we, in an effort to be original, getting a little dull? Is there not a tendency to over-complicate what really is quite simple?

A page out of the book might be just what the doctor ordered.

Maybe we should search our memories rather than provoke our pipe-dreams.

There are certain very basic fundamentals in our business even when we are groping with new techniques and electronics.

The parade must of necessity be as glittering as the show itself. The show should start with the first lobby poster, with the first ad. I mean that our publicizing efforts should be as exciting today as they were 25 years ago when we sold our entire show—each and every unit.

This used to be a fundamental. I can recall that in the '30s, we numerically designated everything on the bill. If we had a short, if we had an organ solo, if we had a dance act, they all became important because they were part of our complete show—and we were selling a show, not just a movie!

Maybe we should do some research into our ad files. There is a whole new generation to sell on the idea that there is a complete show in the movie theatre. In the old days at the Brooklyn Paramount, we even billed the accordionist who worked in the lobby. How many theatres today bill the shorts, the newsreels? Yet TV makes a big point of this type of programming!

Today we talk a lot about "public relations," forgetting that our public relations begin with the posters, the ads, and the marquee.

There is much talk today about "what this industry needs" but we seem to be overlooking the fact that "industry" means work—and less talk.

Why don't we have an industry TV program? Let's not only join them—let's outsell them with their own medium! That is what we did in the early days of radio. We even had sponsored national broadcasts originate from our theatre stages. What would be wrong in having TV shows originate in our theatres?

There is much to be repeated. We used to have special nights in the theatre; appealing to the women one night, the men on another night. This in our earlier days was known as whooping up the community spirit.

Without underselling the future (which looks good!) I think a number of questions should be asked about the past.

For example, what happened when the infant radio became a coast-to-coast giant? We utilized radio!

What happened when we found our Monday business slipping? We gave gifts!

What happened when the hot weather cut into business? We sold the public on our airconditioned theatres "where the weather is made to order!"

And looking over the old books I find we had sweetheart nights, bachelor parties, public weddings, free automobiles, free manicures and facials, free coffee, and lots of other gimmicks that filled our houses.

In other words, we had bargains.

That's the point today. We have bargains. Let's sell 'em! We are still the most economical form of paid entertainment. Let's turn back the years and do some old-fashioned selling on that fact!

Economy's Great But Getting B.O. Pic's Even Better

By DORE SCHARY

Hollywood.

There are no dissenters from the view that it's great to get a great picture at a great cost.

Dore Schary

Picture-makers all agree that finally and ultimately all the planning, all the charts, all the concepts pursued in film production are of small meaning beside the show itself. Of course we're all economy minded, but it is comparatively incidental if a "Quo Vadis" or a "Greatest Show on Earth" takes an extra month to make or costs an extra half million dollars. Where attractions of such compelling stature emerge, all other considerations become relatively unimportant.

There have, during the recent years, been a number of constructive and resourceful measures adopted to bring about a greater value of the production dollar. Wonderful strides have been made by the studios, all studios, in wrestling with the economic problems intelligently and effectively.

But, in the final analysis, the studios doing the best business are those making the best pictures, not necessarily the studios that operate most economically.

While it is true that extravagance and lack of proper business judgment can lead the way along the road to economic disaster, it is equally true that a never-ending path of reduction in costs will just as inevitably lead to the same destination because of the lack of quality.

As in every phase of life, in health, politics, society, or relationships with your children, one must walk the temperate or balanced middle road, with the understanding that an occasional deviation might be profitable but a complete departure either way can lead to ruin.

There are, today, very many pressures and competitions that bring cries of alarm and dire predictions about our business. I think it is rash to try to predict what the future might hold. But if our industry is in need, that need is for greater amounts of those qualities that have always distinguished show business: courage, showmanship and abiding faith in the talents of the people who work in our craft.

Cannes Fete April 15-29

Cannes.

Here briefly for huddles with the town council, M. Robert Favre Lebret announced that the Sixth Cannes Film Festival would be held April 15-29. A preselection committee will choose from all international entries a maximum of 14 films. Only these will be shown as competition films. Others will be screened during matinee performances.

In order to help with the Fete's financial side 150 extra seats are being installed in the Festival Building. It is planned to have special press showings preceding regular performances.

'Limelight' Tops Paris 1st-Runs

Paris, Dec. 30.

Topper for the first-runs here for the last two months is "Limelight" (UA) which in six weeks at four big houses racked up a sock $432,000. In spite of top biz, the film did not make the guarantee for the houses. Film has now settled down in the smallseater Le Raimu for an extended run. Next best in a four-week run at three large seaters was "La Minute De Verite," the Jean Cabin-Michele Morgan starrer. It brought in a solid $243,000.

Third coin-getter was the Christian-Jaque comedy, "Adorables Creatures." In 10 weeks at two medium-sized houses, it grossed a good $238,000. Filmization of the Jean-Paul Sartre legiter "Respectful Prostitute" took in $157,500 in a seven-week run in four moderate-size houses. Italo pic, "Sensualita," being released by Paramount here, profited by the publicity surrounding new sexy find Eelonora Rossi-Drago to cop $58,500 at three big first-runs.

Next best was the English pic, "The Promoter" which, running in its original version at two houses for six weeks took in $51,000.

Skouras Sees Greater Global Markets for U.S. Films; Also As Potent Force Vs. Communism

By SPYROS P. SKOURAS

(President, 20th Century-Fox)

One of the most eventful years ever experienced by the motion picture industry lies ahead of us, in my opinion.

Spyros Skouras

I believe profoundly that the frontiers of the screen will be pushed forward in the areas of motion picture attendance, technological improvements and enlarged scope of entertainment.

After travelling 72,000 miles through most of the countries of the Far East and free Europe, it is my conviction that the foreign market will improve during the year and that the next 12 months will bring a realization of the boundless opportunities that exist for the screen in these populous areas.

Studying the attitude of people in many countries toward screen entertainment, I have come back convinced that the American motion picture industry as a whole must encourage and foster new outlets in the form of additional theatres in a number of these countries. I have pointed out repeatedly that in India alone, where 500,000,000 people aspire for better things, the theatre establishment is tragically inadequate to serve these needs. Out of a total of 3,000 theatres, less than 700 of them show American films, in this great country where, in time, there can be tremendous expansion of motion picture attendance.

The presidents and the foreign departments of all the companies, together with Eric Johnston (MPAA), must work harder and harder to create the same missionary spirit that some other important industries have already shown, as our religious organizations have done, in order to expand the development of more theatres in India by the people of India, in Indonesia by Indonesians, and so on. Thus, we will be able to help them with our films. This will not only be of great importance to the motion picture industry economically, but it will also enable us to diligently discharge the sacred duty of our great medium to help and enlighten humanity.

From this standpoint, it is a solemn responsibility of our industry to increase motion picture outlets throughout the free world because it has been shown that no medium can play a greater part than the motion picture in indoctrinating people into the free way of life and instilling in them a compelling desire for freedom and hope for a brighter future. Therefore, we as an industry can play an infinitely important part in the worldwide ideological struggle for the minds of men and confound the Communist propagandists

Patriotic Duty

This is apart from the fact that, as I found throughout my travels, the peoples of all these countries in Asia as well as in Europe have an appreciation and friendly attitude toward America and her ideals of freedom. No matter what the political intriguers try to tell them, they are convinced that the United States is not seeking conquest and has proved it by its behavior in freeing the Philippines, restoring Japan to an equal place among nations and helping Germany to prevail against totalitarian encroachment.

The motion picture industry can profit materially by helping to afford the facilities and opportunities for people to enjoy the superior kind of screen entertainment which has been perfected in this country. My observations have been gathered in visits to Japan, Korea, the Philippines, Hong Kong, Siam, Indonesia, Australia, New Zealand, Malaya, India, Egypt, Greece, Italy, Switzerland, England, Germany and France.

I was particularly impressed by the accelerated interest in motion pictures in the Far East as well as by the attitude of these people toward America. There are vast new commercial empires opening up in that part of the world. Australia is on the threshold of tremendous development. India has stabilized herself and with the help of the Western world can look forward to brighter times for her teeming millions. The spark of freedom has been ignited in this part of the world.

Coming home, I have found that all of our American motion picture companies are concentrating upon research and experiment in order to provide the public with better theatre entertainment through the application of technological betterments. The year 1953 will be an outstanding one in this respect because theatremen are adapting every possible new advance of science in order to serve the public.

During my visit to Switzerland arrangements were made for the perfection of the Eidophor large screen theatre television system, with color. Today, engineers of the General Electric Co. and the Swiss inventors of this process are working to simplify Eidophor for American standards and also to apply some other great advancements to be announced within a short period of time in order to meet the public tastes of today.

Constant improvement in motion picture production has enabled 20th Century-Fox, for example, to offer during the coming year such pictures as: "Snows of Kilimanjaro," "My Cousin Rachel," "Stars and Stripes Forever," "Tonight We Sing" and Irving Berlin's "Call Me Madam," as well as great pictures in preparation such as Berlin's "No Business Like Show Business" and the picture embodying the greatest story of all times, "The Robe."

Production costs are being reduced and will continue to be reduced wherever it is possible to do so without impairing the quality of pictures. Exhibition methods are being improved and our industry has attained a unity greater than it has ever known.

That is why I look with faith, hope and enthusiasm to the year 1953.

And, after my world travels, I can thank God that I am an American because of the privilege our country has in helping to serve its neighbors.

BILLY ECKSTINE

How To Win Friends And Affluent People

Or a Poor Fish Over His Head In a Hollywood Pool

By LEO GUILD

Hollywood.

My wife said, "You're always complaining about not getting enough exercise. Why don't you buy a house with a pool as long as it isn't much more expensive?"

That sounded as if it might be a good suggestion. So living in Hollywood where the realtors have a device they call the multiple listing, I pored through listings of all the houses for sale in the area. The pictures were beautiful, especially those with pools. One sounded better than the others. It was a modest house, but with a beautiful, professional pool attached. This was because the owners had a three-year-old daughter, who could dive expertly and swim with hands and feet tied. She was often seen in newsreels, so the proud father had bought the best pool he could for her.

This was the property we bought, after the owner reassured us that the pool was no trouble and inexpensive to operate.

The troubles started before we moved in. The moving men were dragging the furniture through the front yard when a bevy of kids, already in trunks and carrying towels on their arms, rang the bell. They asked if they could go swimming. It was a hot day—what would you have said? A dozen of them trooped noisily into the back yard.

Alarmed, it occurred to me in the middle of the afternoon that if one of them slipped and broke an arm, I'd be paying off on the suit for years. The following day, we took out $125,000 worth of insurance on the pool.

Also, the pool man, who comes twice a week (for $25 a month, not, of course, counting extras) explained that if lots of people use the pool, the water soon loses its chlorine content and it isn't near as clean or healthy for you to swim. So my wife and I sat down, had a conference, and told the neighbors they were permitted to go swimming once a week. Their day was Monday. They were quite annoyed, but that was it.

When I was planning the purchase, I asked the owner, "What do you have to do to operate the pool?"

He merely shrugged his shoulders and said, "Oh, nothing, really—the pool man will tell you."

The pool man spent two hours telling me. I realized it would take at least an engineering course to get it down pat. There is a heater attached to the pool and it's quite complicated when the heat has to go on or off, since there are 12 valves that have to be turned one way or another. But the heating of the pool is the least. Every day, the filter has to go on for four hours. That means you lug a big, flat, heavy wood slab off the motor, press a button to set the filter system going, and then turn one of the wheels so that the dirt is scooped off the bottom of the pool. I found myself spending a lot of time reading up on pool management.

The pool man pointed out that the diving board needed recovering. I told him to go ahead. He said casually, "That's $16 extra, of course."

Several days later, he led me mysteriously down to one end of the pool and pointed. "See that," he said.

I didn't see anything

Allergy Against Algae

"There are black spots," he intoned, "on the bottom. That's an algae. Now we may have to empty the pool and wash it down with acid. It costs about a hundred bucks. But if we're lucky, if you don't put the heat on, the spots might disappear. We're waiting now to see what's going to happen."

Then he took me around to one side of the pool where the steel ladder goes down into the middle of it.

"You see this filter top," he said. "Well, you can't leave it on when people are in the water. It sucks in air."

Then he showed me how you have to unscrew it and lay it by the side of the pool. Now I never was very mechanical. In fact, I look upon simple carpenters as geniuses, so you can see that all these instructions were pretty confusing.

Then the pool man and I walked around the side of the house. "I'll leave extra bottles of chlorine here," he pointed. "If the water gets green or loses its blue color, you can add a gallon."

"When do I put it in?" I asked, remembering guests mention that chlorine hurts their eyes.

"Oh, you can put it in at the end of the day," he said, "but it won't bother anybody so use your own judgment."

Next day my gardener came, and I asked if we couldn't do anything about the hedges around the pool, which were beginning to droop. The little Japanese man sadly explained, "No do anything. Chlorine from water kill greens. Too bad, nothing can do."

I suggested we move the hedges back.

"No good," he said. "Chlorine splash from pool, seep into ground."

I told him I'd tell people to be careful so that the water wouldn't splash out. He shrugged his shoulders.

"Very good," he said.

That night there was an earthquake—gallons of water splashed over the lawn from the pool. Try and stop *that!*

My wife advised, "You ought to swim 20 or 30 times across the pool every morning before you work."

That sounded swell. Early in the morning, next day, I was out there swimming. It was freezing. I'm still coughing. (Medical and drug bills—$30.)

A week later I went to a friend's pool. I noticed that he had lots of floats, a rubber duck and rubber tires around the pool. I immediately went to a department store and bought the same. By golly, no one was going to have a better pool than I had!

No one told me though that these rubber toys never last. Two days later there were little holes, emitting air, in all of them. The department store had kindly given me patch rubber, so I went to work on the patching. Other holes sprung out. Finally I gave up. The equipment was thrown on the side of the pool for decorative purposes.

A few days later my pool man rang my bell.

"You know," he said, "your pool is full of leaves from the neighbor's yard. You could make him take that tree down."

"I don't want to get into any fights with the neighbors," I said.

"Well," he said, "then during the blooming season, I'm going to have to charge a couple of dollars more because it takes me an hour extra, each time I come, to get the leaves out of the pool."

"Don't charge me more," I said, "just let the leaves stay. They countryfy the place."

He wasn't convinced but walked out.

Then the gardener came back and said, "You fix splashings?"

I told him I had been warning everybody.

"Come with me." He took me to one corner of the grounds around the pool and showed me that the grass was dying and there were puddles.

"I can't understand it," I said. "How could so much water be coming out of the pool?"

He didn't know. I asked the pool man.

"Oh," he explained, "when I clean the pool once a week, I set up a backwash so that we take out some of the dirt. The people who built the pool didn't want to spend the money on a well to catch the backwash water, so that it's just going into the ground. You spend a couple of hundred dollars and have the well dug."

I groaned. I told him I'd let him know.

But the problems with the pool itself were nothing to the problems with the people.

Starting early every Saturday morning, the phone would jangle with friends and friends of friends calling to ask if they could go swimming. I'm the kind of a guy, who if I were a girl, would be in jail for bigamy, many times over—I can never say no. So we're liable to come home any time to find innumerable strangers in and around the pool.

With a brilliant flash, I passed the rule that we don't serve hard drinks because of the expense, but now we're running about 10 cases of Cokes and ginger ale a week.

People have been asked not to go into the house while wet and most of them are very nice about it—but what can you do when the kids have to go to the bathroom?

We had to set up a stern rule about diving. There can be no diving on weekends, because there's too much of a chance of diving into some innocent body in the water. Also there had to be a rule that no one could run on the cement, which gets slick and slippery.

And these rules made us sound pretty nasty and crotchety. But casualties so far have been few. One little boy stuck his finger into the surface filter pipe and it frightened him more than it hurt, though his finger was scraped. We took care of that with a piece of cake and a band-aid.

A grownup tripped over a wire which holds the hedges near the pool. He skinned his knee. One strong gust of wind toppled a beach umbrella and clunked the mother of one of our friends on the beah. She had to lie in the shade for an hour.

Apart from the physical there have been a couple of minor bits of mental anguish. Our neighbor, in a nice way, accused us of permitting nude swimming at night with the light on in the pool. We had to think about that, then convinced the neighbor that one girl was wearing a white suit, which looked nude.

Then another friend called us on a Monday to tell us her little boy had come down with chickenpox after swimming in the pool with everyone else for two days. We decided, rather than spread the word, to just sit tight and see what happened. Nothing did.

We finally figured all our expenses. Pool service all year round—oh, yes, the pool will have to be filled in the winter, too, or the cement will crack—extra gardening service, insurance, soft drinks, sandwiches and other foods, towels, water damage in the house, much larger water bill and higher taxes. Every swim I take costs about $8.13. You figure it out.

An Oscar for Santa

By EDDIE CANTOR

A certain former star, now a character actor who shall remain nameless here, had rehearsed, opened and closed in three different plays from the early part of August until the first of December. He found himself without money with a narrowminded hotel proprietor who wanted his rent, and his best suit burned by a dreamy tailor.

Eddie Cantor

Where to get a job? A thought came to him which he followed up and visited the manager of a certain department store. The manager recognized him. He had seen him many times playing this and that role in the theatre.

"You really want a job? Are you serious?" The actor smiled sadly, "Not only serious, but hungry." "But what can you do in a department store?" inquired the manager.

The ex-star told him, "I want to play the role of Santa Claus in your toy department. It will give me a chance once again to be in a wig and a costume. I am sure I can make good."

Early the next morning, the actor, disguised as Santa Claus, was in the toy department promising little boys and girls their Christmas wishes would be fulfilled. One little boy asked for a cowboy suit, a radar gun and a set of trains.

"You shall have them," promised Santa. "I'd like to talk with your mommie or daddy."

The child pointed. "Here's my mommie. Here's my mommie over there looking at the other presents. Here she is coming now."

As a very pretty woman approached, the actor recognized his former leading lady and wife. She apparently did not penetrate his disguise.

Santa told her of her child's request.

She winked at Santa. "You'll see that he gets them, won't you, Mr. Santa Claus?"

"Yes indeed," Santa told her, laughing jovially and patting the child's head.

The child spoke up. "But, Mommie, you'd better give Santa Claus our address or he'll never know where to find me. Please, Mommie!"

The mother sat down at a desk near by, wrote a card, placed it in an envelope and handed it to Santa Claus. When the boy and his mother had left Santa Claus tore open the envelope and read:

"Merry Christmas to a great actor." Enclosed in the envelope was a check of $1,000.

I PEER—AND WHAT DO I HEAR?

By ARTHUR KOBER

Among the Christmas presents I received this year was a "French novelty" sent as a gag by a friend who thought I might be amused by holding the object to my eye and seeing, through the magnified lens, a portrait of a pinup.

Arthur Kober

What I saw, however, wasn't just a straw-haired blonde perched on the edge of a chair, an exuding dental chair, as she self-consciously displayed her shelf of goodies. No, what I saw was another basket of goodies, suspended from the shoulders of a hard-bitten barker, who stood in the aisle of a burlesque theatre, and whose rasping voice caught the attention of the audience, gluing many of us to our seats during the intermission, to listen to his pitch. If an errant memory doesn't betray me, it ran something like this:

Ladeez and gennemun, I yam interdoocin' to you here this evenin' a genuwine latest French novelty importation, imported direck from Paris, France, which I yam offerin' to each and evvey patron of this here theaytre tonight free of charge jess for the poipose of advettisin' this here latest French importation.

Folks, we are givin' away here tonight this here liddle article for the poipose of gettin' acrost this latest fad which is now sweepin' all the poeple in Paris, France, and which is gonna sweep this here country in another week, namely, the United States. Yes, sir, folks, in another week you'll have to pay for their here genuwine French novelty the sum a twennny-fi' cents to get this article, this here very same article which we are gonna give away tonight without any charge whatsoever.

This article should appeal to each and evvey lover of burlesque who are here in the audience tonight, on account a when you holt this little French novelty up to the light you will be able to see somethin' that is guaranteed to hand you an A-1 supprise together with a terrific big laugh, all in the spirit of fun, folks.

Now all I ast when you get this here little souvenir is not to forget that it comes direck from Paris, France, so you know the kind of importation it is. I dassent say any more 'cause a woid to the wise is—sufficient. Folly me?

O.K. folks, with each and evvey article which I yam gonna give away absolutely free a charge, I yam also gonna give away a bag of deelicious chawklit-coated ammints, each and evvey ammint burnt by a special process which guarantees, ladeez and gennemun, that these ammints are fresh and deelicious and that they will simply melt in your mouth. We are advettisin' these deelicious ammints for the small sum of 10 cents a packitch and because we want you should know how good these dainty little chawklits taste, we are givin' away this here little French novelty.

Now who will be the foist to buy a bag of these here simply deelicious, tasty chawklits? They's a genneman here takes a bag. Who else will have one? Remember, ladeez and gennemun, you holt this here little article up to the light and then you'll be supprised what you see. All in the spirit of fun, folks. Don't holt it up to this here light, brother; it ain't strong enough. Take it home and try it.. Who else will have one? Folks, you can't go wrong with these here deelicious burnt ammints, and besides you get this little novelty thrown in, absolutely free a charge.

Now, my frients, just one more thing. I have here a beaudyful comb set, guaranteed to be genuwine stoiling silver. We are givin' away tonight these beaudyful military brushes and a comb to match, absolutely free, gratis and for nuthin', just to advettise the comb set.

Ladeez and gennemun, I want you should look at the comb I have in my hand and you'll see that this here top is made outta solid stoiling silver. If, when you have this here set examined, and you don't find that it is solid stoiling silver, then we will be pleased to pay you the equivalent of a stoiling silver set.

O.K., now we are gonna give it away tonight to the pardy who's got the lucky number. With each and evvey packitch a popcorn, you will find a little novelty in the box. In one a the packitches they's a lucky number. Whoever gets this here number will get the guaranteed stoiling silver comb set. No matter if you are bald like a billiart ball, we still will give you the military brushes, provided you got holt a the lucky number.

Remember, folks, you simply can't go wrong because they is a novelty guaranteed with each box of popcorn. Remember, my frients, that these here deelicious boxes a popcorn is perfeckly fresh and butter-coated and made from the finest eatin' materials. We are sellin' them tonight for the advettisin' price of ten cents, and with each one goes a little novelty inside the box. You positively can't go wrong, folks.

O.K., who will have a box a these here simply deelicious popcorn, plus the novelty? Come on, folks, don't be bashful—speak right up. And remember, I still got a few of these French novelties which I yam givin' away and which shows you a little bit of Paris, France, providin' if you holt it up to a strong light.

Who'll have some deelicious popcorn and a chance for the military set? They's a genneman buys a box. Thank you, sir. They's another gennemun buys a box. Speak up, folks, they's oney a few more—I thank you, sir—few more left with a novelty guaranteed with each and evvey packitch. O.K.

No, brother, you gotta holt it up to a strong light. Yes, sir, here's another genneman buys a box. Who can use a stoiling silver comb set? Ah, here's a genneman says he can use one. He buys a deelicious box a popcorn. O.K., folks, your last chance before the show starts up again. Anybody else? Speak up now, folks? Anybody else? I'm gonna go down the aisles now, and if you wish or desire any of these here articles—the deelicious chawklit-coated ammints or else the deelicious packitch a popcorn, just speak right up, folks. I thank you.

Strange, isn't it, the things I hear when peering through the lens of a "genuwine French novelty"!

'53

Paramount Pictures

THE YEAR OF PARAMOUNT'S NEW CONCEPT...

SUPER-HITS

TO RESTORE HIGHEST ATTENDANCE LEVELS

Examine Paramount's
product for the next
6 months and its big
ones to follow.

A NEW CONCEPT OF *Production*

Every Paramount picture presented in '53 reflects our intention to make only top-quality attractions. In

ROAD TO BALI

Color by TECHNICOLOR
starring
BING CROSBY · BOB HOPE
DOROTHY LAMOUR

Produced by HARRY TUGEND · Directed by HAL WALKER
Screenplay by FRANK BUTLER, HAL KANTER and WILLIAM MORROW
New Songs—Lyrics by JOHNNY BURKE · Music by JAMES VAN HEUSEN

CECIL B. DeMILLE'S

THE GREATEST SHOW ON EARTH

Color by TECHNICOLOR
starring
BETTY HUTTON · CORNEL WILDE · CHARLTON HESTON
DOROTHY LAMOUR · GLORIA GRAHAME
with
HENRY WILCOXON · LYLE BETTGER
LAWRENCE TIERNEY · EMMETT KELLY
CUCCIOLA · ANTOINETTE CONCELLO
and **JAMES STEWART**

Produced and Directed by CECIL B. DeMILLE • Produced with the cooperation of Ringling Bros.-Barnum & Bailey Circus • Screenplay by Fredric M. Frank, Barré Lyndon and Theodore St. John • Story by Fredric M. Frank, Theodore St. John and Frank Cavett

A NEW CONCEPT OF *Star Building*

A fresh and sure-fire planned program adding new names to Paramount's ticket-selling stars is currently

The STARS are SINGING

Color by TECHNICOLOR
starring
ROSEMARY CLOONEY
ANNA MARIA ALBERGHETTI
LAURITZ MELCHIOR
with
BOB WILLIAMS · TOM MORTON · FRED CLARK
JOHN ARCHER and RED DUST
Produced by IRVING ASHER · Directed by NORMAN TAUROG
Screenplay by LIAM O'BRIEN
Based on a story by Paul Hervey Fox

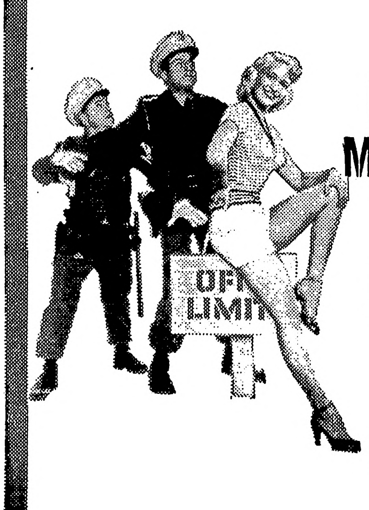
THUNDER IN THE EAST

starring
ALAN LADD · DEBORAH KERR
CHARLES BOYER · CORINNE CALVET

Produced by EVERETT RISKIN
Directed by CHARLES VIDOR
Screenplay by JO SWERLING
Adaptation by GEORGE TABORI
and FREDERICK HAZLITT BRENNAN
From the novel by Alan Moorehead

A NEW CONCEPT OF *Merchandising*

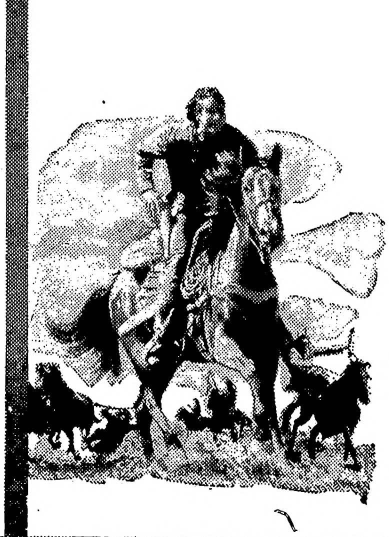
Fresh, aggressive showmanship ideas meet the challenge of selling each new Paramount picture. For '53



BOB HOPE
MICKEY ROONEY
MARILYN MAXWELL

OFF LIMITS

co-starring
EDDIE MAYEHOFF
with STANLEY CLEMENTS
JACK DEMPSEY · MARVIN MILLER
Produced by HARRY TUGEND · Directed by GEORGE MARSHALL
Story and Screenplay by
HAL KANTER and JACK SHER

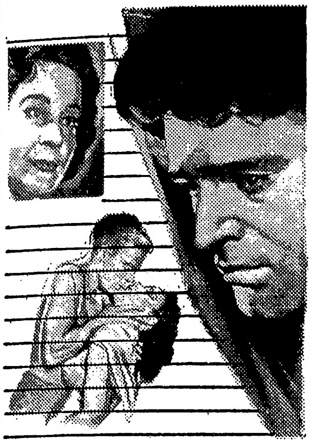


CHARLTON HESTON
RHONDA FLEMING
JAN STERLING
FORREST TUCKER
in

PONY EXPRESS

Color by TECHNICOLOR
Directed by JERRY HOPPER
Screenplay by CHARLES MARQUIS WARREN
Story by Frank Gruber
Produced by NAT HOLT

addition to extra story-and-star values, an all-time high percentage of Paramount productions will be made in color by Technicolor. Paramount leads the industry in meeting present day boxoffice demands.



BURT
LANCASTER
SHIRLEY
BOOTH
IN
Hal Wallis'
PRODUCTION

Come Back, Little Sheba

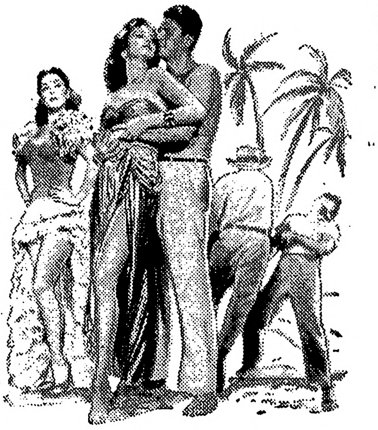
Co-starring
TERRY MOORE · with RICHARD JAECKEL
Directed by DANIEL MANN · Screenplay by KETTI FRINGS
Based on the original play by William Inge
Produced on the stage by the Theatre Guild

DEAN MARTIN AND JERRY LEWIS
in HAL WALLIS' Production

THE STOOGE

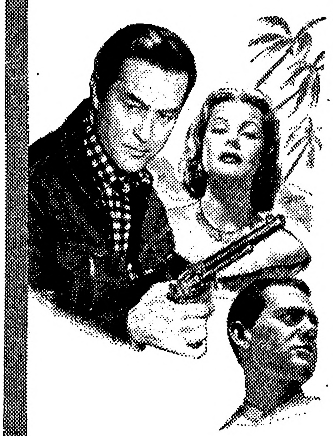
with
EDDIE MAYEHOFF · MARION MARSHALL
POLLY BERGEN
Directed by NORMAN TAUROG · Screenplay by FRED F. FINKLEHOFFE and MARTIN RACKIN
Additional Dialogue by ELWOOD ULLMAN · From a story by
FRED F. FINKLEHOFFE and SID SILVERS

in operation for '53. Many have been widely publicized in other fields: Rosemary Clooney, Audrey Hepburn, Anna Maria Alberghetti, Yul Brynner. Thus they are immediately ready for maximum star stature.



TROPIC ZONE

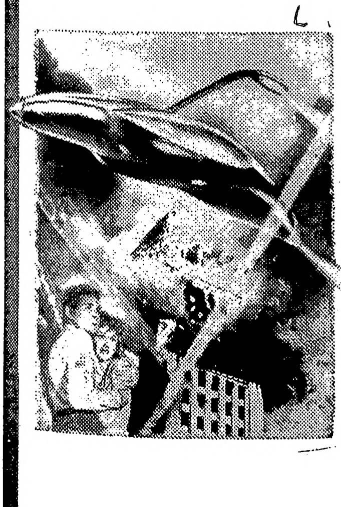
COLOR BY
TECHNICOLOR
starring
RONALD REAGAN
RHONDA FLEMING
ESTELITA
with
NOAH BEERY · GRANT WITHERS
Written for the Screen and Directed by LEWIS R. FOSTER · Based on a novel by Tom Gill
Produced by William H. Pine and William C. Thomas



JAMAICA RUN

Color by
TECHNICOLOR
starring
RAY MILLAND
ARLENE DAHL
WENDELL COREY
with
PATRIC KNOWLES · LAURA ELLIOT
Directed and Written for the Screen by
LEWIS R. FOSTER
From a novel by Max Murray
Produced by
WILLIAM H. PINE and WILLIAM C. THOMAS

Paramount has dramatically amplified the means of communication to the public and this pioneering in new interest-compelling devices will continue as a primary means of extending the present film audience.



THE WAR OF THE WORLDS

Color by
TECHNICOLOR
Produced by GEORGE PAL
Directed by BYRON HASKIN
Screenplay by BARRÉ LYNDON
Based on the novel by
H. G. WELLS

PLEASURE ISLAND

Color by
TECHNICOLOR
starring
LEO GENN · DON TAYLOR
with GENE BARRY · ELSA LANCHESTER
and introducing
DOROTHY BROMILEY ✦ AUDREY DALTON ✦ JOAN ELAN
Produced by PAUL JONES
Directed by F. HUGH HERBERT and ALVIN GANZER
Screenplay by F HUGH HERBERT
Based on the novel by William Maier

'53

IN ADDITION THESE SUPER-HITS ARE YOUR PARAMOUNT FUTURE FOR

ROMAN HOLIDAY
A William Wyler Production.
Gregory Peck, Audrey Hepburn,
Eddie Albert.

SCARED STIFF
A Hal Wallis Production.
Dean Martin and Jerry Lewis,
Lizabeth Scott, Carmen Miranda.

ARROWHEAD
Charlton Heston, Mary Sinclair,
Jack Palance, Michael Keith.
Produced by Nat Holt.
Color by Technicolor.

HOUDINI
Tony Curtis, Janet Leigh.
Produced by George Pal.
Color by Technicolor.

SHANE
A George Stevens Production.
Alan Ladd, Jean Arthur, Van Heflin,
Brandon de Wilde.
Color by Technicolor.

FOREVER FEMALE
Ginger Rogers, William Holden,
Paul Douglas, Pat Crowley.
Produced by Pat Duggan.

STALAG 17
Produced by Billy Wilder.
William Holden, Don Taylor, Otto Preminger.
From the Broadway stage success.

HERE COME THE GIRLS
Bob Hope, Arlene Dahl,
Rosemary Clooney, Tony Martin.
Produced by Paul Jones.
Color by Technicolor.

LITTLE BOY LOST
A Perlberg-Seaton Production.
Bing Crosby, Claude Dauphin.

THE VANQUISHED
John Payne, Coleen Grey,
Jan Sterling, Lyle Bettger.
Produced by Pine and Thomas.
Color by Technicolor.

AND LEADING SUPER-HITS TO COME

Irving Berlin's **WHITE CHRISTMAS**
Bing Crosby — Fred Astaire — Rosemary Clooney

Cecil B. DeMille's **THE TEN COMMANDMENTS**

It's Still a $3,000,000,000 Business, Or Movie Myths That Make Me Mad

By ARTHUR L. MAYER

There are a lot of myths about the movies which make me mad. They are parroted by writers and speakers, as ignorant as they are influential, and they are the *sina qua non* (I, too, went to Harvard) for admission into the more rarified chichi circles.

A. L. Mayer

There's the hoary fable, for example, that the public is drooling for films heavily laden with social messages, subtle fantasy and sophisticated chatter, but that it is denied seeing these so-called mature films by uncouth, illiterate Hollywood tycoons who regard all America as a reflection of their own 12-year-old mentalities. I hold no brief for these gentlemen, having spent a large slice of my life quarreling with them about their overhead charges and their underhand sales practices. Of one thing, however, you can be sure. They are better equipped by nature and experience, for the pursuit of the dollar (even the 50c. dollar), than their critics. If adult films were as popular as adulterous ones, the market would be swamped with them. I am not saying, mind you, that it wouldn't be fine if Hollywood could make more pictures for the discriminating and the elite. I am only reporting regretfully that any producer who, during the past 30 years, had consistently relied upon these good people for support and encouragement, would have landed in the poor house long ago.

In the 30 years that I have made a precarious living in the picture business, the American public has consistently failed to patronize pictures which deviated sharply from accepted formulae and has flocked with depressing frequency to the conventional yen for more recondite things in the only fashion that any business enterprise, whether it makes panties, peanuts or pictures, can understand—it has not made them profitable.

One major, for instance, made a magnificent effort recently to raise its sights. The higher it raised its sights, the lower sank its profits. In the first quarter of the current year it showed a profit of 1c. a share, and had it not been for an understandable procrastination in obeying the court order to divest itself of its theatre ownings, it would have plunged into the red.

Consider, on the other hand, the happy transformation of Universal. About two years ago it turned its back on the beautiful and the uplifting, as well as on heavy annual losses, and proceeded to specialize in "Ma and Pa Kettles," "Francis" and other manna for the masses. As a consequence of this reprehensible but remunerative new policy its profits mounted and its control was sold at a whopping big figure to some New York record makers (not to Chicago promoters, as was the case with its less successful rival, RKO, who ducked the whole issue of what sort of pictures to make by making none at all).

Let me, however, recall the good old days when movie men were occupied in acquiring control of companies rather than in selling it. I got my first job in the motion picture industry with Sam Goldwyn (advertising note: I tell all about it in my shortly to be published book, "Merely Colossal," Simon & Schuster, price $3.50). Sam wanted to bring the public the best in pictures. Actually, he brought the company to the brink of disaster by importing the first great modern art film, "The Cabinet of Dr. Caligari." Back in those benighted days there was no court decree that you had to show pictures before you sold them. I sold "Caligari" sight unseen to the exhibitors. No one in his senses would ever have bought it if he had been given a chance to look at it. Today the aesthetes flock to see "Caligari" goggle-eyed with admiration, but at that time it was dismissed as "pretentious," "insane," "insulting"—the same choice adjectives that are currently lavished on experimental films that I import such as Cocteau's "The Strange Ones."

Ever since the "Caligari" catastrophe, history has repeated itself with painful consistency. From "Long Voyage Home," "Oxbow Incident" and "Watch on the Rhine" to "The Treasure of Sierra Madre," "Intruder in the Dust" and "The Men," the American public has, with a few agreeable exceptions, rebelled when asked to consume an increased intelligence vitamin diet, and shown a painful preference for more proletarian fodder. Today, unpatriotic though it may be, they prefer "The Great Caruso" to "The Magnificent Yankee," just as some 25 years ago they preferred "Seventh Heaven" to "Greed" (to my way of thinking, the greatest American picture ever made). As Henry Mencken, the sour sage of Baltimore, once put it, "No one ever went broke underestimating the taste of the American public."

S.A. Still the B.O. Payoff

The difference between myself and the highbrows is that they write or talk about mature pictures, while I invest my money in them. In the 15 years that Joe Burstyn and I were engaged in importing films—the longest period that anyone has ever survived the hazards of supplying offbeat pictures to down-to-earth Americans—our only sensational successes were scored with pictures whose artistic and ideological merits were resuscitated at the boxoffice by their frank sex content. "Open City" began to strut its stuff when the exhibitors started to advertise it with a misquotation from Life carefully framed to omit qualifying phrases, and adjusted to read "Sexier than Hollywood ever dared to be." This slogan, aided and abetted by a still of two attractive young ladies wasting their feminine embraces on each other's persons, turned the trick. Similarly, with "Paisan," the most publicized scene showed a young lady disrobing herself with an attentive male visitor reclining by her side on what was all too obviously not a nuptial couch. These were superb pictures. To make them profitable, however, they had to be merchandised not on the basis of their merits, but in a suggestive fashion.

For this I do not blame the exhibitors, as is the prevalent custom among intellectuals. I blame the intellectuals themselves.

They pay lip service to better cinema but that's about all that they do pay. What the masses like, and who can blame them, are pictures like "Samson and Delilah." The last time I was shown its astronomic figures, it had played to 40,000,000 simple souls. It would appear as if the answer to our problems, as registered at the boxoffice, is more Victor Matures rather than more mature pictures.

A lot of folks seem to confuse excellence and European. That's Myth No. 2 in today's exhibit. The delusion that foreign films are far superior to American is in part pure snobbishness and in part a tribute to the skillful and unremitting labors of men like Joe Burstyn, Ilya Lopert, Irving Shapiro—modesty forbids my mentioning myself. They look at hundreds of English, French and Italian films every year in an effort to cull out only a few that are worthy of importation. For those who constantly assure me how "they just adore foreign pictures" I wish a ten-year sentence in close confinement with the product of Italy's Cinecitta, France's Joinville or England's Denham. As one who has squandered a large portion of his time and eyesight, not to mention the fragments of intelligence left after a lifetime in the movie business screening incredibly stupid and inept foreign films, I swear to you on my bible, VARIETY, that with the exception of a few superb cinematic triumphs, their run of the mill (not Cecil B.) are by and large far inferior to our American product.

Conclusive Answer

That American product is not doing as badly as some of the big circulation magazines or the small journals of the aesthetes stentoriously announce. Recently I read the statement of one critic who declared, with apparently the utmost glee, that although production might make up its losses with new markets, the cinema theatre was dead as a dodo. I hate to minimize the glad tidings that the 20,000 theatres, their managers, employees and the neighborhood stores dependent upon their continued operation, are all ruined, but it just isn't so. Actually, the present status of the movie industry reminds me of my best friend's golf game. Once he went out and in an inspired moment shot 18 holes in 80. Since then he has been weeping and wailing and breaking his clubs every weekend. Recollecting that one memorable occasion he can't reconcile himself to his normal, reasonably good game. We movie people are obsessed with recalling the wonderful years immediately following the war when all that a manager had to do was to open his doors and quickly get out of the way before he was run over by the incoming mob. But last year the theatres of the world took in a revenue of $3,000,000,000. If that's dead, it's like Lenin's corpse whose hair, the comrades say, continued to grow. If the $3,000,000,000 were divided, everyone in the industry, rather than a limited few, would be making a good living.

That $3,000,000,000 is also the conclusive answer to the next myth in my collection, the myth that television is in the process of supplanting picture-going as the world's favorite pastime. It scarcely seems surprising that the apperance of an amazing new phenomenon in the field of entertainment should exert a profund effect on all competitive forms of warding off boredom, whether that be reading books, making love, or going to the movies. It may be premature to estimate what the permanent effects of television on motion picture attendance will prove to be, but a hep guy, Jack Gould the New York Times television expert, reports that "here in the east at least, the excitement of television is beginning to level off. The medium's elements of frankness and novelty no longer are there."

This confirms public opinion polls which indicate that after a period of approximately nine months, the interest of all except television's juvenile devotees wane and that papa, mama and the more intelligent children revert to previous patterns of passing time. I am not referring to slugging matches, pugilistic or political, baseball games or other criminal investigations. Most males like them better than romance on a rural porch or in a Fifth Avenue penthouse, but the Missus does not want to stay home every night, and reversing the old ditty, papa goes where mama goes. My darling daughter is definitely not interested in six-inch men in a little box, but in six-foot men out in the open. My advertising friends are incapable of tapping the sort of money that it takes to challenge "Ivanhoe" or to answer "Quo Vadis." The average sponsor is looking for the cheapest, not "The Greatest Show on Earth." Even if he were prepared to pay for it, where in the world would he find the necessary talent? Motion pictures turn out about 500 hours of entertainment a year. TV will require more than 20,000. If I were not so old I would start tomorrow taking one of those courses in "How to Become a Writer for Television." No graduate can fail to make a fortune

TV an Ultimate Ally

In a world where only death and taxes were previously reported to be unavoidable, I will add a third certainty—television is not going to replace movies in the affections of the American public. On the contrary, like radio, it will eventually prove not an antagonist, but an ally. It will become what vaudeville was in its day: the major training course for new theatrical talent; talent, for instance, like Martin & Lewis. It is serving, and will serve increasingly with the years, as the ideal medium for advertising coming attractions. It will eventually hugely expand the appeal of motion picture theatres by enabling them to show in color, on a gigantic screen, Congress or the UN in debate, current shows like "The King and I," while they are still on Broadway, maybe new shows specially produced for nationwide movie audiences, the opera, symphony orchestras and a host of other cultural activities.

I honestly believe that the motion picture theatre, far from being obsolete, is on the threshold today of developments that will make it not only the greatest entertainment activity but the greatest educational force that mankind has ever known. (I am, unfortunately, no longer on the industry payroll, so this conviction is not suspect.)

American producers have responded to these new pressures and new responsibilities with considerably more skill and resourcefulness than their critics credit to them. Look at the record, or rather, look at the screen: "Greatest Show on Earth," "Quo Vadis," "Limelight," "African Queen," "Quiet Man," "Streetcar Named Desire," "Detective Story," "Ivanhoe," "Samson & Delilah," "High Noon," "American in Paris," "Jumping Jacks," "Sudden Fear," to mention only a few great attractions of the past year. I do not claim that these are pictures which future ages will cherish as masterpieces. I don't expect anyone to be enthusiastic over everyone of them. I, myself, am not. But what I do maintain is that in the face of censorship restrictions, pressure groups at home and abroad, police authorities, and even license commissioners, they represent a wider general appeal, a higher average of merit, than that supplied by fiction magazines, by the radio, by television, by current books or by the Broadway theatre.

None of these films had any Communist content. Neither, for that matter, had any of the other 250 American pictures which, to pay my controlled rent and my uncontrolled taxes, I have to see yearly. No one, not even an investigating Congressman, can testify otherwise unless he regards the time-honored American practice of poking fun at politicians or booing the brutal banker who forecloses the mortgage on a snowy night, as part of a subtle plan to undermine American institutions.

The Politbureau, realizing the vital importance of the movie medium, made a gigantic effort to have the comrades infiltrate into the business. They made some converts—more than I would have anticipated—but proportionately to the number of people engaged in making movies, very few. Their efforts to make the Soviet system look sweet and ours sour, laid an egg, greater even than the one in VARIETY's most memorable headline.

My final myth for the day is that the Communists ever got anywhere in picture production. Their record, as Frank Nugent once said of a season at my Rialto Theatre, was, "No runs, no hits, just terrors."

When Bob O'Donnell and I were touring for Movietime, Nat Williams gave us a copy of a magazine article. It was grim reading. It predicted, minus a Gallup or Roper qualification, that unless we movie people promptly mended our ways and called a halt to our bad pictures and our bad conduct, the business could not hope to endure. The article appeared in Photoplay Magazine. Photoplay for October—October, 1918. I have been reading similar lugubrious prophecies for the past 30 years. I expect to continue to read them without turning a grey hair, for the rest of my life.

Hollywood's Big Debt To B'way Stage

By HAL WALLIS

Hollywood.

Hollywood owes a great deal to Broadway and the American theatre, and this seems an opportune moment to ackowledge that debt. It may be that gas station attendants no longer look like Dana Andrews or that girls quaffing sodas at the corner drugstore cannot do for a sweater what Lana Turner did, but pictures more and more turn to the stage and other live entertainment sources for its "new" talent.

Hal Wallis

The reason? It's quite simple. We've found that the public demands real acting talent in its picture entertainment. The mere inclusion of a so-called "personality" in the cast is not just enough.

Shirley Booth's film debut in "Come Back, Little Sheba," which she created on Broaway, is a case in point.

Looking back just a short time we find among previous years' Academy winners such stage-trained performers as Jose Ferrer, Vivien Leigh, Humphrey Bogart, Laurence Olivier, Fredric March, Judy Holliday, George Arliss, Paul Muni, Broderick Crawford, Helen Hayes, Paul Lukas, Joseph Schildkraut, Thomas Mitchell, Walter Huston, Van Heflin, Charles Coburn, Barry Fitzgerald, Edmund Gwenn, Katharine Hepburn, Alice Brady, Fay Bainter, Katina Paxinou, Ethel Barrymore, Bette Davis, Lionel Barrymore, Clark Gable, Spencer Tracy, Claudette Colbert, Ginger Rogers, Josephine Hull and Celeste Holm.

Within the confines of our own independent organization, fully 90% of the contractees have been recruited from the New York stage and allied sources—people like Burt Lancaster, Kirk Douglas, Lizabeth Scott, Wendell Corey, Charlton Heston and, from the nightclub circuit, Dean Martin and Jerry Lewis.

Going a bit further afield, we find the widest swath in recent years being cut by such newcomers as Marlon Brando, Montgomery Clift, Kim Hunter and Karl Malden, all graduates of the legitimate theatre. The gifted couples who have come to pix via Broadway include such stars as Rex Harrison and Lilli Palmer and Jessica Tandy and Hume Cronyn.

No offense is meant to the proprietors of drive-in restaurants or department stores, but please take notice: Film producers and their talent scout representatives won't be hanging around your emporiums this year checking the field of carhops and elevator operators. They're much too busy running down two on the aisle for that hit attraction on Broadway.

Showmanship Is Affirmative Selling, Not Looking for Flaws

By RUSSELL HOLMAN

Way back yonder when dinosaurs, some of them good friends of mine, were still roaming Broadway I joined Paramount as a press agent, and my boss, a very good wise man, briefed me as follows: "Remember kid, you're not selling meat or pants or automobiles, something material people can eat or wear or sit in. When you sell motion pictures you're selling shadows on a sheet, and whether the people like the pictures or not depends upon what happens in their brains and their emotions and their imaginations when they see them, or what you can sell them happens."

So when we got a picture to sell called "The Covered Wagon," which was really a glorified western with no stars in it at a time when big pictures with no stars in them were unknown, he said: "On this one we will convince people that not to like 'The Covered Wagon' is equivalent to spitting upon the American flag, and that anybody who says it isn't great is liable to be tapped immediately upon the shoulder by an F.B.I. man and hustled off to Leavenworth in the morning." So after our months of hard work millions of people, including exhibitors, believed this, and "The Covered Wagon" is still hailed as a milestone of screen history, usually with the word "Americana" attached to it.

Skipping lightly to 1952, one of the phenomena of the picture business in the past year has been the fact that foreign grosses have been up, even in Europe, where general conditions are lousy and domestic grosses have been off. Maybe one of the reasons for this is as follows:

I was in Europe recently and talked with a number of exhibitors in several countries. I also did things domestically like chinning with theatremen from abroad who visit the Paramount home office and sitting at an industry dinner a couple of months ago with some smart lads who run theatres in Mexico, Central and South America. What struck me is that these gentlemen unanimously had a refreshingly oldfashioned view about the business and their function in it.

They treated me, now a picture production man, like an all-in-the-same-boat partner with a mutual job of making and merchandising the pictures to the public. They asked me what pictures we have coming and discussed how each one could be sold with a profit to theatregoers. They didn't say why the heck are we making that one, and that one maybe can be sold, but it will be a terrific problem, etc. They probably assumed, without saying it, that some pictures, like women and horses, are better than others, but they took the attitude that all of the pictures together were the wares upon which Paramount and they relied for a living, and the intended optimistically and intelligently to milk them for all the boxoffice pounds or pesos or guilders that they could squeeze. They were looking for suggestions to help their selling job, not for reasons why the job was impossible or tough. And, to a man, they seemed to have great zest and energy for their profession.

I have thought about this a lot when I have sat in a projection room for a tradeshow with a group of American exhibitors when the lights go up after the finish of a new picture, particularly a good but not run-of-the-mill subject. So many of the boys are silent and frowning. They leave the place silently or, if they talk, they say with dour shakes of the head. "With business tough as it is, this will be a so-and-so to sell," or it's too long, or they ought to change the title, or RKO had a picture something like this in 1938 and it didn't do well, or if it had Martin & Lewis. Gregory Peck and Betty Grable co-starred in it we might get somewhere with it. Not much thought of "It's our mutual baby, so it must be great," or "Let's rush back to the office, summon the advertising and publicity boys and work out a helluva campaign."

I remember years ago that Paramount had a first exclusive chance at distribution of a foreign-made picture. When we screened it, to a man, me included, we decided that it was a swell picture, but it was impossible to sell to the American public. Another major company took it on, developed a marvelous merchandising angle on it that had never occurred to us and made a fortune with it, as did American exhibitors. It was quite a lesson to me.

The lesson was, "Don't try to pick flaws in the shadows on the sheet. For better or for worse they're our bread and butter. Discover the reasons how to the brains and emotions and imaginations of the picture-going public they can be sold as entertainment." The foreign exhibitors are doing it and prospering.

PARTICIPATION DEALS KEY TO U BUDGETS

By WILLIAM GOETZ

(Production V.P., Newsreel)

Hollywood.

At our studio the budget are the stars because if you overprice your picture in the present market you can get into trouble. If our preliminary budget is far too high in comparison with an anticipated gross we will certainly abandon the project or shelve it until we know we can make it on an economically sound basis. For this reason we do not plan further reduction budgets, because we gear our budgets to how important we think the picture can be to us from the standpoint of boxoffice. Naturally we try to make each and every picture as economically as we can.

Bill Goetz

This does not mean that we hurt the quality of a picture in trying to trim expenses because we have proved with our big pictures we can make high budget pictures without wasting any money and without losing anything in the way of quality.

We have made participation deals with a few top male stars. We do not have any with producers, directors or writers. Those we made with people like Jimmy Stewart and Gregory Peck we have found to be advantageous for both the studio and the star. We have further deals with Tyrone Power, Alan Ladd, Errol Flynn and Jimmy Stewart.

Since we were the first major studio to inaugurate this participation deal with stars, naturally we believe in it, for if a star can help the boxoffice and bring in the money, he is entitled to his share of the profits when he takes the gamble of receiving no salary. The cooperation we have received from the men with whom we have worked on such deals encourages us to go further.

We don't know what approaches there can be made to cutting studio overhead without impairing quality. Our operation is smooth and naturally we do not intend to disturb it.

The motion picture industry is always looking to the future and to any new ideas to implement its presentation, and if third dimension or other technological theories contribute anything to our business, naturally we will be very much interested in it.

All companies are busy with research and experimentation and the industry as a whole, through its research division, is constantly looking for devices and developments to improve sight and sound.

We will have to wait, rather than anticipate, meeting departures from the conventional operations, in the event third dimension can be integrated with standard production and also exhibition.

The only conclusion I can draw from the record grosses from such pictures as "Greatest Show on Earth" and "Quo Vadis" and our own "World in His Arms" is that the public goes for this type of picture and prominently supports them at the boxoffice. I am sure there will continue to be such big pictures made by the industry and will do well.

Liebler Joins Mono

Walter Liebler, long with United Artists, has joined Monogram International Corp. as assistant treasurer. He succeeds James J. Tierney, who resigned.

Prior to assuming the new post, Liebler was foreign controller for UA.

'53 Benefits From Technological Advances—Mebbe Also 20% K.O.

By HARRY B. FRENCH

(Pres., Minnesota Amusement Co.)

Minneapolis.

1952 has been a very eventful year—one that will be referred to many times in relating the history of our industry. Certainly there are many things that have plagued our business and affected the boxoffice seriously, and I am sure we will be confronted with many more problems.

However, there are some bright spots on the horizon: Third dimension is surely coming and perhaps sooner than originally anticipated. Cinerama, while not really third dimension, is referred to as such, and the favorable publicity that Cinerama generated was startling to every one in this business—even more so to those outside our business—and it aroused new hope and enthusiasm for our future. The terrific response by the public to "Bwana Devil" indicates a tremendous interest in third dimension no matter how crude.

The repeal of the 20% admission tax looks more encouraging every day. Elimination of this tax would be a tremendous factor in promoting enthusiasm and optimism in all branches of our industry, especially exhibition.

Comparison shows that theatres enjoyed their greatest prosperity since radio became a reality. With the advent of the airplane some predicted the collapse of the railroads. But it didn't prove true. Railroads have made great progress; they provide finer service and equipment today than ever before in railroad history. No doubt the airplane was an influence in bringing it about. By the same token, television can very well be the medium to do the same for the picture business.

Theatre TV Too

Indications are that theatre large screen television is fast becoming an important factor in theatre operation. It can be developed into a very lucrative part of our business, especially so during off hours. The potential is almost unlimited, and I am sure we will see this phase of television develop rapidly to the benefit of the theatres.

I am of the opinion that in 1953 we are going to see some really outstanding attractions—more of them than in any previous season. Hollywood knows that the days of the so-called ordinary program pictures are past, and Hollywood also knows the advantages of top attractions. It is possible the product trend may change to some extent; any successful picture of an unusual nature or theme will probably start a cycle of that type. I realize public tastes do change as far as film fare is concerned, but real human, down-to-earth stories with good production, direction, capable players, and color still pay off at the boxoffice.

Surely, many of our problems will be solved in 1953, but it will take more than wishful thinking to solve them. It will take determined, constructive action and plenty of it on the part of every one in this business. I have always said that the greatest era of the motion picture industry lies ahead, and I am more convinced than ever that it will become a reality.

H'WOOD HAS KEY TO COST CUTS: ZANUCK

Hollywood.

Darryl F. Zanuck, head of production at 20th-Fox, is bullish on the future of the motion picture industry and, while he sees room and has enthusiasm for the new dimensions, such as Cinerama, Tru-Vision, etc., he says the present production and exhibition methods will continue to provide the bulk of the industry's income for at least some years to come. While Cinerama, for instance, is a proven boxoffice quantity, Zanuck says that if "there are even as much as 25 to 50 theatres equipped for the process in less than two to three years, it will be a miracle."

Darryl F. Zanuck

As for the regular dimensional films, Zanuck says that every studio has learned by now how to meet the lowered boxoffice conditions by streamlining production methods, plus careful pre-production planning, to at least partially recompense for the drop in income.

Zanuck is not inclined to set any arbitrary ceilings on budgets. He says: "That depends on the picture. It doesn't matter whether you spend $2,000,000 or $3,000,000, if the picture turns out to be a winner. And if it's a big subject in which you have confidence, you've got to give it every possible insurance.

"The factor is not so much extravagance in cost—but to be sure you end up with something that justifies great theatre business. You must insure it."

Must Be Worth It

As a corollary to this, Zanuck holds no belief in the theory that the public has a broad and general antipathy to occasional hikes in admission prices. "The public is never mad at paying advanced prices," Zanuck said, "as long as they get their money's worth. The only complaints in the past have come when prices were raised because of the cost of a picture rather that the quality or content of a picture."

Zanuck is high on big-scale musicals, citing "Call Me Madam" as an example, but is dead set against the in-between tune pictures. "The in-between musicals are overpriced at any price," he thinks, so far as boxoffice draw is concerned.

Zanuck said that 20th-Fox, like other studios, is constantly experimenting with color and, now, new dimensions. He said that the company, at present, is working on a new dimensional process the like of which has not yet been seen. He wouldn't disclose what it is.

GEORGE SIDNEY

One of Hollywood's outstanding directors just completed "YOUNG BESS" for Metro-Goldwyn-Mayer where he is under contract.

Sidney's last release was "SCARAMOUCHE," he is currently preparing "KISS ME KATE."

Universal-International Announces with Pride....

CHARLES J. FELDMAN
25th
SILVER ANNIVERSARY DRIVE

WE FEEL THERE IS NO FINER WAY OF PAYING TRIBUTE TO CHARLES J. FELDMAN THAN FULFILLING TO THE MAXIMUM OF OUR ABILITY THE UNIVERSAL-INTERNATIONAL TRADITION WHICH HE HAS HELPED ESTABLISH.

THAT TRADITION IS THE CONSISTENT DELIVERY OF TOP-PROFIT PRODUCT TO THE NATION'S EXHIBITORS.

SO WE HAVE SELECTED TWELVE PICTURES – NINE OF THEM IN TECHNICOLOR – PROVIDING THE STRONGEST GROUP OF CONSECUTIVE RELEASES IN OUR COMPANY'S HISTORY...WITH WHICH TO ENCOURAGE THE GREATEST EXHIBITOR PARTICIPATION IN THIS 25TH SILVER ANNIVERSARY DRIVE.

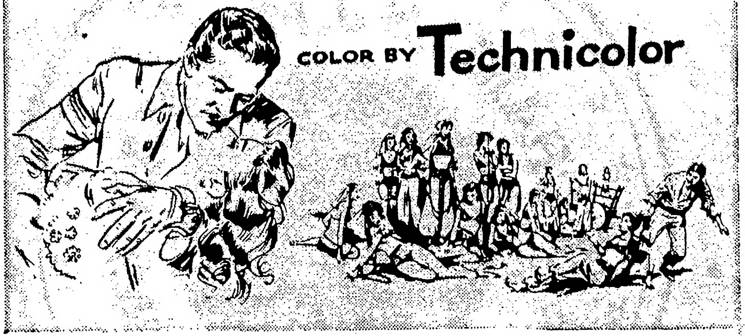
DECEMBER 28TH TO MAY 2ND

UNIVERSAL-INTERNATIONAL *presents*

ERROL FLYNN · MAUREEN O'HARA

AGAINST ALL FLAGS

COLOR BY Technicolor

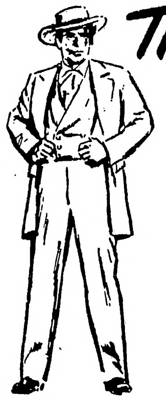


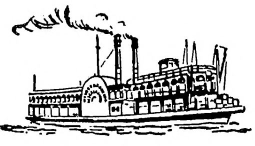
TYRONE POWER

PIPER LAURIE · JULIA ADAMS

The MISSISSIPPI GAMBLER

COLOR BY Technicolor



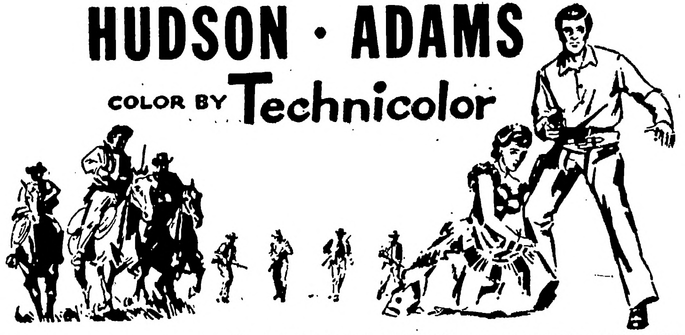


RAOUL WALSH'S

The LAWLESS BREED

ROCK HUDSON · JULIA ADAMS

COLOR BY Technicolor

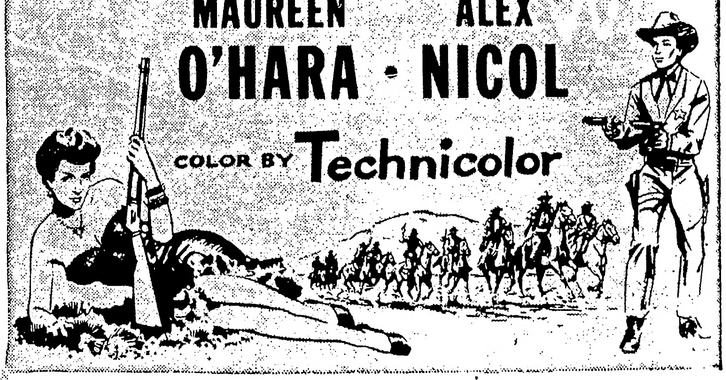


The REDHEAD from WYOMING

STARRING

MAUREEN O'HARA · ALEX NICOL

COLOR BY Technicolor



GUNSMOKE

AUDIE MURPHY · SUSAN CABOT

PAUL KELLY · CHARLES DRAKE

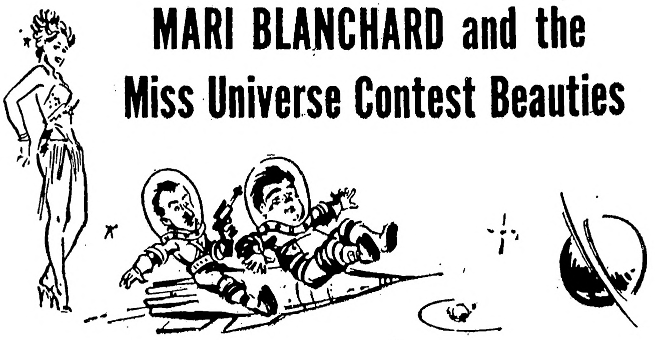
COLOR BY Technicolor

BUD ABBOTT and LOU COSTELLO

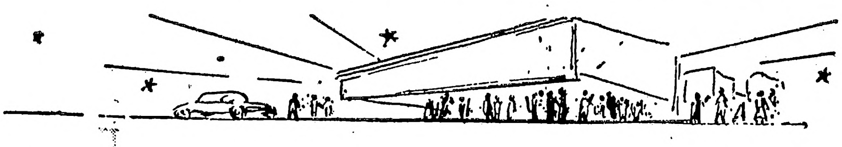
GO TO MARS

MARI BLANCHARD and the

Miss Universe Contest Beauties



CHARLES J. FELDMAN 25th



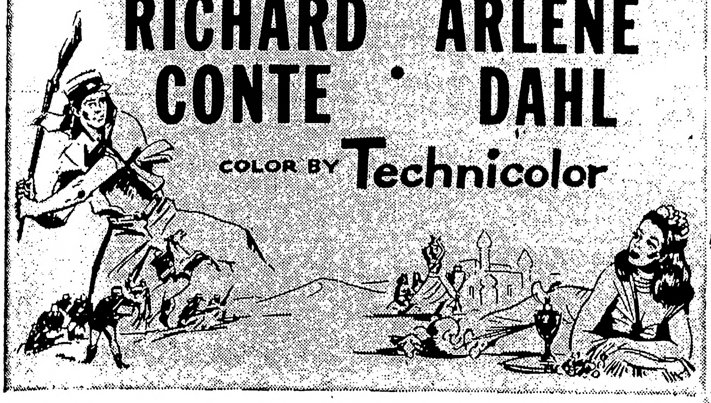
ALAN LADD

DESERT LEGION

CO-STARRING

RICHARD CONTE • ARLENE DAHL

COLOR BY Technicolor

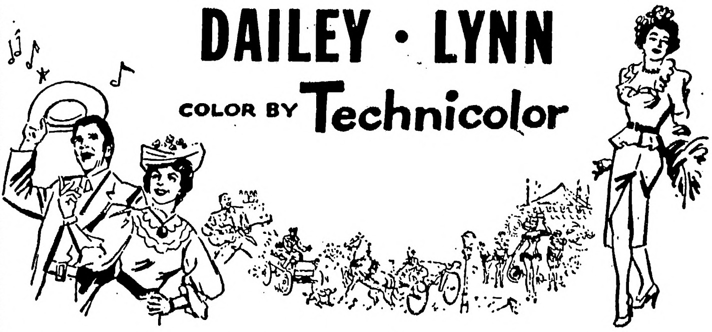


MEET ME AT THE FAIR

STARRING

DAN DAILEY • DIANA LYNN

COLOR BY Technicolor



MA AND PA KETTLE ON VACATION

STARRING

MARJORIE MAIN • PERCY KILBRIDE

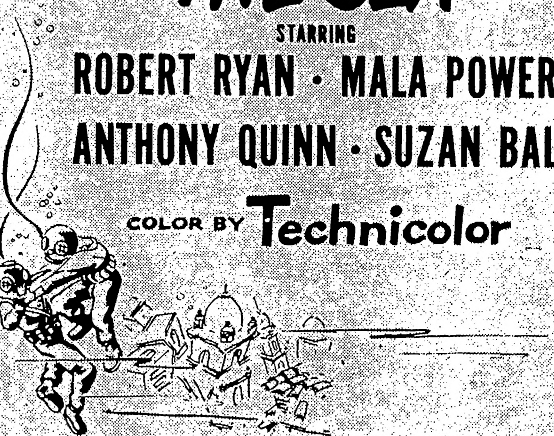
CITY BENEATH THE SEA

STARRING

ROBERT RYAN • MALA POWERS

ANTHONY QUINN • SUZAN BALL

COLOR BY Technicolor



SEMINOLE

STARRING

ROCK HUDSON • BARBARA HALE

ANTHONY QUINN • RICHARD CARLSON

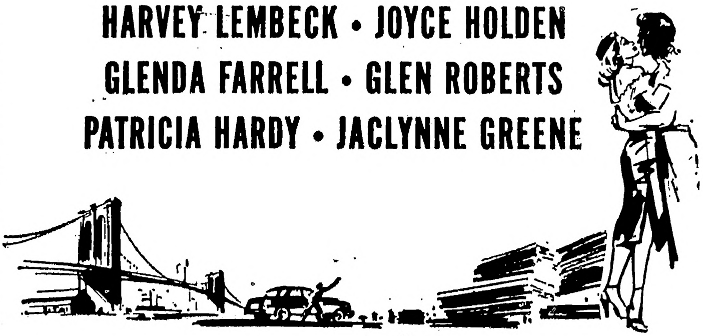
COLOR BY Technicolor

GIRLS IN THE NIGHT

HARVEY LEMBECK • JOYCE HOLDEN

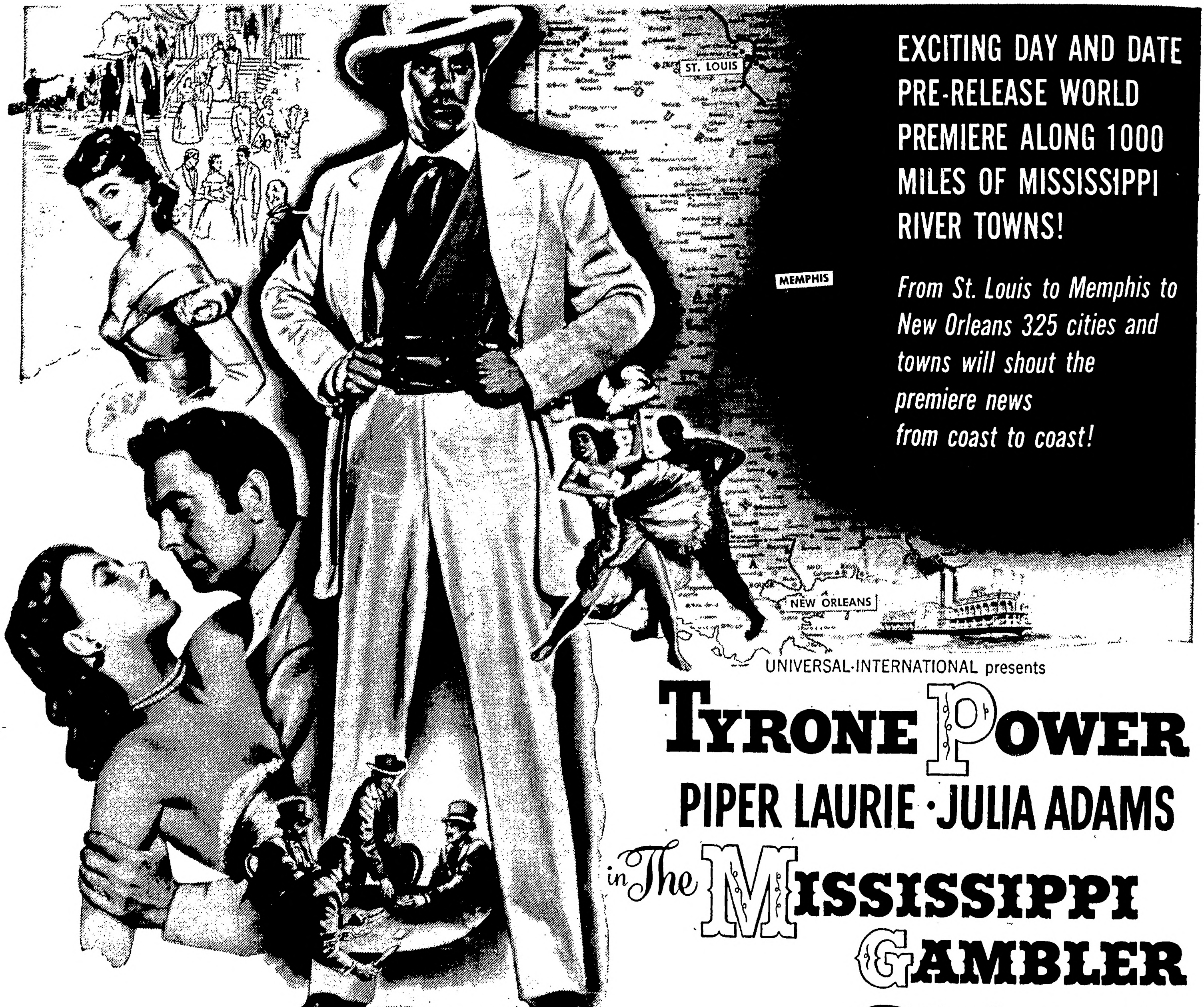
GLENDA FARRELL • GLEN ROBERTS

PATRICIA HARDY • JACLYNNE GREENE



Silver Anniversary Drive . . . DEC 28TH TO MAY 2ND *and...*

AMERICA IS BEING PRE-SOLD ON "THE MISSISIPPI GAMBLER"


ST. LOUIS
MEMPHIS
NEW ORLEANS

EXCITING DAY AND DATE PRE-RELEASE WORLD PREMIERE ALONG 1000 MILES OF MISSISSIPPI RIVER TOWNS!

From St. Louis to Memphis to New Orleans 325 cities and towns will shout the premiere news from coast to coast!

UNIVERSAL-INTERNATIONAL presents

TYRONE POWER

PIPER LAURIE · JULIA ADAMS

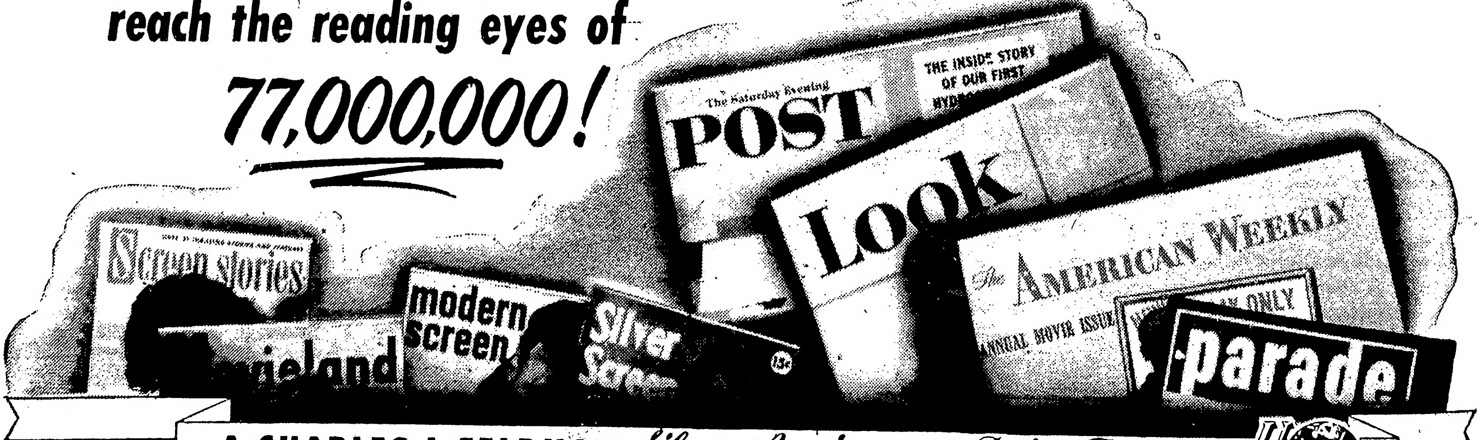
in The **MISSISSIPPI GAMBLER**

COLOR BY *Technicolor*

WITH JOHN McINTIRE · WILLIAM REYNOLDS

DIRECTED BY RUDOLPH MATÉ • STORY AND SCREENPLAY BY SETON I. MILLER • PRODUCED BY TED RICHMOND

Powerful FULL-COLOR ads in national publications will reach the reading eyes of *77,000,000!*


The Saturday Evening POST
THE INSIDE STORY OF OUR FIRST
Look
The AMERICAN WEEKLY
ANNUAL MOVIE ISSUE
Screen stories
modern screen
Silver Screen
Movieland
parade

A CHARLES J. FELDMAN *Silver Anniversary Drive Picture...* Universal International

WANNA BE AN ACTOR?

By JOE LAURIE, JR.

How do I get into show biz? This is asked by stage struck kids (many of them talented) from all over the country. They usually ask the question from an old-timer, who if he had to start today wouldn't know how or where. Years ago it was easy for a tyro to get into show biz. All you had to know was how to jig a little, chirp a little or even dress like an actor.

Joe Laurie, Jr.

There used to be so many schools for the amateur: medicine shows, boat shows, tent shows, minstrel shows, burley, a rep show, stock company and smalltime vaudeville. Managers could take a chance with tyros, because they had nothing to lose. Most of them operated on a shoestring, so it was easy for them to promise a beginner $25 a week or even more. If you didn't make good, he could cancel you even after 10 weeks of rehearsal, or after the first show, or even strand you in the town.

When all the different phases of show biz passed one by one from the entertainment scene, the amateur had a chance to learn on the borscht circuit which has been kidded by many but which, nevertheless, proved a good nursery and produced many fine artists. Sure, they copied everything they ever saw or heard (so did the med shows and all the others); they waited on tables, entertained rocking-chair dowagers, made love to their daughters and made fun for the customers by putting on ladies' hats, dove into the swimming pool with their street clothes on, and even flicked chickens!

But today, even the borscht and silo circuits demand top talent. They could afford to gamble with amateurs when they charged $25 a week for room and board, but when they raised it to that much a day and catered to a crowd that have seen bluechips entertainment in New York and Florida, they insisted on headliners, and so the kids couldn't get in. The silo circuit, which started charging tyros to learn and have fun in the theatre, now must have stars and professional casts, because many of them get Broadway prices. So what is the stagestruck youngster going to do? It's tough!

Back In the Old Days

But if you kids think it's tough to learn to act today, let me quote an excerpt from a book I once read dealing with the stage of another era. It's called "The Amateur or Guide to the Stage, Containing Rudimental Information to Lead a Stranger to the Stage." It was written by "A Retired Performer." (Published in 1830.) According to the author, "The first step is to get into some respectable theatre or regular dramatic company . . . the next move is to possess yourself of necessary properties . . . chief among which are a pair of white cotton tights, a pair of red ditto, flesh colored ditto . . . and one might even go so far as to purchase a white silk pair." Having made these preparations, "you had better call at the Green Room every morning at 10 o'clock to ascertain whether your name is cast in any of the pieces.

"Upon entering the Green Room remove your hat and remain uncovered until you leave it, carefully bearing in mind that to become an actor is first to be a gentleman.

"For makeup, use clean tallow, in order that your face will imitate the healthful color of nature and not destroy the illusion of the scene by perpetually reminding the audience of a coat of vermilion or brick dust. Padding out an indented spine or a hollow back and slim legs next come into consideration, with symmetricals being featured. There is a great practice among some performers of drawing the tights half on and stuffing a handful of cotton in the legs thereof, leaving the shapeless article thus hastily to dispose itself at random, which generally results in a most ungraceful hump in the region of the ankle. In putting on your tights, always be careful that there is no rent or tear in them, nor any part liable to give away in the course of the struggle.

"To announce, 'My lord, the carriage awaits,' you should step easily and perhaps quickly, and make your anouncement with an air of gentility, without any motion of the arms whatever. Having done this, you will retire modestly.

"When it becomes necessary for you to gesticulate, learn to use one hand at a time and extend it as though the entire limb had a soul in it. And as to tricks, to exhibit paleness or sudden fear, some have concealed about their persons a small quantity of powder, and in their turning of their faces suddenly from the audience, they very ingeniously manage to so whiten their faces that the illusion becomes perfect. I have stood in the wing and watched a celebrated performer practice this trick with great skill and effect.

Gore Aplenty

"For representing a wound in the head, the most approved method is to fix a sponge soaked in red paint and water under the front part of the wig. Slight pressure on the sponge and there'll be gore aplenty for any gallery. Our own favorite method, however, is to have a person stationed in the wings with a brush containing red paint with which he touches the actor's face when he staggers out. But this is an awkward trick and apt to be seen through by the audience.

"In writing to a manager for a situation, always pay the postage on your letters. A leading man might expect to earn $25 a week, with two benefits a season; first low comedian, $20; heavy businessman (such as ghost in 'Hamlet'), $15; general utility man, $8. This is the list of a first-class theatre. There are second and third-class theatres in which an actor is compelled to do double duty for one-half of the above rates.

"In your stage business where female performers are concerned, such as embracing, kissing, etc., let no awkward timidity restrain you from going through such delicate actions with proper effect, as the ladies of the profession, however modest or retired privately, very properly understand this is a distinct matter of business and will not, provided you are gentlemanly, take offense or intimidate you by undue reserve. End of quotes.

I agree that today's performers are so much better than those guys who had to put powder on their faces to show sudden fear. Today an actor can look at an agent and show the same reactions without powder.

Celebrities, Inc., a Big Biz

In 10 Years Some 4,500 Products Have Utilized $500,000,000 Worth of Ad Space in All Media Plugging 6,000 Celebs' Testimonials

By JULES ALBERTI

(President, Endorsements, Inc.)

Signing John Hancocks on dotted lines is a new profession that during the past 10 years has developed into a business of international scope. Its growth has been in answer to an advertising need—that of supplying prominent names on a systematic and dependable basis to advertisers, who have found their own use practical and profitable.

The past year has seen a spectacular rise in the use of name personalities. Standouts among these ideal testimonial givers are Mickey Mantle, Johnny Mize and Rocky Marciano. There has been a sensational demand for the new cinema queen, Marilyn Monroe, and the Gabor sisters, who rank among the heaviest grossers. Faye Emerson continues in strong demand. Also Helen Hayes, who turns over sums received to the charitable foundation established in the memory of her daughter. Joe DiMaggio maintains his terrific testimonial popularity, putting a wallop into everything in which he appears.

However, the top 1952 jackpot hitters were the Desi Arnazes (Lucille Ball) whose dolls, apparel and merchandising novelties gave them undisputed first place in the endorsement gross parade. The way they are rolling at the moment they are approaching the fabulous byproduct incomes of another period enjoyed by Margaret O'Brien and Shirley Temple.

Right up there with the picture and radio-TV stars are the recording personalities. Of course, today, the universality of outlets leaves little room for distinction as diskers flit in and out of Hollywood and broadcasting with the same fluidity that a pix name makes stage, radio-TV and disking dates. The turnouts accorded top record names on their personals, and the manifestation of tremendous drawing power, make the endorsement hucksters drool. Peggy Lee, Frankie Laine and Jo Stafford are among the current favorites for testimonials. Ofttimes, however, their sponsored products limit activity, not only in competitive but non-competitive commodities, or at least not without sponsorial OK. It's a good brake for professional behaviorism. There's no telling when it comes in handy, as witness Metro's ability to chastise, if not curb Mario Lanza when he kicked his traces.

The association factor in testimonials swings a lot of weight. When a product is seen in the company of an admired name it gains an acceptability that money can't buy. It is taken for granted that these Who's Who's know what's what and their OK on a product makes it desirable to millions. A testimonial, in order to exercise leverage, should emanate from a person who is an authority on a subject.

Ethics and Sincerity

Responsible advertisers take every precaution to insure the sincerity of their testimonial ads. There is too much of an investment involved to take chances on their being discounted. Believe it or not, there is a strong ethical strain running through this testimonial business. A celebrity has a certain self-respect in making a statement and most of them are bona fide users of products that they endorse. Furthermore, many companies using testimonials require the signing of an affidavit attesting to the truth of an endorsement. Of course, in this business you will always find those who lend their names for anything that yields a publicity plug or a fee. But the wiser advertisers prefer to use names that can be tied up on some sort of exclusive basis.

Use of testimonials dates back to the earliest days of advertising. Records show the device was in use during the 18th Century in England, when a handbill which pictured a patent medicine man kneeling and presenting a box of pills to the reigning monarch read: *"His majesty on the Esplanade graciously accepting a box of Ching's Patent Worm Lozenges which was presented to him as a patent medicine."*

Every now and then, some advertising man will take a pot shot at testimonials and deride their effectiveness by stating that they are insincere and not believed by the public. But testimonials seem impervious to these attacks and major advertisers continue to invest millions in campaigns that pivot around name personalities.

Advertising annals are filled with anecdotes about the modern era of the testimonial. Credit is due to Albert D. Lasker for first using endorsements from noted people on a national scale. While handling American Tobacco, Lasker persuaded Samuel Insull to pose for a Lucky Strike testimonial. Though this was never used, it was instrumental in securing signatures of other notables. Insull later inquired why the ad had not appeared. Lasker didn't tell him of the doubts that were in his mind—also that he really wanted it essentially as bait—but showed his appreciation when Insull's enterprises crumbled and his son phoned that $25,000 more bail was needed. Lasker supplied the money without question.

A testimonial should not ritz a reader. People resent anything that's too hifalutin'. They prefer something closer to their level and within their reach. Snob appeal has very definite limitations. Testimonials really register when they convey a hearty "Hello" rather than a formal "How do you do?"

Page one-ers become top desirabilities. Fred Benham's daring capitalization on them was best exemplified during the crew rescue from the shipwrecked Florida. Representing Lucky Strikes, he outmaneuvered the solemnity of the occasion (and Old Golds) at New York's Battery by proffering bids to the captain and crew through megaphone-cupped hands. Benham had himself appointed assistant to Grover Whalen by U. S. Lines, and when the ship approached the dock he went to work on the captain and crew to such a degree that when the heroic group set foot on shore, he was standing at the gangplank with releases, checks and pen for their signature. In the bewilderment and excitement of the occasion they promptly signed. An Old Gold emissary, who was also lying-in-wait (and thought he had it locked up solo) burned to a crisp. Doubly, when he was prepared with twice the amount proffered by Luckies, which was eventually met by Luckies.

Testimonials have long since passed through the crass exploitation period, when names were virtually shanghaied into an advertisement by hook or crook. Not too many years ago, one of the supreme authorities of the testimonial industry was the Princess Maryanna Mayorakaya. Her Royal Highness endorsed the Borzoi books, saying, "Mindful of the inherent responsibilities of royalty in shaping the ideals of bourgeoisie, I am careful never to be seen in public without a Borzoi book." The Princess Maryanna was not to be found in the Almanac de Gotha, nor in any other register of nobility. The Princess, in fact, was a small, dark, frizzly-headed man who had made a splendid living thinking up trick advertisements and publicity. He decided, reasonably enough, that it would be foolish to pay several thousand dollars for a testimonial from a Princess when he could invent a Princess of his own who would do just as well. The shock impact of just a *name* in an advertisement has long since worn off. True glamour has little need for razzle and dazzle.

Statistics

As a conservative estimate, in the last 10 years approximately 6,000 celebrities have been used in all combined media (including TV) for approximately 4,500 separate products. They have covered apparel, household appliances, cosmetics, beverages, food, tobacco, jewelry, autos, etc. This was through approximately 1,200 agencies. The combined cost of media space and time runs well over $500,000,000. The combined fees paid to celebrities were probably about 1% of this amount.

Names are not foolproof. The personality of a star should harmonize with the personality of a product.

Then there is a snug fit that makes the combination jibe. Our job is much like that of a casting director. An ad must be kept in character, if it is not to sound phoney. A western star should say his say in cowboy lingo to carry conviction. He would be a natural for saying some appreciative words about a 10-gallon Stetson. An ad that has all the desirable attributes of an effective testimonial is that of a recent Universal Cook-a-matic page showing Elsa Maxwell using this handy device for making hot hors d'oeuvres and saying, "Entertaining is Easy With a Cook-o-matic."

For such products as liquor and cigarets, which are more or less limited in the statements they can make, testimonials are a godsend. They throw huge magnets into ads that build up the eye and buy appeal of these products, along with putting some handy coin into the pockets of stars.

The use of athletes on various cereals are a tremendous draw for the kiddies—a new twist on the muscle-spinach theme. *Wheaties* jumped to a leading cereal position when it started featuring popular athletes in its "Breakfast of Champions" approach.

Products using the Hopalong Cassidy (Bill Boyd), Roy Rogers and Gene Autry names bear their testimonials of approval and sales annually are into the millions. They all protect use of their names by checking the merits and values of each product. This, of course, has nothing to do with the comic books (now an important byproduct) and other tieups.

Gross Depends on B.O.

Boxoffice and Nielsen ratings determine the gross for the star. It's usually 5% and up to 7½% for real hot public favorities, meaning for kid clothes and the like, as in Boyd's instance. The 5-7½% is predicated on the gross volume of sales. There is a known instance where too much *jambon* came out in a certain mustanger star who wanted a royalty "per can" of a specially labeled tin of ham. The Chicago packing house decided that was too much ham even for them.

The payoff phase of testimonials is handled in various ways. Flat fees for big names range from $500 to $1,500. In other instances, a celebrity is frequently satisfied with a token payment in the form of the advertised product when it happens to be an item of some consequence. Then we have the situation where there is a straight trade of publicity for publicity—where a star's forthcoming production is announced in the advertisement or poster. Time and again, fees received are turned over to the favorite charity of a big name.

One of the most spectacular users of testimonials is Lux soap, which has set the pace on featuring film stars. Tribute goes to the late Danny Danker for the pioneer job he did in making Hollywood stars testimonial conscious. He elevated testimonial ads into appeals of great beauty and mighty profits.

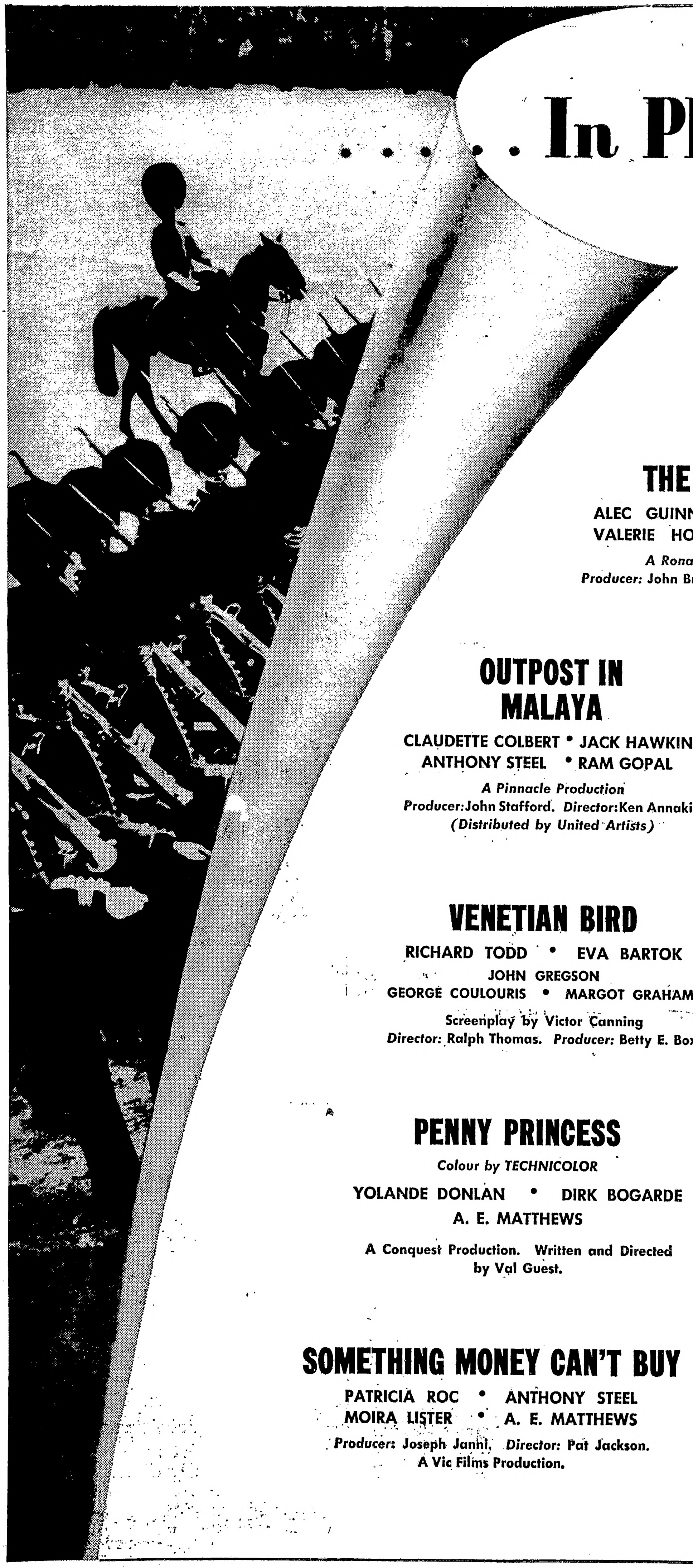
Familiar to all is the outstanding Lord Calvert "Man of Distinction" testimonial series. These advertisements took a semi-obscure brand and shot it right into the limelight in less than 10 years. For a while these ads were kidded and gagged, but they had the merit to survive and now they are a respected campaign, attracting the leading men in the country as subjects.

Here and there you will find embarrassing inconsistencies in testimonials. Such as the time Red Cagle, star West Point halfback, appeared in a typewriter ad, stating: "It is the greatest aid I ever knew in keeping up my grades." Later, it was discovered that Cadet Cagle's grades were among the lowe[illegible] in his class.

There have been embarrassing moments, too, such as the time one pix-legit actor endorsed a tele receiver only to find his own TV show taken over by a rival sponsor—he was dropped from the show

The unique marriage of films and TV occurred on the night before the Presidential election, when Daryl Zanuck pitched his personal testimonial for Eisenhower.

When you get right down to it, what is a testimonial but the recommendation of some one held in high regard?



. . . . . In PROUD ARRAY

. . . these achievements from the Ealing and Pinewood Studios of the J. Arthur Rank Organisation are proudly offered to the exhibitors of the United States of America and Canada, with wishes for every success in the momentous year of 1953.

THE PROMOTER

ALEC GUINNESS • GLYNIS JOHNS
VALERIE HOBSON • PETULA CLARK

A Ronald Neame Production
Producer: John Bryan. *Director:* Ronald Neame.

OUTPOST IN MALAYA

CLAUDETTE COLBERT • JACK HAWKINS
ANTHONY STEEL • RAM GOPAL

A Pinnacle Production
Producer: John Stafford. *Director:* Ken Annakin
(Distributed by United Artists)

MEET ME TONIGHT

Colour by TECHNICOLOR

VALERIE HOBSON • STANLEY HOLLOWAY
• NIGEL PATRICK • TED RAY • KAY WALSH
• JACK WARNER • JESSIE ROYCE LANDIS

Based on NOEL COWARD'S "Tonight at 8:30"
An Anthony Havelock-Allan Production
Producer: Anthony Havelock Allan. *Director:* Anthony Polissier.

VENETIAN BIRD

RICHARD TODD • EVA BARTOK
JOHN GREGSON
GEORGE COULOURIS • MARGOT GRAHAME

Screenplay by Victor Canning
Director: Ralph Thomas. *Producer:* Betty E. Box.

MADE IN HEAVEN

Colour by TECHNICOLOR

DAVID TOMLINSON • PETULA CLARK
SONJA ZIEMANN • A. E. MATTHEWS

Producer: George Brown. *Director:* John Paddy Carstairs. A Fanfare Production.

PENNY PRINCESS

Colour by TECHNICOLOR

YOLANDE DONLAN • DIRK BOGARDE
A. E. MATTHEWS

A Conquest Production. Written and Directed by Val Guest.

I BELIEVE IN YOU

CELIA JOHNSON • CECIL PARKER
GODFREY TEARLE
with HARRY FOWLER and JOAN COLLINS

A Michael Balcon Production
Director: Basil Dearden. *Producer:* Michael Relph
Made at Ealing Studios

SOMETHING MONEY CAN'T BUY

PATRICIA ROC • ANTHONY STEEL
MOIRA LISTER • A. E. MATTHEWS

Producer: Joseph Janni. *Director:* Pat Jackson.
A Vic Films Production.

THE LONG MEMORY

JOHN MILLS • ELIZABETH SELLARS
EVA BERGH • JOHN McCALLUM

Producer: Hugh Stewart
Director: Robert Hamer

. . . in Coronation Year . . . .

THE IMPORTANCE OF BEING EARNEST

Colour by TECHNICOLOR

MICHAEL DENISON • EDITH EVANS
JOAN GREENWOOD • MILES MALLESON
MICHAEL REDGRAVE • DOROTHY TUTIN
MARGARET RUTHERFORD

Anthony Asquith's production of Oscar Wilde's classic comedy.

Producer: Teddy Baird. *Director:* Anthony Asquith

THE TITFIELD THUNDERBOLT

Colour by TECHNICOLOR

STANLEY HOLLOWAY • JOHN GREGSON
GEORGE RELPH • GODFREY TEARLE
NAUNTON WAYNE • GABRIELLE BRUNE

Made by the LAVENDER HILL MOB team. *Writer:* T.E.B. Clarke. *Producer:* Michael Truman. *Director:* Charles Crichton. A Michael Balcon Production. Made at Ealing Studios.

THE CRUEL SEA

JACK HAWKINS • DONALD SINDEN
DENHOLM ELLIOTT • STANLEY BAKER
JOHN STRATTON • MOIRA LISTER
VIRGINIA McKENNA

Nicholas Monsarrat's world famous best-seller. *Producer:* Leslie Norman. *Director:* Charles Frend. A Michael Balcon Production. Made at Ealing Studios.

THE CORONATION OF HER MAJESTY QUEEN ELIZABETH II

We are proud to announce that a full length feature film in colour by TECHNICOLOR including the Abbey Ceremony will be produced by Castleton Knight.

THE STORY OF MANDY

PHYLLIS CALVERT • JACK HAWKINS
TERENCE MORGAN • GODFREY TEARLE
and MANDY MILLER

A Michael Balcon Production

Director: Alexander Mackendrick. *Producer:* Leslie Norman. Made at Ealing Studios.

IT STARTED IN PARADISE

Colour by TECHNICOLOR

JANE HYLTON • IAN HUNTER
TERENCE MORGAN • MURIEL PAVLOW
MARTITA HUNT • KAY KENDALL

A Nolbandov-Parkyn Production

Producers: Sergei Nolbandov and Leslie Parkyn.
Director: Compton Bennett.

THE GENTLE GUNMAN

JOHN MILLS • DIRK BOGARDE
ROBERT BEATTY • ELIZABETH SELLARS

A Michael Balcon Production

Producer: Michael Relph. *Director:* Basil Dearden. Made at Ealing Studios.

. . . and for the glorious future . . .

GENEVIEVE

Colour by TECHNICOLOR

JOHN GREGSON • KAY KENDALL
KENNETH MORE • DINAH SHERIDAN

Producer and Director: Henry Cornelius.
A Sirius Production

DESPERATE MOMENT

DIRK BOGARDE • MAI ZETTERLING
ALBERT LIEVEN • PHILIP FRIEND

Adapted from Martha Albrand's *Saturday Evening Post* serial.

Producer: George Brown.
Director: Compton Bennett.

MALTA STORY

ALEC GUINNESS • JACK HAWKINS
MURIEL PAVLOW • ANTHONY STEEL
RENEE ASHERSON

Producer: Peter de Sarigny.
Director: Brian Desmond Hurst.

STREET CORNER

ANNE CRAWFORD • PEGGY CUMMINS
ROSAMUND JOHN • RONALD HOWARD
TERENCE MORGAN • BARBARA MURRAY

Producer: William MacQuitty.
Director: Muriel Box.

THE NET

PHYLLIS CALVERT • ROBERT BEATTY
JAMES DONALD • PATRIC DOONAN
HERBERT LOM • MURIEL PAVLOW
NOEL WILLMAN

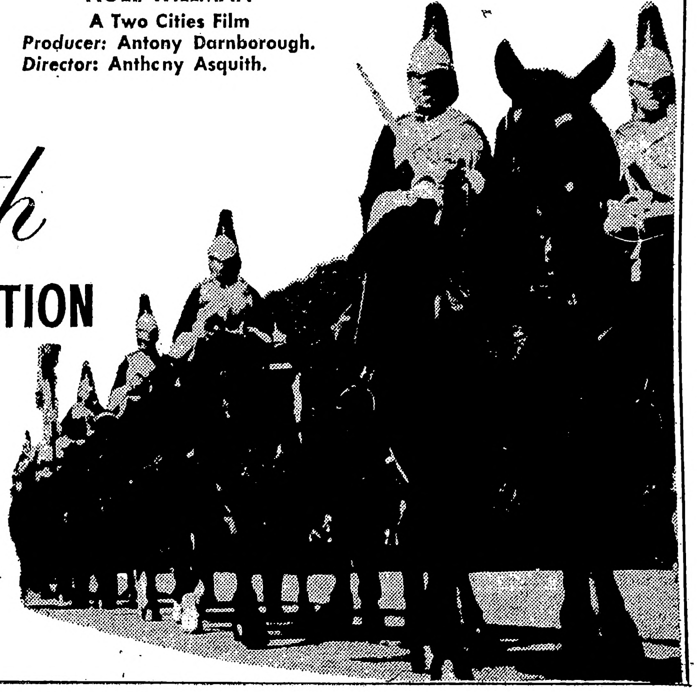
A Two Cities Film

Producer: Antony Darnborough.
Director: Anthony Asquith.

Celebrate with

THE J. ARTHUR RANK ORGANISATION

OF GREAT BRITAIN



Movietime USA a New Kind Of Industry Flying Squadron

By R. J. O'DONNELL

Up to the time COMPO's Movietime U.S.A. was launched in October, 1951, our great industry had never in all of its 50 years of existence found a satisfactory way of bringing the message of its real, behind-the-scenes self to the millions of patrons throughout the land who support it.

Bob O'Donnell

Never before this time had it united as it did in Movietime through all branches of its industry to present itself in a wholesome, forthright and practical way to the people.

I feel that Movietime U.S.A. has marked a rarely significant milestone in our industry's progress, and it is a source of great pride to me that in acting as its chairman I have had the opportunity along with hundreds of others who gave of their time and talents and energy to be a part of it.

Starting with an idea, spurred on by a vital need, and launched without plan, pattern or blueprint, Movietime has progressed and perfected itself to a remarkable degree in its short span of existence.

Today it is far from perfect, but the foundation is there, the groundwork of both its operation and its accomplishment is sound and substantial, and it has a proud record of achievement behind it.

There is no way of estimating the vast number of people who met Hollywood face to face through Movietime over the past year and a half. And to simply say "millions" would be too casual a description.

But at a time when the industry most needed a best foot forward, when the industry most required the understanding and friendship of its patrons, Movietime appeared on the scene.

All of us for many years had recognized that there was much about Hollywood that was not being reflected upon our screens. All of us recognized too that the mistakes our industry and its people have made from time to time provided more sensational news than the good they did and the propriety with which they conducted themselves.

Mistakes have been made, and their making made news which sold newspapers. It was hard for us to have any quarrel with this. We could however, experience the chagrin and frustration which accompanied them, and we did.

The motion picture has always had and will continue to have its times of greatness and glory. These too have been marked and identified with force and vigor by us when they occurred.

But between these high and low points there was another continuing phase of Hollywood which was going unmarked and unmentioned and unsung.

This comprised the day to day life and existence and ordinary accomplishments and responsibilities of the industry and its people which transpired in the natural course of things.

This was the real Hollywood that went along from day to day between its moments of glory and its moments of discouraging setback. And this was the Hollywood, with its character, its fine purpose, its sturdy and steady balance which did not make news but which did exist, and which the public was missing.

This is what Movietime U.S.A. has brought to the people.

Better Scheduling

In 1951 Movietime U.S.A. sent 234 people out across the land, in groups averaging eight each, on 28 different tours covering nearly all sections of the land.

In 1952 96 people were sent out on 12 tours.

The difference in number may call for an explanation here. In the earlier '51 tours, it was a mass exodus. All fanned out in a single week. In 1952 the tours were staggered, scheduled at times when it was felt they would do most good in a given area.

This alone indicated one of the changes in Movietime handling which is indicative of its march of progress. The '51 tours, even with their tremendous impact and the good they did for Hollywood far afield, might be likened to the scattered charge of a shotgun.

The '52 tours, by contrast, were pinpointed like rifle shots. Each tour was hand picked, carefully planned and organized, and sent out as a separate, individual entity. It arrived in a territory at a time when it was felt by all in that territory it could do the most good for exhibition, distribution and production; when it could reflect most credit on our industry at large.

All of the 330 stars, personalities and production people who participated in these tours donated their time and talents to this large scale public relations effort. They, perhaps more than any of us, are due the lion's share of credit for the success of this effort.

For it was they who worked from morning until night, visiting town after town, appearing before group after group, putting our best forward on the firing line. It was they who came before people most of whom up to that time had never seen anyone from Hollywood in the flesh. And it was they who left behind them in each community the good and always glamorous appeal and impression.

It is reasonable at this point to ask just what accomplishment, above and beyond the overall intangible of "uniting the industry" Movietime has achieved.

Great B.O. Impact

In nearly all areas a definite effect on boxoffice business was registered. This included both a strengthening of interest in the younger "under 30" element which has always been the backbone of our business, but more importantly a revival of interest and attendance in the age groups over 30 who are prone to become indifferent to the Hollywood appeal as they advance in life.

Another particularly important effect of Movietime occurred in the treatment by the press in the wake of a Movietime tour in an area. Editors, radio commentators, clergymen and civic leaders were given a better understanding of the people of Hollywood by first hand contact with them. Treatment of news out of Hollywood in the press assumed a more cordial, less snide and supercilious tone. There was, according to many reports, a surprising toning down of that "that's Hollywood for you" attitude which we have always had to face in the past.

There are times I know when it would seem as though we were hacking away at an oak tree with a pen knife. It is reasonable to question how a handful of six or eight personalities, going out and talking before groups in high school auditoriums, before civic clubs, in town squares, can accomplish a great deal as against the massive job that needs to be done.

Yet we have found that their area of penetration and influence in these face to face meetings has been far beyond our dreams and expectations. We have found that even the doubtful intimacy of one star addressing a crowd of several hundred or thousand, so long as he is there in person in the flesh, has bridged the gap successfully. It is as though each one in the assembly has shaken him by the hand, it is as though he has had some personal word with each one.

They know him, and in knowing him they know Hollywood.

Helps All Around

Nor has Movietime U.S.A. been entirely a one-sided industry deal. The players and personalities themselves have benefited immeasurably. Many and varied are the reports they themselves have brought back to us.

For instance it was a surprise to become aware that many of the people who walk across the screen with complete calm and self-possession had never before faced a live audience. Many too who went out did so with reservations, not to mention some trepidation. But those who did came back skilled and accomplished speakers. They had added to their personal equipment as public personalities. And they felt that in this accomplishment they were personally rewarded.

There were instances too of stars and players bolstering their own boxoffice appeal by their mere presence in an area. While this itself is understandable and is only a natural result which could come under the general heading of better b.o., there were even striking angles to this.

There was one theatre chain of more than 200 houses, which had not booked a certain star's pictures in five years. At three pictures a year output, that meant 15 pictures for that star and some producers out of that territory. But when the star turned up on a Movietime tour, and the chain's head saw for himself the extent of that star's public appeal he did the expected and smart thing. He put through an order booking every picture he'd missed during the intervening time.

It can safely be said, therefore, that there has not yet been a Movietime tour which has not in some way, tangible or intangible, done some industry and exhibitor good wherever it has touched.

Movietime is still far from its ultimate goal. There will be changes and adjustments made constantly and continually until it has arrived at its goal, or until it has gone as far in its pioneering effort of public relations as it can.

Should that point ever be reached, it will have paved the way for the next vital step in advancing our industry's causes. But until such a situation arises and until such an operation and idea presents itself, I know I can say on behalf of the thousands of exhibitors who have felt its impact and received its benefits, that Movietime will be a vital part of our industry program.

There is another phase and prospect in Movietime's future which hasn't yet been tapped. That is its aggressive potential. There can and probably will come a time when our industry can conceivably need an organization such as Movietime U.S.A. to act as a flying squadron to sell an industry project direct to the people. There may come a dark hour in the course of our affairs when our message and our position may of necessity have to be brought direct to the public in the person of our players and personalities.

When and if this time and need comes, the machinery which is Movietime will be there and in order, the wheels will be in motion and the organization will be alert and ready to do the job.

A Memory of the Ol' Maestro

When I started working for Ben Bernie in 1938, I was dubbed a "lad," a credit that was always dear to me, because the dubber was such a lovable guy. His routines, in those days, consisted in the main of gags about slow racehorses, romantic wisecracks directed to Myrna Loy, witty references to his balding head, and a few insults to Winchell, which he called Wincholas. These dillies were cooked up by Harry Bailey, Parke Levy, Al Miller and myself.

When the ol' maestro got his first attack, he was bedded in the Leroy Sanitarium. The writers, deeply concerned, asked his doctor whether Ben would be able to make his next broadcast. The doctor said there was a chance he would, if he would do nothing but rest until broadcast time. We asked for an hour's rehearsal but the doctor refused. We argued that the show would suffer without at least a 30-minute reading. Reluctantly, the doctor allowed us a 20-minute onceover.

We taxied to the sanitarium and tiptoed to his room, scripts in hand. Gently, we turned the doorknob and entered. Instead of a sleeping maestro, this is what confronted us. The maestro was propped up in his bed, a cigar in his kisser, and a racing form in his hand. He was connected to the Hollywood track by phone. He had a $10 bet on a long shot and he had gifted $2 bets to his private nurse, his orderly, his secretary and his four brothers. As we came in, he added us to his gift list. The race started and the excitement in the hospital room far exceeded that at the track. The nag came in seventh. After the commotion simmered down, the maestro remembered that the doctor was due to give him a checkup. Everyone in the room got busy putting the furniture back into place and fanning the smoke out of the room with their racing forms and dope sheets. They hurried out through a fire escape to avoid meeting the doctor. The nurse got her patient back on his pillow and the orderly dropped his cigar into a vase loaded with roses.

The doctor gave his patient a thorough examination and said: "Maestro, you're in excellent shape, and I shall permit you to do your next broadcast. You now see what rest and quiet will do. I only hope all my patients were like you." —*Alan Lipscott.*

Muggs of Yesteryear; Today It's Purely Mental

By EDWARD G. ROBINSON

Hollywood.

As a part-time gunman, of some standing in the trade of mayhem, I am more than a little dismayed to see the falling off in the direct approach to gangsterism in pictures, as such, and on TV. Time was when a well stocked arsenal of guns, knives, clubs, weights, and a few barrels of cement, were sufficient for all ordinary purposes. But the hood of today also has to approach his work armed with enough complexes to keep a psychiatric clinic working overtime.

Edward G. Robinson

There was a day when you could walk up to anyone who was unwelcome in your territory and put the arm on him something like this: "This town ain't big enough for the both of us, see?"—and I know, because this was one of the first gems of dialog Warner Bros. ever gave me. The guy receiving this intelligence would then either take the hint and scram, or you would lay down a barrage at your earliest convenience and eliminate him. This kind of talk in 1953, however, would not be in any way *de rigeur.* You must say to the unwanted individual like this, if you say anything at all: "Look, Moe, it would appear that our behavior patterns are so similar that it is not feasible for both of us to operate in the same area." And at that, instead of scramming, he is liable to call his personal headshrinker and ask for instructions.

It can be said that we pioneers in raising the underworld to the level which it has attained today—and I include Cagney, Bogart, Muni, Raft and a few others, along with myself—didn't waste any time thinking. We got right down to the business at hand and got it over with. But can you imagine anyone pushing a grapefruit in a girl's face today, and letting it go at that? Not without spontaneously explaining, right after the act, that this was the result of a long sublimated impulse motivated by the fact that, as a boy, his mother always made him carry out the garbage and he always resented it.

Trademarked Hoods

We Neanderthal gangsters of the earlier or primordial school had our trademarks too, but you didn't have to be a major in psychology to figure if they had any hidden meanings. For example, if Raft flipped a coin constantly, or I waved a cigar, this did not necessarily set you off in a series of conjectures as to our rationality. But once you hear Richard Widmark laugh in a picture, you *know* he has to be crazy, and you begin to wonder why in direct ratio to the extent of your own normalcy.

Also, gangsters have become so refined, they even have Shakespearean actors playing them. Alec Guinness, no less! This guy could no more have gotten into one of the mobs presided over by me and the other boys than he could get into Fort Knox with a jackknife.

You want to see what they give you for killers today? Take a look at Jack Palance in "Sudden Fear." Monty Clift in anything in which he is putting the dames away. David Wayne kills kids and steals their shoes. Arthur Franz, "The Sniper." I have nothing but praise for Franz as an actor, but a nice kid like this we muggs wouldn't send out for coffee, much less to pull a job. He might get high-jacked on the way. And getting back to Jack Palance. No wonder Joan Crawford was fooled. She could have mistaken him for any one of a dozen and one guys with whom she goes dancing.

Where are the snows of yesteryear; the good solid bash in the head, the heel of the hand in the mouth, the kick in the girl friend's derriere, the bullets tearing up the buildings and the losing side? If the skull practice provided by today's underworld melodramas is anything compared to that, I will give up smoking.

I will not say that we were greater, but we were more forthright and direct. There was never any doubt what we were doing. Half the time, today, you sit throughout the picture wondering what's eating the guys, and you leave the theatre still wondering.

As I write this, they have me playing a cop in "Harness Bull." As a cop I could round up all these new fellows I have just mentioned with one hand and without leaving the station house. And I hate to tell you what I could do to them as "Little Caesar." When I leave here, I go to M-G-M to play a bulldozing baseball trainer in "The Big Leaguer." Instead of a gat, they're handing me a bat. And what do you suppose I use on the baseball players I train? Psychology—what else? This whole industry has gone stark, raving mad about psychology. As a fellow I bumped into on 52d Street my last time in New York said to me: "It's real crazy!" I think I know what he meant.

Laughing Boy

I've been called "The Great Stone Face" of TV so probably that's why I prefer the following as my favorite show biz anecdote.

I got the biggest laugh ever heard at the Chicago Theatre about 14 years ago, in one of my "Dawn Patrol" revues, while playing "straight" for comedy xylophonist Pansy Sanborn.

All acts will remember the moment in Pansy's routine when he fired a gun into the flies. A moment later a prop duck flopped to the stage. After the laugh, I bent over, and from that crouch, picked up the duck and heaved it offstage. As the Chicago Theatre stage is big, I threw the duck with considerable force.

To the astonishment of Pansy and to my amazement, the audience started howling and continued howling. We both looked around to see if some stagehand or somebody in the company was getting laughs behind our backs. There was nobody on stage except us but the audience continued yokking. We followed the audience eye-line up in the air. There, about 15 feet above stage level, the duck, caught in the bow of the curtain, was still bobbing its head up and down gravely.

From then on, I tried it every show. No dice! No laughs!! The frustration developed a permanently frozen kisser.
Ed Sullivan.

You Can't Mess Around With Dem Commandments

By JULIAN T. ABELES

(Attorney for motion picture, music publishing and broadcasting interests.)

Mordecai stealthily meanders to the Phillips' chicken coop and with a vicious smacking of his lips goes a'poking to get himself a nice fat hen. But sure was Mordecai's unlucky night, for who does he pokes but Hezekiah, the noisiest guinea hen in the whole of Little Rock, Arkansas. The rebel yell at the Battle of Bull Run was a kitten's purr compared to Hezekiah's blast which made Morpheus rush to cover in Little Rock's slumbering community — including the town constable. As the J. P. done says to Mordecai—"For the next 30 nights you will be in the coop all right, but it won't be the Phillips' chicken coop."

J. T. Abeles

Now it happened that Mordecai did have one or maybe two rather good points, so upon his solemn promise to wrestle the devil, dad put him back to work. I must say that for some time to come Mordecai went and bested the devil in most of their tussles. As a reward, dad let him drive the buckboard to Hot Springs to see the Ostrich Farm. Now, as Mordecai could not tell time, dad loaned him his alarm watch and told him that when the alarm went off he must return home. Dad P.S.'d that if he didn't bring that watch back, the time he had been put away to date would be just a mild warming up for the stretch that was a'coming.

While Mordecai was gaping at the ostriches, he took the watch out of his pocket to make certain it was ticking. Right then and there the largest of the ostriches poked out and gobbled it up. In accompaniment to Mordecai's agonizing moans the watch slowly but surely worked its way down the ostrich's long neck. To Mordecai's tormented mind, each inch down pictured another five-year stretch. There was no two ways about it. He had to get that watch back in, or without, an ostrich. So, Mordecai goes and grabs the bird, ties him to the back of the buckboard, jumps in and is set to go—with the constable sitting right smack beside him. "Well, Mordecai, looks like chicken stealin' was only a kindergarten course for you—now it's ostriches. Even a roc would be a goner with the likes of you around."

Poor Mordecai sobbingly chanted the story of the watch to the constable, and later to the J. P. The J. P. says as how this lie was bigger than the bird he snatched and goes and gives Mordecai free room and board for the rest of this life, with a due bill for the hereafter, for stealing both the ostrich and the watch. Now Mordecai weren't no bit appreciative of the J. P.'s philanthropy—that ostrich had been rooming and boarding on the state for all his born days, and as far as Mordecai was concerned, he was going to continue to be the sole recipient of the state's bounty.

"Mr. J. P.," says Mordecai, "ain't that bird the evidence?" "Why I reckon yes," says the J. P. "Then how come I be convicted without the evidence?" The J. P. was a stickler for the law—"Bring in that ostrich." In struts the ostrich, spies the J. P.'s watch and chain and starts to reach for it—but the permeation of justice dissuades him. Mordecai turns to the ostrich—"Don't you stand there with at innocent look on your face—the Lord is going to show you up for the thief that you is—Oh Lord, please helps me out with this no 'count rascai—It's not all that time I'm put away for that's a'botherin' me,' it's cause Mr. Abeles has been so good to me."

Mordecai's prayer was answered. The watch alarm went off, which is more than even an ostrich could stomach. Up came the watch with a haul of adornments which would have made Jesse James look like a teen-age cap-pistol bandit—and a complete set of burglary tools. "Man alive!" shrieks Mordecai, "Mr. J. P. you got to give that there bird all the time you got left or ain't none of us going to be safe with a professional thief around these here parts."

READE'S BURNUP AT PIX BEING SOLD TO VIDEO

By WALTER READE, JR.

Undoubtedly, TV is still our main competitor, and while I feel it is of much greater consequence, and unquestionably does some damage to all films, a pet peeve with me, and one that existed for a long time, is what a firm whose corporate nature I need not spell out is doing to our industry—and to itself. Hearing that 100 films were sold to CBS is just like a dagger in the back. Exhibitors supported this firm which now goes all out to provide full programs for our main competitor, for what was reported to be a very paltry sum per film. This is an old story with me, but I charge that it will be the story that will close more borderline theatres than anything else during the calendar year of 1953.

On another front in technological progress, certainly third dimension is a plus factor, and deserves every bit of support from all concerned. The cost of Cinerama, at this time, makes it a big key city factor at this moment.

Being a booster of big screen Television from its inception, I am still for this means of entertainment, but warn that it must augment rather than supplement conventional film programs. With regard to day-and-dating this in most areas of course cuts down the public choice. The remedy for this lies with the exhibitor, rather than with the distributor, to be unselfish enough to work with the competitor.

Concerning theatre operation, there will be many closings, mostly of C and D houses that should have been closed long ago.

I see no chance of eliminating double features in established areas.

Of course industry arbitration is desired but, again, I am pessimistic as to its adoption because petty jealousies, either of attorneys or heads of organizations or companies who must have, and continuously insist on having, the last word.

I think advance-admission-price films will find their own level, by the public first and the exhibitor following, abstaining from those films not warranting this type of recognition.

ANN MILLER

Appearing with Farley Granger and Jane Powell in "SMALL TOWN GIRL." M.G.M.

3 Yank Distribs Set Foreign Pix

Paris, Dec. 30.

Columbia Films is becoming more active in producing and distributing foreign pix both in Europe and the U. S. Company has already distributed and helped finance two pix here, "Rue De Saussaies" and "Tapage Nocturne" ("Cry in the Night"). Max Ophuls' "Le Plaisir" will be distributed in Europe, England and U. S. by the company. "Messaline," a Franco-Italo costumer, will be handled worldwide except in Europe, and will be dubbed into English for the U. S. and England. "Andalusia," color musical with Luis Mariano, is distributed worldwide except for Spain and France.

Before leaving the U. S., Joseph A. McConville, foreign prexy, stated that this is the beginning of more worldwide activity for Col.

Other U. S. companies also have taken over foreign-made productions. Paramount has taken worldwide distrib rights to "Sensualita," Italian film, and will handle at least five Italo pix of the Ponti-Laurentiis Italo studios every year. RKO took "Rome Ora 11" for European distrib and bought the French documentary "Greenland."

Mitch Lewis Houston Barker

Houston.

Mitchell M. Lewis named Chief Barker of the Houston Variety Tent No. 34. Others named included Bruce Layer, first assistant barker; Mack Howard, second assistant barker; Ray Hay, doughguy; and E. J. Miller, property master.

Reaffirms Pitch to Make Pix A 52-Weeks-a-Year Biz

By EDWARD L. HYMAN

(V.P., United Paramount Theatres)

In the last year's Anniversary issue of VARIETY we had the opportunity to sound off in print with a sermon which we have been delivering verbally for a long time to any willing ear. We refer to our plea that the old practice of aiming the best pictures for the major holidays in each year and permitting nothing of consequence to be released during the so-called "slack" periods of the year, the pre-holiday seasons and the months of May and June, be eliminated.

Ed. Hyman

As we have stated so many times before, the most neglected seasons are the pre-Christmas, pre-Easter and May and June periods. During those times we have been faced with a serious deficiency in product, both in quality and quantity, and we have, for a long time, urged that our industry use the department store technique and intensify our efforts during such "slack" seasons. We must recognize that we are in a 52-weeks-a-year business with our patrons' good-will, especially with the competition we now face, when we offer them inferior merchandise at any time.

However, we do not wish to be repetitious and, since our thoughts and ideas concerning this evil are pretty well-known now to most of the people in our industry, we should like to make this a progress report combined with a plea for the coming "slack" seasons. We have just gone through the period which begins right after Thanksgiving and ends with Christmas. In the past this period has been recognized in our industry as one of the most trying sessions in the year. The practice of distributors in withholding their better product during this period merely accentuates the natural apathy of the Christmas-minded public. To our mind the showmanship for which our industry is noted is sadly lacking when we permit such a situation to exist, since we not only fail to bring enough people into our theatres but we alienate those who do come with the inferior product we offer.

With all this in mind, it was extremely gratifying to note that, during this past pre-Christmas period, the product showed some improvement over that offered during the same period in previous years and it should also be noted that the boxoffice immediately responded, thus proving the wisdom of even a small improvement in product. Generally, our business, for the four weeks beginning right after Thanksgiving and ending with Christmas, showed a substantial improvement over the same period and it is our contention that the improvement in product was mostly responsible for this.

We are certain that the improvement in product and boxoffice during the last several weeks of 1952 has created a momentum which, when combined with the fine product we know is scheduled beginning with the first of the year, will continue until the two weeks immediately prior to Easter. From current indications the quality of product comes to a standstill for those two weeks, picks up again with Easter and continues until the beginning of May when it again slackens badly; the slack continuing through May and June. Commencing in July, we will have an excellent flow of quality product continuing right through to December.

TV's Downbeat Helps Too

It would be a tragic mistake to permit the momentum created by the pre-Christmas improvement of 1952 and the quality product beginning with the first of the year to come to a standstill for even the few weeks prior to Easter. To repeat this mistake in permitting a new momentum which will be created with Easter to run into a stone wall in May would be doubly tragic. There has been an especially ironic twist to the May-June periods since the advent of TV. Here is the time when all the important TV programs go off the air and the competition they offer disappears for several months. And what have we done to bring these people into our theatres and make them realize the superiority of motion pictures as entertainment? We have given them the worst product available at that time, thus giving them good reason not to reacquire and keep the motion picture habit. It is time we recognized the temperature of the proverbial iron so that we could strike it while hot and give the people emerging from their houses, after a long winter at home with TV, the kind of pictures that will keep them coming to the movies.

We urge here, and we intend to continue stressing to all distributors, that they plan to make available to us some of their better product during the pre-Easter and May-June periods. We have stated in the past and we again state that we exhibitors do not expect the distributors to assume all the risk. We are perfectly willing, in the instance of a deserving picture, to have some of the risk shifted to us by offering extended playing time and/or a minimum guarantee based upon past results.

Given good product, during these orphan periods, we are certain that the exhibitors will concentrate all of their talents in an all-out effort to prove the wisdom of such a gesture, and we are just as certain that, once given such an opportunity, we can also prove the wisdom of a 52-week-a-year policy in our industry and make it a reality.

ASTRUC WINS DELLUC PRIZE FOR 'CRAMOISI'

Paris.

The 11th Louis Delluc Prize, the French crix award for the best French film of last year, went to director Alexandre Astruc for his first pic "Le Rideau Cramoisi" ("The Red Curtain"). A medium-length film (50 minutes), it was to be paired with another short story film which has yet to be filmed. The pic has not been released officially, but won a special jury prize at the last Cannes Film Festival. Delluc prize is supposed to go to the pic that is the most cinematographic in its treatment and appeal.

The prize award, started by crix in 1936 was not given in 1951 because there were no suitable entries.

JACK SHAINDLIN
SEASON'S GREETINGS TO ALL MY FRIENDS

Something Wonderful Happened to — Chester Bahn...

NOVEMBER 28, 1952

THE Film DAILY

Editorial

"Andersen"... by Goldwyn

By CHESTER B. BAHN

THE PRODUCTION brilliance of Samuel Goldwyn, which if anything has grown the brighter with the passing of the years, was never more magnificently in evidence, never more admirably employed than in his latest art work, "Hans Christian Andersen."

This fairy tale in rich-hued Technicolor, which has Danny Kaye in the title role giving a warmly human performance sans the clowning that has been his cinematic forte and which has one of France's most talented ballerinas, Jeanmaire, not only dancing divinely but surprising you as a talented actress and singer, is as festive as the holiday season which it enhances.

And don't let the first paragraph reference to art work—and the term is used advisedly—mislead you. "Hans Christian Andersen" is simon-pure box office, and if Goldwyn does not only recoup his investment of millions, (representing his own money, incidentally), but a very tidy profit as well, this pulse-taker among many, many others will be very surprised, indeed.

◆

IT'S TRITE admittedly to say that "Hans Christian Andersen," with its melodious Frank Loesser score, its quartet of finally done imaginative ballets, its opulent, visually intoxicating settings, its tender story, honestly fanciful; its commendable performances by the hand-picked cast, and its excellent direction by Charles Vidor, is a picture for all ages, all audiences.

But how else do you say just that, anyway?

Obviously, "Hans Christian Andersen" had that fullest measure of loving care which Goldwyn ever gives to his productions. Don't confuse that with the millions expended in the picture's making. There have been other productions as costly in the past with less happy screen results. Money helps, certainly, but with a picture as with a child —and a picture is a producer's brainchild— it's the loving care which really counts.

◆

AS A reporter's footnote, it might be in order to advise that "Hans Christian Andersen" is by way of giving Broadway a needed "shot in the arm," with business at the Criterion and the Paris at peak. The public and the New York critics patently think alike about the picture. And when you find the mass-audience New York Daily News (four stars, if you please) and the class-audience New York Times in agreement on a picture's merit, you're in, gentlemen, you're in.

Hans Christian Andersen

Color by TECHNICOLOR

3d Dimension White Hope of Pix Biz, Sez Wolfson; Brandt for Theatre TV

By MITCHELL WOLFSON

Miami.

While television is strong competition to pix it's no more than that; the economic factor has much more bearing on movie attendance than does television. TV is a much stronger competitor to "B" product than it is to top film product which, incidentally, records show is doing business that exceeds grosses of the past.

If I tried to select territories which are not affected by TV, the answer must necessarily be obvious, since territories which do not yet have TV, or are one-station markets, are less concerned with TV competition.

Boxoffice is, in my experience, influenced most by high cost of living and quality product; the former tending to decrease the overall amusement expenditure, the latter building all-time high grosses. At least, that is today's picture.

Third Dimension is the Great White Hope of the movie industry. The industry will not expire if third dimension does not come, but to return it to the vigorous position it once held periphery photography is needed. It's just another case of being better than your competition.

Cinerama, as we know it today, is not the nationwide medium for bolstering the b.o. Cost of installation as well as production is the deterring factor; the system may be practical in some large metropoiltan centres, but of small value to Main Street. What is needed is a simple process which can be mass-produced and easily adaptable to the average theatre, preferably without the audience having to use glasses.

Large-screen theatre television is another b.o. builder which will become increasingly important in the future, growing in stature even further when color is added.

What has "gone over" in the past will probably be the best b.o. for the future—boxing, all big sports events, opera, stage shows—and, too, the future should see shows created especially for theatre television. As more theatres become equipped for large screen TV and the monetary potential becomes greater, more and more events will be offered to the theatre boxoffice. When this occurs, and probably before, the industry will have to undertake a huge public relations program because the public thinks it is entitled to see in its own living room anything that has once been televised to the public. However, the owners of many events—such as college sports, etc.—simply cannot afford to sell their shows without the revenue provided by theatre boxoffices. We must avoid monopoly at all cost but provide a boxoffice for those shows that must have the revenue we can provide.

Nixes Day-and-Dating

In my opinion, day-and-dating reduces the overall b.o. revenue for a picture as it does tend to reduce the overall attendance at theatres by depriving the public of a wide selection of movies to see at any given time. This practice could be remedied by discarding national sales policies on films and selling situation by situation, lower percentages for later runs and the offering of other incentives.

Today there are too many obsolete theatres operating. Thus, there will be more closings, but the number of drive-ins will continue to increase. The drive-in is this industry's answer to the babysitter and the parking problems.

Once a double-feature policy has become established, it is very difficult to satisfy the customer with one feature.

As for changes in admission prices, with rising wages and all our costs of doing business, there can hardly be any reduction and many theatres need what they are now paying in admission taxes to stay in operation. No other industry is so handicapped with discriminatory legislation and taxes than the motion picture industry and it is high time that our lawmakers gave us and our patrons relief.

There is no question but that competitive bidding results in higher film rentals and higher admission prices to the public and the primary cause of it is some producers' selling policies. Exhibitors would do themselves a favor to refuse to bid whenever they are forced to engage in this form of picture buying.

Divorcement failed to create the rosy picture which was intended. I doubt if this benefited the independent exhibitor at all, and if it did provide some benefit then it was to an immeasureably small degree. It would be of great help to the industry if we could return to block-booking and franchises, at least to independent exhibitors, so that an exhibitor would know what product he would be playing and could do a long-range job of selling and exploitation of his merchandise.

I believe that there should be prompt, economical justice for any man who has been wronged, so I believe this industry should have a system of arbitration. This system need not include film rentals, unless it is a one-way system for relief of exhibitors who might be overcharged on certain films.

There is some justification for advanced admission-price films for a few outstanding high-budget films but this has been overdone and abused in the past few years. Overall product today is definitely better than the past. In order to compete with the high cost of living, TV night baseball, etc., we must continue to improve our product. If the motion picture industry ever gets around to the undertaking of a real research program, product and our industry's service to the American public will continue to improve. That seems to be the real challenge for our leadership at this time.

Brandt Bullish on 3D, Ditto on Theatre TV

By HARRY BRANDT

The motion picture theatre industry has enjoyed a brilliant past. I have no doubt that its maximum potential, reflected in terms of boxoffice dollars, lies in front of it.

The pressure of commercial television competition, with its novelty of home entertainment without apparent cost, has been responsible for a slump at the boxoffice. However, it will not result in permanent injury and has already brought about a healthier condition generally. It threw down a challenge to the Hollywood filmmakers to produce theatrical films of a quality capable of drawing people out of their homes to the theatres. That we have been able to weather this storm of free video offerings is a tribute to the producers—and it is no longer in the realm of speculation that the theatres have retained their solid core of patronage.

The task ahead requires an expansion of the patronage potential. We can't hope to accomplish this objective by resting on our laurels. The industry must go forward, combining the latest technological improvements with the finest entertainment to excite the public's interest. That the public is receptive to new innovations has been amply demonstrated by the phenomenal success of Cinerama and Natural Vision. Sol Lesser's triopticon process is making its debut in several Coast theatres. "Bwana Devil" likewise is set for hundreds of theatres after a sensational playdate in Los Angeles. By the end of 1953, Cinerama will be unveiled in more key cities and feature productions should be ready for exhibition. And most important, the film companies are hard at work developing new third dimensional processes to capture the fancy of John Q. Public.

Willing to Pay

But, of primary importance, is the rapid growth of theatre television. This past year furnished absolute proof that the public will pay to see important events televised to theatre screens and the new year presages a far greater acceleration of industry afforts in this direction. The historic telecast of "Carmen" is a concrete evidence of promoting our wider audience. In this connection, we must be sure that we do not repeat the mistake of outpricing the public. Picture theatres must never lose sight of the fact that its product must have mass appeal and must be within the pursestrings of the public. We must never price our customers out of the theatre.

Eidophor, RCA and General Precision television equipment for theatres are of momentous significance to the development of theatre video. Installation of theatre TV equipment during the next 12 months should soar.

There is no denial that the industry is going through a difficult period, a period in which the discriminatory admissions tax has wrought more havoc with the economics of the business than any other combination of factors, including the cost of living. Fortunately, there is a growing awareness in Congress that the motion picture theatre can no longer be called upon to subsidize government and there is sufficient reason to hope for much needed relief this year.

Too often, we are prone to forget that a number of industries catering to the public's leisure time have been concerned with the inroads made by television-newspapers, books, magazines, records, radio, the legitimate theatre, sports, etc. They will manage to survive—and prosper—with each spurred on to greater efforts to maintain its niche in the order of things.

Can't Buy Cadillac Quality Pix At Ford Rentals—20th Distrib Chief

By AL LICHTMAN

Al Lichtman

Since, legally, exhibitors cannot be called upon by distributors to advance prices, the decision rests with the exhibitor and it is within his judgment whether the product calls for higher prices. It is common opinion, not only in our industry but countless others, that product of higher calibre and value, on which considerable money has been spent, demands higher admission prices. General Motors, for example, sells Cadillacs at a higher price than Chevrolets, but the difference in cost is based on workmanship and performance similar to the calibre of "Ivanhoe," "Quo Vadis" and "David and Bathsheba," which also have values far above the common run of pictures.

Reduction of production costs, per se, is not an economically advantageous move for Hollywood if the quality of product must necessarily suffer. Certainly, in this period of struggle there is no room for waste on any level of production. However, if the ingredients of the film merit the money spent on shaping them for ultimate important boxoffice effect, that money can be judiciously spent without undue tightening of the pursestrings.

Today, there are many ways in which costs can be cut without working hardships on the entertainment values of the product. There are special advantages, as suggested, in participation deals with important personnel which offer the sound business factors of economy and incentive.

Third Dimension

At this time, we are seeing great strides being taken in the film industry through technological advances. Most companies are in the throes of research and experimentation and we can foresee even more startling advances shortly. At 20th Century-Fox we are continuing with the development of Eidophor, the large screen color television system, and we are also at work on a stereo, wide-screen process which we expect to be economically and technically superior to anything that has gone before.

Whether standard production and exhibition can continue side by side with third dimensional product depends on whether an economical and completely feasible third dimensional system were developed to take the place of the standard system. Until that time, however, both must develop side by side.

The record grosses of such pictures as "Greatest Show," "Kilimanjaro" and "Vadis" are most encouraging signs on the motion picture horizon. They prove that the public will come out in large numbers to see superior product and will pay higher admission prices for them. If a sufficient number of pictures of this calibre could be made there would be little for us to worry about.

As to the future of "B" pictures, let me say that "B" pictures have never had a future, only an inglorious past. With elimination of the double feature system. "B" pictures will not be around to plague us.

Over the years I have personally opposed the double feature on many occasions. However, I still feel that the exhibitor is best qualified to cope with this situation. The double feature system has always been its worst enemy creating outlets for inferior films which reflect on the industry in general when the public singles them out to damn all product.

Too Many Theatres?

There are never too many theatres in operation if they can all operate on a profitable basis. Good product plus showmanship will bring customers in, a fact which has been proved many times despite strong competition for the entertainment dollar.

The "Drive-In" is a special kind of theatre, and can appeal to that great audience which may have fallen off during the years. "Drive-Ins" cater to large families with young children, lessening the burden of baby-sitters, an expensive night out, or other factors which have cut into the downtown and neighborhood theatre patronage. We have become a motorized nation since the last war, greater than at any period in our history, and the drive-in has capitalized on this aspect of our daily lives.

Italo Optimism

Continued from page 5

108% over 1938, for a total gross of about $108,000,000. Of this total, the government took about $12,000,000, rebating an approximate $3,400,000 under the Italian merit system. This rebate figure will reportedly be increased to about $8,000,000 under the new plan for increased aid.

The rising boxoffice power of the Italian film is evidenced by the jump from a 13% slice of the Italo market which the local product garnered in 1949, to the 33% high reached by Italian pix during the past season, thanks in large part to such sock grossers as **"Don Camillo,"** "Cops and Robbers," "Anna," etc., which in some cases outdistanced even the strongest Yank product. While the French b.o. out of the Italo market, partly swept in on the momentum of coproduced items, grew slightly during the past year, the U. S. percentage dropped perceptibly though still keeping its healthy majority on the market. Most apparent example that the local pic has attained boxoffice stature is the fact that enforced quota-filling (requiring ⅓ Italo product) by local theatres, an exhib nightmare in previous years, has become a thing of the past.

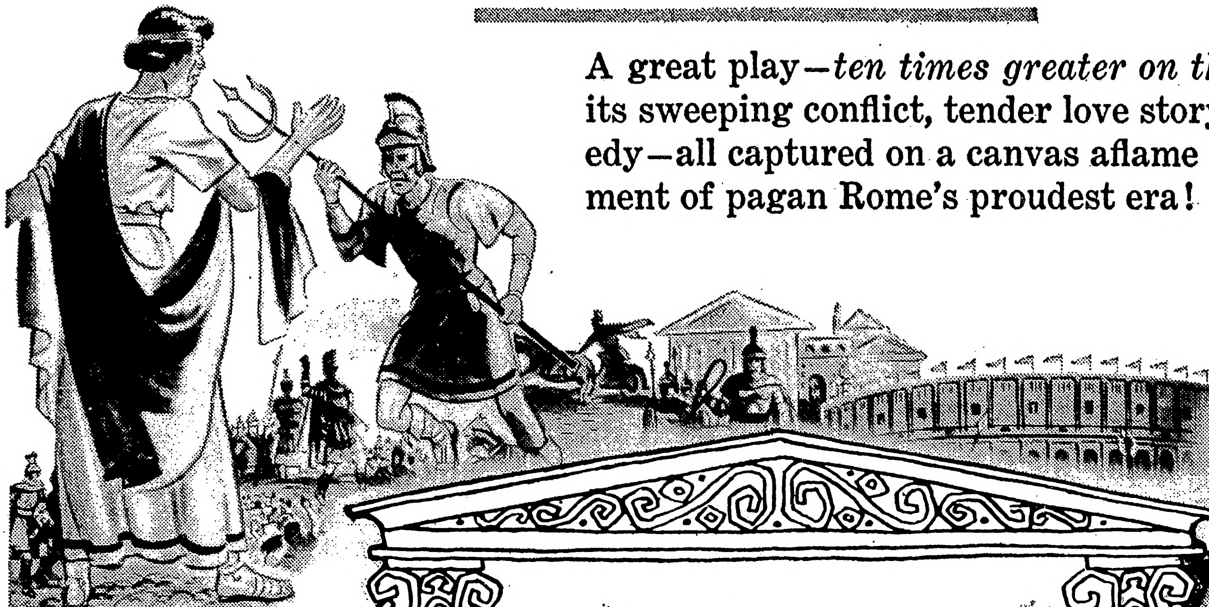
Among co-production ventures with several countries such as France, Germany, Spain, Britain and U. S., the tieup with its Gallic neighbor was the most fruitful for the Italian film. Link with France resulted in 20 co-productions during the past year, among them some of the top money-makers in both countries (notably "Don Camillo"). Many treaties and reciprocal trade arrangements have been worked out with various nations during the year. Currently, serious attempts are being made to settle with Argentina, an important export market. And the present link with the U. S. via IFE for production, publicity, and distribution of Italian pix, is now ready to undergo its first practical tests.

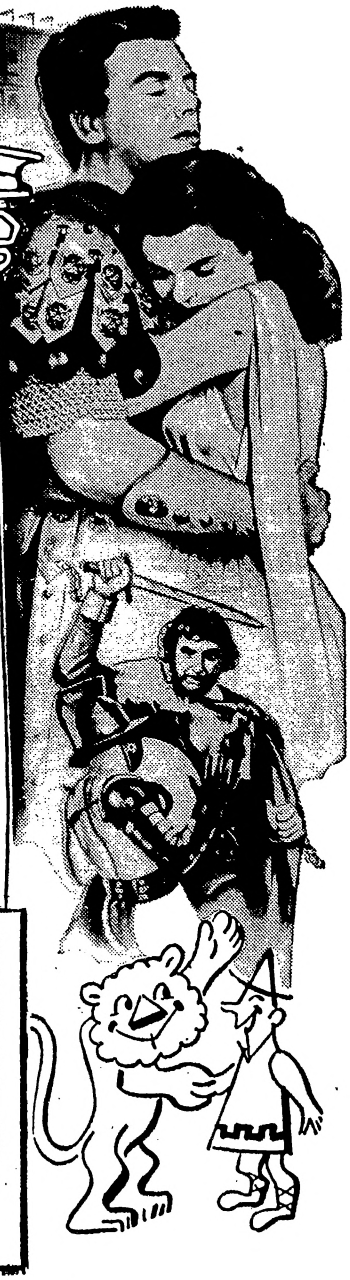
HILDEGARDE
Holiday greetings to my friends all over the world
The same good wishes from ANNA SOSENKO—Personal Manager

Titanic SPECTACLE! Tempestuous ROMANCE!

Terrific LAUGHS!

A great play—*ten times greater on the screen*—with its sweeping conflict, tender love story, glorious comedy—all captured on a canvas aflame with the excitement of pagan Rome's proudest era!





GABRIEL PASCAL *presents*
BERNARD SHAW'S

"ANDROCLES AND THE LION"

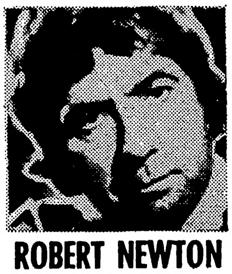
Starring

JEAN SIMMONS · VICTOR MATURE
ROBERT NEWTON · MAURICE EVANS
and
ALAN YOUNG
as
'ANDROCLES'

ANDROCLES' WIFE IS UNFAIR!

JEAN SIMMONS
as Lavinia, a Christian too lovely for martyrdom

VICTOR MATURE
a stern Roman captain susceptible to beauty



ROBERT NEWTON
as Ferrovius, a giant who lost his temper

MAURICE EVANS
as Caesar, suave, wily, elegant and cruel

ALAN YOUNG
as Androcles, henpecked tailor who loved lions

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ACE ATTRACTION FOR BROADWAY'S SHOWCASE CAPITOL THEATRE NEW YORK CITY

Back BROTHERHOOD WEEK, Feb. 15-22

3 Surefire B.O. Ingredients

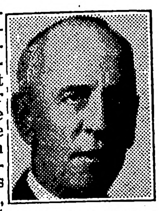
By **EARL J. HUDSON**

(United Detroit Theatres)

Detroit.

Three factors most directly affect every boxoffice.

No. 1: Not enough consideration is being given to the selection of titles for feature attractions. Production, distribution and exhibition must remember that a large part of the public in every community decides what to see, and what not to see, from impressions formed by advertising and publicity. Various surveys by responsible organizations of market analyists agree on one factor in their respective findings. Not more than 30% of the readers of any daily newspaper consult the amusement page on any day. With the exception of an occasional outstanding attraction, the standard practice nationally by distributors and first run theatres is to use display advertising for two or three days in advance of the opening date. The display advertising contains selling copy which gives newspaper readers an idea of the character of the story in addition to the title and the top names in the cast. Thereafter, newspaper ads usually recite only the name of the theatre, the title and the two or three names that the exhibitor feels are best known in his community. Consequently, people who consult amusement pages after the opening day form their opinion of the attractiveness to them of any feature picture by what the title suggests as entertainment. The percentage of fans for particular stars or featured players is low in proportion to the total population in any area. Therefore the majority of a theatre's potential patronage for a particular picture determines its interest for them by the inferences in the title.



Earl J. Hudson

National magazines and many progressive daily newspapers of large circulation have specialists in words who write titles for magazine articles and headlines for newspaper stories that are extremely intriguing to readers. Far too many feature productions have titles that are completely meaningless to the average person. They suggest nothing to the imagination. Such titles leave readers of theatre ads in newspapers cold and utterly without interest. No title should be approved unless it has the quality of suggesting to the average person entertainment that is worth buying at the boxoffice.

Many fine productions have grossed far less than their stories, direction and performances justify, and largely because the titles given to them have lacked any appeal to their imaginations and failed to excite their curiosity.

No. 2: Laughs & Chuckles

Producers, writers and directors too often are so intent on artistic accomplishment that they lose sight of one consistent factor which the average person wants in his or her entertainment. That factor is something on the screen in situations, in dialog or in characterization which will give them at least a few smiles, and preferably chuckles and laughs. People patronize motion picture theatres for entertainment. Every man and woman, regardless of age or position in life, has personal problems and worries. The motion picture theatre should offer them escape through forgetfulness and relief from those concerns and worries with entertainment that gives them a few of the smiles, chuckles or laughs that their daily lives do not provide. A mass entertainment medium such as ours does not encourage repeat patronage when it subjects an audience to 80 minutes or more of drama and tragedy unrelieved for even a moment or two at intervals by light or broad comedy touches. Any theatre staff can testify to the critical comments of patrons as they exit after seeing a production completely dramatic in content. They may have admired the excellence of the performances and the logic and naturalness of the story, but they have been disappointed because their instinctive definition of "entertainment" has not been fully experienced.

The third of this trilogy of observances, prompted by boxoffice experience, concerns dramatic license. In stories that are persumably "real" in the sense that the characters and situations are normal and logical, audiences lose the illusion of reality when the exercise of too much dramatic license creates situations and actions which are not reasonably normal. It frequently happens that writers and directors stretch the "normal" much too far in an effort to achieve a situation, a piece of business or a few lines of dialog which they feel will be unique or outstanding. In so doing, from an audience point of view, they actually burst the bubble of reality and whatever sympathy (something which at least one character in every story should win from the audience) has been created, and whatever degree of reality has been accomplished is completely lost, and the attraction becomes just another picture.

GREEKS EARMARK 140G FOR BRITISH PIX IMPORT

Washington.

Greek Ministry of Finance has set up a fund of 50,000 pounds sterling ($140,000) for the importation of British pix during the year July 1, 1952, to June 30, 1953, together with regulations, reports Nathan D. Golden, director of the Commerce Dept. motion picture division.

"The mechanics of licensing imports of the various types of pictures, such as newsreels, shorts and features, and of converting royalty earnings in drachmas into sterling exchange and remitting to British producers," explained Golden, "will be exactly the same as those applicable to United States films."

Previously the Greek government set an allocation of $500,000 of dollar exchange for the importation of Hollywood pictures.

Golden announced also that the Motion Picture Censorship Board of Colombia reviewed 660 pictures in 1951, of which 436 were in the English language, mostly American product. Mexico supplied 136 pictures last year to the South American nation, followed by France with 26, Argentina 22, Spain 21, Italy 16 and one Arabian film.

Pixites Salute Zukor

Hollywood.

Close to 1,000 filmites will be here for tonight (Wed.) dinner tribute to Adolph Zukor, Paramount board chairman, on the occasion of his 50th anniversary with Par.

Barney Balaban, Par prez, came in from Washington for the celebration and Zukor, along with a number of other Par homeoffice execs, were due in from N. Y. yesterday (Tues.).

Blue-Pencil Blues

By **HAROLD M. BONE**

New Haven.

As anyone who has ever done any writing knows, an editor is a person whose physical appearance is normal with exception of the fact that he has a blue pencil where the rest of us have an index finger. This is so that he can point out an author's best phrases—and at the same time, delete them.

High up on the list of life's greatest frustrations is the experience of laboring, mentally, to give birth to a timeless bon mot or opinion, only to have the obstetrical interference of an editor bring forth a literary mouse. It's really disconcerting, to say the least.

A backward look over almost a quarter century of catching plays for VARIETY is the cause of the above observation. Like the character in the Bible, maybe a backward look is something I shouldn't have taken, as it only pours salt on the wounds of my frustration.

Like, for instance, the time last season when a hopeless little gem titled "For Crying Out Loud" had its premiere in our town. After carefully listing the producers, the author, the director, the cast, the technical credits, the theatre of origin, the top ticket price and the date of opening, my "notice" (as turned in to the editor) consisted of the following: "For Crying Out Loud!" Period.

Here, I thought, was a devastating bit of humor over which VARIETY readers would be busting a gut laughing.

But did my editor think so?

Nh-nh!

Back came a little note stating: "Inasmuch as VARIETY is a trade publication. we should have a more comprehensive review, commenting on the story, cast, etc."

Then there was the time when "Skin of Our Teeth" opened here in New Haven. Going out on the very shaky end of a limb, I included in my notice a line to the effect that the play would probably win the Pulitzer Prize that season.

But did that line ever see the light of print? No, sireee! Automatically assuming that a hick from the sticks of this Connecticut

(Continued on page 65)

Exhib Sees Arbitration As Best Solution

By **BENJAMIN N. BERGER**

Minneapolis.

Due to the many ramifications of our business, I have always been a proponent of arbitration. That means an all-inclusive arbitration setup. It means that an exhibitor having a controversy of any kind or description with a distributor, including any claim against him by Sargoy & Stein, shall have the right to request arbitration. If there is no merit to the exhibitor's claim, the arbitration board will throw the claim out just as an established court does.

The distributors certainly should have confidence in an arbitration setup where they have equality of representation. In cases where the distributor is demanding 50, 60, or 70% and the arbitration board feels that 20% is fair and reasonable for that situation, the arbitration board should have a right to so rule.

I feel it would be smart business for the distributors to agree to that kind of arbitration for an 18-month trial period. Readjustment of the setup can then be made if experience shows the wisdom or necessity of change. In actual money, it would save the industry and distributors millions of dollars in attorneys' fees and court costs—and, in good will, the value would be immeasurable.

The creation of COMPO was an excellent idea. It is indeed imperative that the industry be united. However, COMPO is of no value if the film companies persist in a sales policy that forces small towns and suburban situations to pay from 40-70% and stopping several thousand theatres in the country from playing these top pictures. Consequently, it makes a joke of COMPO's claim that "pictures are better than ever" because these several thousand theatres are prevented from showing the top motion pictures which are so necessary for the health of this industry. Any novice in this business knows that while 70% may be satisfactory in one situation, 25% for the same picture under another situation would be too much. Therefore. it is necessary for the film companies to be elastic and more realistic. I insist that every top picture should be played in every "possibility" in the country. That kind of policy would get people back to the theatres and it would be an incentive for the theatres to merchandise the pictures effectively. The results would be goodwill for the industry, a financially healthier theatre owner, and the distributors would benefit immensely from that kind of policy.

This plan requires the heads of our industry to get into a huddle and rewrite their philosophy. The distributors must make our industry much healthier.

I will continue urging National Allied to ask Congress to classify the producers and distributors as a public utility. If the exhibitors are going to be squeezed between higher operating costs and higher film rentals, which spell eventual doom for the theatre owners, then we must ask Congress to help us against the film companies' sales policy. It's stopping millions of people from seeing the top motion pictures which is damaging not only the theatre owners but the entire industry.

If the exhibitor goes under, the producers and distributors will be dragged along with us.

I still insist that the picture business is today as great as ever. The most damaging blows are being delivered to the industry by the producers and distributors. Neither television nor any other form of entertainment is a serious competitor. If good pictures are made and delivered to all the "possibilities" in the country, shown in good theatres, and backed by good showmanship, our industry will prosper and continue to hold its position as one of the top industries in the country.

For a Continuing Market Survey On Public Tastes

By **STANLEY KRAMER**

Hollywood.

Motion pictures will best be able to compete with TV when they can present entertainment not available on video. This opens up many cans of peas. Third dimension systems surely hold enormous hope but they should be investigated with unremitting effort.

There are new customers available for high quality pictures heretofore considered risky on a low common denominator market.

"Blockbusters" will be good until TV screens grow large enough to compete for spectacle, but they will be risky for the independent operator who cannot afford to come a sizable cropper

The day has fled when one hit would carry several duds. This means pix must find ways to reduce capital risks of picture making. Carve it up any way you wish, from profit participation to decentralization, ad infinitum. Just find out how to keep the dollar risk away from those budgets.

I think we have gone about as far as possible with reduction of shooting costs. Pre-production planning, rehearsals, blueprinting, organizational staff work, all trim shooting expense. But is isn't always possible to cut costs arbitrarily. You cannot cheat your subject. If, after plotting every reasonable economy, a subject still comes in too high, then another piece of material must be chosen.

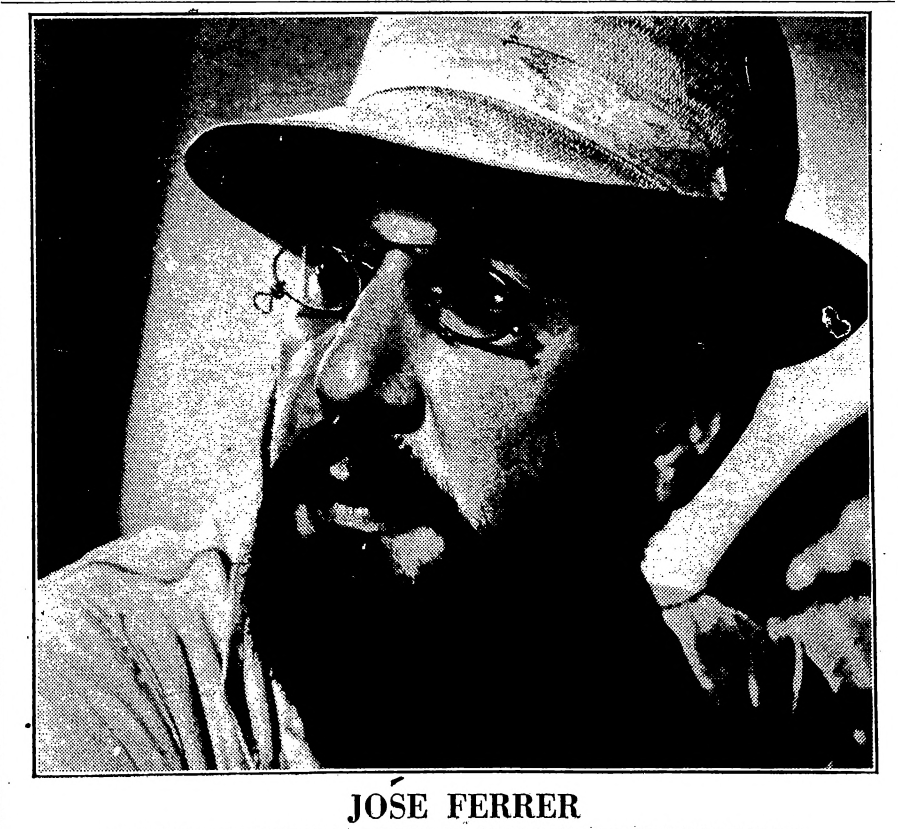
Might I pass along a suggestion I overheard, which may be 10 years late, that the motion picture industry inaugurate a continuing market survey so that it always may know what kind of business it is, what avenues may be explored, what new tastes may be developed and many other things. One of our main difficulties is that we really do not know what we are talking about in this rapidly shifting entertainment world.

I have the suspicion that we are a dozen different businesses, with different rules that will not cross categorical lines.

Hake Homing

Clay V. Hake, Paramount managing director in Australia and New Zealand, trained to the Coast Friday (2) after concluding homeoffice confabs with foreign chief George Weltner and other execs.

Following a brief studio stopover, Hake proceeds to his Sydney headquarters.



JOSÉ FERRER

AS HENRI DE TOULOUSE-LAUTREC IN JOHN HUSTON'S "MOULIN ROUGE"

Kurt Frings Agency, 468 North Camden Drive, Beverly Hills, California, Crestview 1-6115

In 1953...A New Achievement In

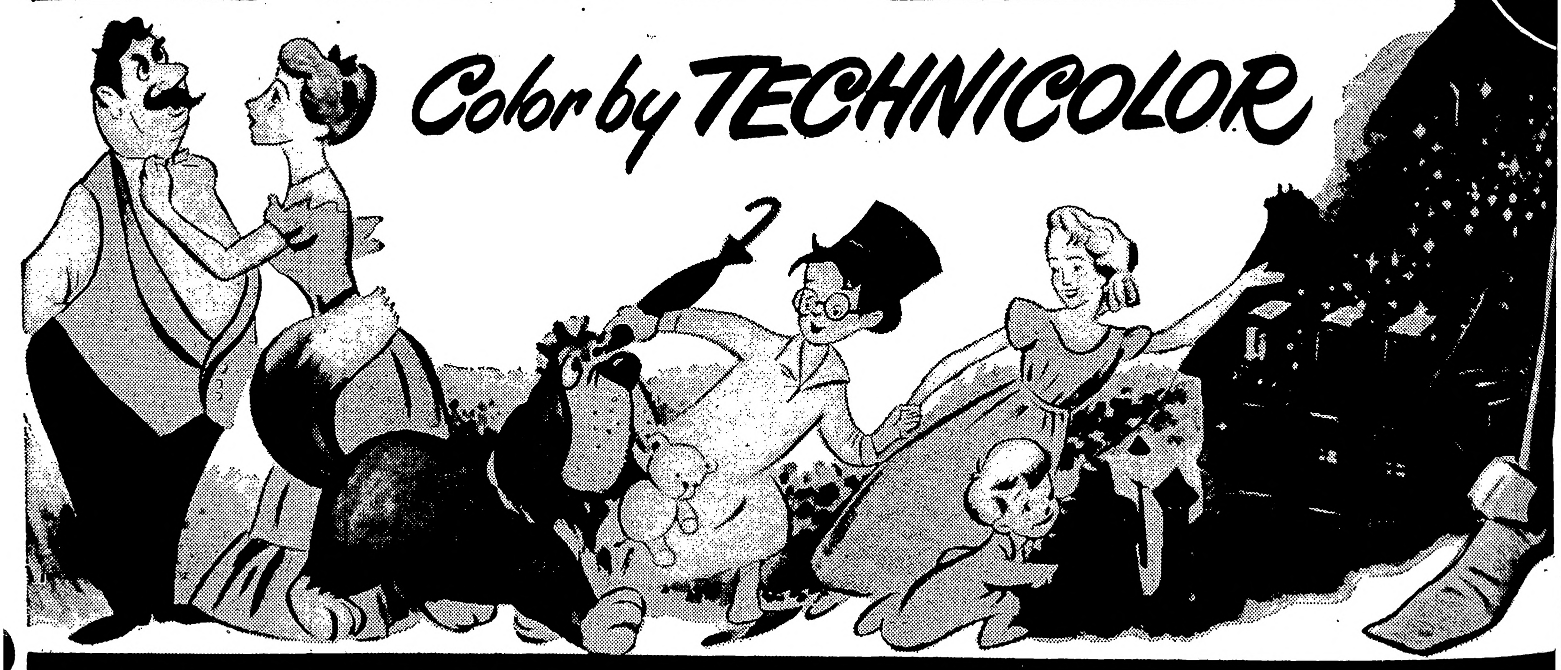
WALT DISNEY'S GREATEST

In "Peter Pan" Walt Disney, master story-teller of our time, has created a new achievement in motion picture entertainment. Even unforgettable "Snow White" and matchless "Cinderella" were but preparation for this, his greatest triumph. For "Peter Pan" is a picture that will live in the hearts of the world forever

Walt Disney's "Peter Pan" will establish unprecedented grosses and around-the-clock attendance for theatres everywhere!

RKO is now ready to consider negotiations for pre-release engagements.

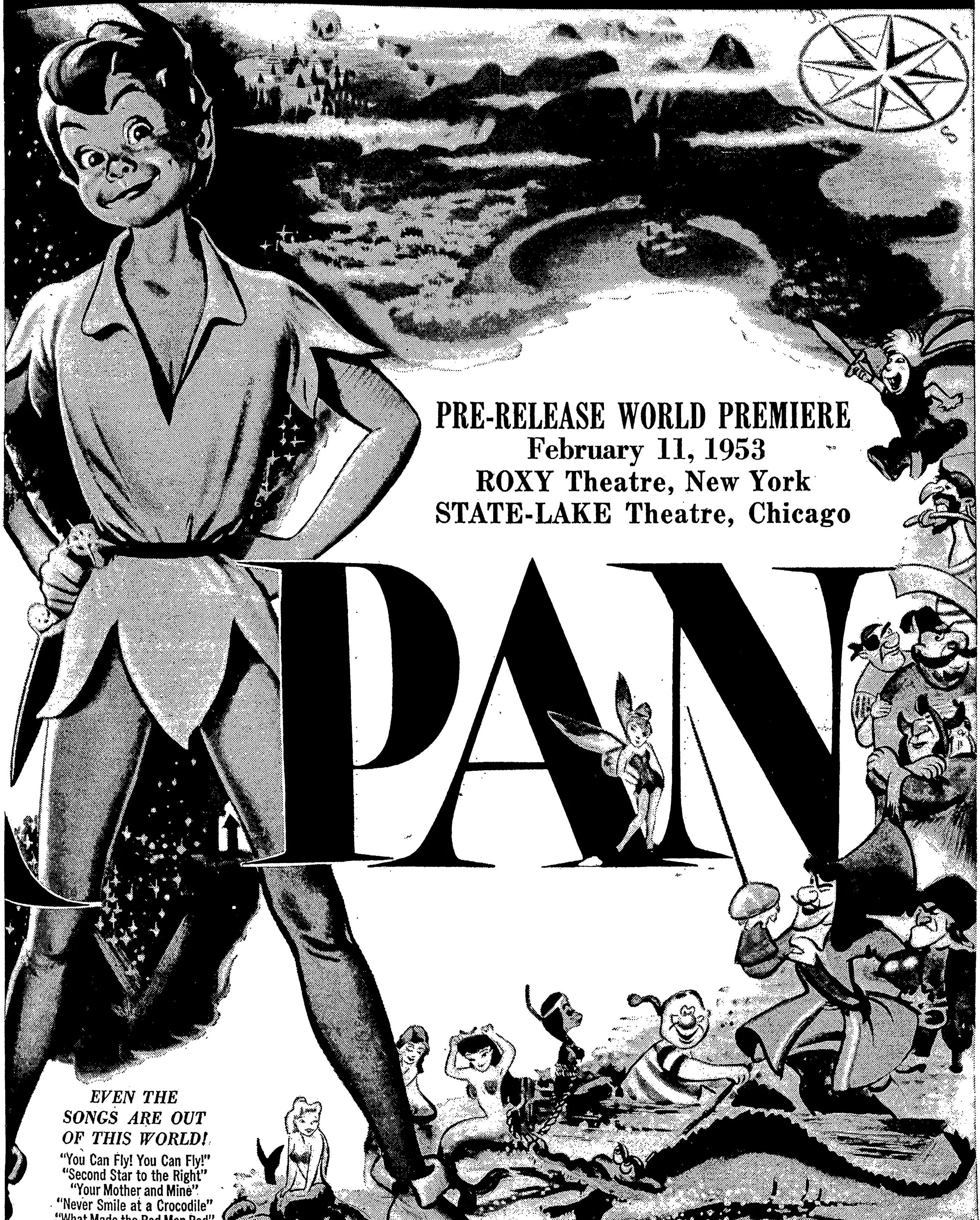
PETER



Color by TECHNICOLOR

A New Achievement In Motion Picture Promotion!

Motion Picture Entertainment...



PRE-RELEASE WORLD PREMIERE
February 11, 1953
ROXY Theatre, New York
STATE-LAKE Theatre, Chicago

EVEN THE SONGS ARE OUT OF THIS WORLD!

"You Can Fly! You Can Fly!"
"Second Star to the Right"
"Your Mother and Mine"
"Never Smile at a Crocodile"
"What Made the Red Man Red"
"Tee Dum, Tee Dee"

© Walt Disney Productions
Distributed by RKO Radio Pictures, Inc.

With BOBBY DRISCOLL as the Voice of Peter Pan

Walt Disney's "Peter Pan" will be launched on the crest of the greatest advertising, publicity and exploitation campaign in the history of show business . . . To mention only one phase of this vast promotional effort, four nationally-known companies — each a leader in its field — will spend more than $4,000,000 in "Peter Pan" tie-in advertising . . . Every facet of showmanship will be utilized — national magazines, newspapers, television, radio, point-of-sale, tie-in displays, direct mail!

Back BROTHERHOOD WEEK, Feb. 15-22

All the Hitchcock Trimmings When Ike Did His Off-to-Korea

(Ed. Note: This article was written Nov. 29, en route with Eisenhower from Mitchell Field, N. Y., to Kimpo Air Force Base near Seoul, Korea).

By **BOB CONSIDINE**
(INS Staff Correspondent)

President-elect Dwight D. Eisenhower's peace mission to the Korean battlefields began in an atmosphere of stealth and pre-dawn "cloak and dagger" hocus-pocus that was a mixture of President Roosevelt's and the latest Hollywood melodrama.

Bob Considine

The nimble President-to-be was called upon to sprint across the pavement in front of his Columbia University mansion to elude a New York City policeman assigned to protect him. Eisenhower leaped into a blacked-out limousine and sped away.

Elsewhere in the darkened city other aspects of a unique "getaway" were unfolding while most of the big town slept and such night owls as were about stared unknowingly.

On the southeast corner of 58th and Fifth Avenue, Charles E. Wilson, head of one of the mightiest industrial empires in history and soon to be Secretary of Defense, chain-smoked beneath his snap-brim fedora and paced the pavement to ward off the cold. He had just stepped out of a cab after a short trip from the Waldorf. Then a limousine purred to the curb. Without a word he stepped in and was rushed to the field, arriving just behind Eisenhower's car, which made the last part of the trip without lights.

Precisely at 4 a.m. a third limousine raced into the forlornly empty taxi ramp of Penn Station, 31st Street side. Out of a station door came White House secretary James C. Hagerty. He walked briskly to the car and got in, just as from other station doors emerged the handful of reporters and newsreel, still-picture and radio "pool" representatives chosen to make the unprecedented trip.

Attorney General-to-be Herbert Brownell was picked up at his home in East 19th Street at the same time, and it was this car that went to Eisenhower's home on Morningside Drive. From Washington earlier in the evening had flown Gen. Omar Bradley, chairman of the Joint Chiefs of Staff and West Point classmate of Eisenhower. Gen. Bradley remained on the plane—a Constellation nominally used by Secretary of Air Finletter and by Gen. Hoyt S. Vandenberg—and went to bed in one of the ship's 10 berths.

Soon the two little groups were assembled at the side of the two Constellations to be used during the trip. The planes, each with a double crew, were parked in a shrouded and heavily guarded area of the field. Less than 10 persons on the post knew that Eisenhower was departing, Lt. Gen. Leon Johnson—base commander and Medal of Honor winner for his role in the Ploesti Raid—told reporters at the frigid field.

Eisenhower's plane spread its wings and lifted itself into a sky that was just beginning to hint of dawn at 5:55 a. m. (EST) Nov. 29. With him were Bradley, Wilson, Brownell, Maj. Gen Roger Ramey, director of operations for the Air Force, Maj. Gen. Wilton B. Persons, who will be a special assistant to Eisenhower in the White House, Jim Rowley, soon to be chief Secret Service man at the White House, and Lt. John Davies, a Pentagon stenographer.

In the press plane, which took off 10 minutes later, were Col. Paul Carroll, detached from the Army War College at Eisenhower's request, Secret Service Agent; Richard Flohr, an ex-Marine who drove Eisenhower to the airport, Hagerty, Frank Jurkosky, International News Photos cameraman, Dave Oliver, Pathe newsreel, Everett Holles, Mutual Broadcasting System, Merriman Smith, United Press, Don Whitehead, Associated Press, and the writer, representing International News Service.

Eisenhower, all of the "press," and most of the others would not leave their planes—even for air—until Iwo Jima was reached late Monday afternoon.

The Getaway

The "getaway," in the best cops-and-robbers tradition, was a major topic of conversation on both planes as we winged halfway around the globe in pursuance of Eisenhower's dramatic campaign pledge.

The plot was concocted by the Secret Service, the Department of Defense and Hagerty. It had Eisenhower's complete endorsement.

The President-elect was spirited out of his Columbia University mansion at 4:30 a.m. several hours after news service reporters posted outside had given up the vigil when they saw the lights doused in second floor living quarters of the Eisenhower family.

A black limousine drove to the curb. Flohr was at the wheel. Brownell was in back. Agent Ed Green spoke briefly with his chief, Rowley, also in the car, then leaped out and walked quickly to the door. There he greeted Agent Dalquist, who has been assigned to the mansion for some time, and the New York policeman who was unaware that he was about to play a role in a vast plan whose tentacles reached from that doorstep to Korea.

After a few pleasantries, Dalquist suggested to the cop that the two of them take a walk down to the corner, for a breath of fresh air. The policeman agreed. As they walked away, Eisenhower came quickly down the stairway to the darkened foyer.

The President-to-be and the Secret Service man guardedly peaked at the retreating back of the New York cop, then streaked across the pavement to the car. The electric bulbs had been removed from the car's inside lights so that they would not go on when the door opened. The car left immediately. After several blocks, a darkened car, seemingly parked for the night, sprang to life and followed. Three others fell into the procession as Eisenhower's car sped to the airport. If any unknown car had made an attempt to follow the Eisenhower car, it would have been stopped by means ranging all the way from pleasant to gunfire or ramming.

We in the press car were similarly followed, though we did not know it at the time.

Dalquist, on his return from his walk with the cop, was to account for the absence of the car by saying it was a routine check by Secret Service men.

To cover Eisenhower's tracks, in the hope that he could put three days and about 6,000 miles between himself and his starting point, before he was missed, Hagerty and other aides concocted an involved fiction that Eisenhower was still at his university mansion, completing the appointment of his official family, watching the Army-Navy game on television, and otherwise going through the acts of a President-elect.

Hagerty was his usual nonchalantly efficient self at his 4 p. m. press conference Friday, Nov. 28, at Eisenhower's Commodore Hotel headquarters. He announced the appointment of Tom Stephens as Eisenhower's White House legal adviser and with the straightest of faces gave the reporters Eisenhower's "schedule" for the weekend. Eisenhower was at that moment packing.

At 10:15 on Saturday, Nov. 29, John Foster Dulles and Arthur Vandenberg, Jr., "called" on Eisenhower. After having a cup of coffee they emerged and told waiting reporters that they had conferred with the General and would have an announcement to make at the Commodore headquarters. The announcement concerned the appointment of early Ike-backer Henry Cabot Lodge, Jr., as chief of the U. S. delegation to U. N., replacing another ex-Senator, Warren Austin.

An 11:15 a. m. "appointment" with Eisenhower—by then halfway across the United States—involved C. D. Jackson and Emmett J. Hughes, after which Hughes' appointment as Administrative Assistant was announced. In the meantime, Ann Whitman, of Eisenhower's headquarters, had gone to the mansion early with a stack of mail. At lunchtime she emerged without the mail and with a word to reporters that Eisenhower had "kicked" her out, so he could watch the Army-Navy game on television.

There were Sunday "appointments," too. Eisenhower is a regular church-goer. His absence would be noted. So a mythical 10:30 meeting with him was scheduled with young Vandenberg, Nelson Rockefeller, Milton Eisenhower, president of Penn State College, Arthur Flemming of Ohio Wesleyan University, and Robert L. Johnson of Temple University. Johnson is chairman of the Citizens Committee on Reorganization of Government—an offshoot of the Hoover committee—and Flemming is a member. After that "meeting" with Ike, the group announced that the Rockefeller Foundation would provide funds for further studies in good government.

It was hoped that the hoax would survive at least until Monday, Dec. 1, at which time it was believed a Secretary of Commerce and a Secretary of Labor could be named, as if Eisenhower was announcing the appointment from New York.

The original time set for Eisenhower's departure from New York was 10 p. m. Friday, Nov. 28. But reporters from the big wire services were maintaining a watch on the General's house and were not leaving it until after midnight, when they saw the lights go out. Hagerty felt that it would be a tipoff to ask the wire services to desist. So a later hour was chosen.

Turned out to be as spooky as a Hitchcock thriller.
You know the rest.

Plaint From The Celery Circuit

Occupational Hazards of an After-Dinner Damask Speaker

By **HAROLD G. HOFFMAN**

How come that a New Jersey public official can bust into the spotlight of the show world known as VARIETY? Well, I'll tell you! I am attached, in a way, to the entertainment business as an after-dinner speaker, one of the most useless and aggravating of the species of the inhuman race.

Gov. Hoffman

Years ago I had my own radio program—the only one in the field where the pause for station identification had a higher Hooperating than the rest of the show. On the basis of this slender attachment to the theatrical arts I was grudgingly admitted to membership in the Lambs, the oldest of the Clubs infested with actors.

In New York the comedians think I am a politician. In New Jersey the politicians think I am a comedian. The Jersey politicos are smarter—they left me "layin' in the aisles."

For years I have been traveling around my state, and elsewhere, perpetrating speeches that I didn't want to make upon subjects that I knew nothing about, upon people who didn't want to hear 'em. In defense I can say that I would far rather talk than listen to some of the tiresome oratory ("Oratory, Bugs Baer says, "is the art of making loud noises from the chest sound like important messages from the brain") upon patient audiences made up of gluttons for punishment who are in various stages of alcoholic inspiration and/or depression. I like to make other people suffer.

I started out in this profession in apparent innocence, but since I am not a candidate for public office I can tell the truth—I did it with malice aforethought. I used these public appearances in my state with a deep, dark belief that through this nefarious business I could get to be Governor of New Jersey. And it worked!

Now having accomplished my mission, I can say that I am truly sorry. It's gotten into my system, and I can't stop. Herb Shriner said, not long ago, "Every time this bird Hoffman sees half a grapefruit, he wants to make a speech." I've talked to annual banquets of the Salem Sodbusters, the Glorious Gals of Gloucester, and the Amalgamated Bunghole Borers of America, for years and years. I have developed a sort of a sadistic delight in inflicting my alleged wisdom and humor upon people, and I can't break off the habit, which is far worse than addiction to marijuana or blondes.

My lecture bureau lists 27 different subjects upon which I speak. If you get in the clutches of the Brady Speakers' Bureau, and succumb to their glittering economiums, billing me as being positively the greatest after-dinner performer since Socrates and Chauncey M. Depew, they will send you this list of 27 subjects. Then you make your choice—but you get the same damned speech.

Tex O'Rourke, chairman of the "Who's Whooey" Committee of the Circus Saints & Sinners, once introduced me by saying:

"As long as the New Deal leaves us a peck of spuds to build into a banquet, there's be no cessation of Harold Hoffman introductions. . . .

He is the epitome of gustatorial convivility, digestive divertissement and Bacchanalian bicarbonization. He is the greatest showman since P. T. Barnum. His campaigns take you back to Medicine Show days. All he needs is a calliope and you wouldn't know whether he was selling civic reform or Indian bitters. He'll cure everything from rising taxes to fallen arches. Step right up, you economic hypochrondriacs!

"He went overseas as a buck private but his nimble tongue soon brought a Captaincy. In promoting him, General Perishing said: 'I only wish I could make you a Field Marshal. You've got a better line than Hindenburg!' . . . With the Armistice, he dusted the mud off his cooties and came home to find himself a hero. Since then he has held every office his State affords . . . and some it couldn't. . . ."

Will Rogers once said that "these after-dinner speeches are like those long-horned steers they have down in Texas. There's a point here and a point there, and in between a hell of a lot of bull!"

But I'll let you in on a little secret. The reason most after-dinner speakers delight in ruining your evening finds its motive in revenge. A guy sits at the head table (which, if the dinner costs over $1.50, is always called a dais) for a couple of hours. He not only feels compelled to eat the atrocious food that is placed before him with slow-motion service, but he is obliged to listen to the table chatter of the toastmaster and the alleged guest of honor, who has generally promoted the banquet in recognition of the fact that he has completed 18 months of unselfish service as an air-raid warden and is now to become vice-president of the local Rotawanis Club.

The Commercial

The guest speaker knows that he will be able to talk better if he doesn't eat the unpalatable stuff that is placed before him, but he is determined to do his worst, and he'll eat the mess even if it kills him. However, since he is expecting to be surprised after the dinner with an envelope containing an "honorarium" (an honorarium, says Senator Ed Ford, is wages, only more so) he feels politely constrained to listen to the palaver of the aforesaid toastmaster and guest of honor, seated respectively at his right and left, and also to place his autograph on numerous menus that are shoved in his front, and also over his right and left shoulder. All the time the food placed before him in its pristine and lukewarm beauty is becoming thoroughly chilled, and when he is finally able to get a fork into it, there is again a frosty covering on the Birdseye label that has been inadvertently left in the cauliflower.

When cold coffee is finally served, and the head table divested of all the crumbs except the Toastmaster and the Very Important Personages who have gotten in on free tickets, what is jocularly known as the speaking program starts. The toastmaster then starts to operate, introducing separately and at undue length all those who have contributed to the doubtful progress of the community and the unchallenged success of the "banquet." The toastmaster looks at little cards and resurrects a lot of funny stories that, in staleness, even surpasses that of the petit fours that once reposed by the side of the melted ice cream that had been placed before the guest speaker. He then digs into the past of each person seated at the head table and, calling upon an inexhaustible supply of adjectives, he proceeds with a buildup that assures the defenseless audience that the person about to be introduced is an Asset to The Community, a Knight of the Shining Armor of Truth and Courage, a Brilliant Orator, and a Person to Whom We Owe Much. Bewildered, but nonetheless, swelled up and pleased, the aforesaid V.I.P. struggles to his feet, insists that he is wholly unprepared to make a speech, pulls a 12-page manuscript out of his pocket and proceeds to drool out drivel in a tiresome monotone until the next Great Asset of Our Community is presented with an introduction clearly indicating that the toastmaster is determined to outdo his previous efforts.

A Few Million Words

Now a toastmaster is a guy who always introduces a man who needs no introduction and then takes up so much time introducing the man who needs no introduction that when the man who needs no introduction starts to speak he hardly has time to repeat the extemporaneous remarks that he has so carefully prepared. It would be far better, in my opinion, to reverse the process, and let the guest speaker introduce the toastmaster, but that's another story.

Now the Guest Speaker, after a last-minute manual checkup to make sure that there are no open buttons, and after a final hitch at the stiff and rough collar that has been chafing him all evening, rises to his feet to acknowledge the glowing introduction of the stuffy character who has contributed to his great discomfort. He fixes a belligerent eye on his audience and, after a pleasing reference to the fact that he is happy to have been selected to pay a tribute to the Distinguished Guest of Honor (whom he had never heard of before), and to be in the thriving community of Arthritis (which he had a heck of a time finding), he launches into a stirring discourse on the High Tariff on Putty, the Value of Civic Cooperation, and the success of Free Enterprise and Individual Achievement. He digs into the dark recesses of a cluttered-up mind for musty anecdotes that are even worse than those recounted by the flamboyant toastmaster who has already ruined the evening, and he proceeds to the bitter end with an hour-long speech that he feels reasonably sure will give him vengeance for his post-prandial discomfort.

The audience, unaware of the fact that it has been victimized, and lured into the belief that their guest speaker is a man who is a champion of the American Flag, Free Speech, Clean Government, Morality, and Giveaways, struggles to its feet to give a round of polite applause which is squelched only by the Toastmaster's bland announcement, "We have now reached that part of the program for which you have all been so eagerly awaiting. Last, but not least, the man whom we honor tonight——" There is a 20-minute introduction, and the Guest Speaker, who does not dare to leave until he receives the envelope containing the aforesaid honorarium, settles back to listen to the "embarrassed, surprised, and yet pleased" G. of H. listlessly read his long speech accepting the community plaque and the plastic fountain pen set that was just what he needed.

I could go on and on about this business of banquets and after-dinner speakers, but why should I? You can buy a copy of my book if I ever get time to complete it.

It will be dedicated to you: "Those Who Have Made Me What I Am Today," and the frontispiece will be a thrilling X-ray reproduction of my ulcers.

Letter Found in a Bottle at Sardi's

(Note: All the characters mentioned are real people but in some cases better they should have been fictional)

By KEN ENGLUND

Dear George Jean Nathan:
Is it better to write a hit show or a flop show?
(Signed)
Perplexed.

* * *

Go East Young Man

I have a story to tell if I could only get it on paper—one that would freeze the marrow of all fun-loving Hollywood boys and girls who like myself had a theatrical background in their early youth and thought they'd make a triumphal reentry in the theatre, rushing back across the great American plain confidently clutching The Play or The Musical that would have the very rails under the Chief singing in anticipation of the huzzas of the first night Broadway audience and the cries of critics for "Author—author!"

Ken Englund

I have a story to tell that would out blood-and-thunder Moby Dick, and could even use Melville's opening line—"It was a bleak November in my soul when it began—" for this is indeed how my story begins and I am not above using these very words because after all Melville's stuff is now in Public Domain.

This story which is so hard to get on paper might be appropriately scribbled on the back of old Essex House bills and Sardi's menus. And before I go any further I'd like everyone to please rise and pay tribute by facing Vincent Sardi, the man who kept on seating me at his choicest tables even though he *knew* my show was never coming in. It takes guts for a restaurateur to do that and a heart as soft as his Zabaglione.

For Vincent got the word from the Shubert Alley grapevine—Englund's show is good "but it's never coming in." The cliche I heard most frequently during my year of preparations was "Don't come in 'till you're ready."

I'm so careful I haven't come in yet. And that's five years ago.

The name of the show was "He and She." But let Douglas Watt give it to you in his own words in his column on Thursday, July 15, 1948, in the N. Y. Daily News.

NEW PRODUCING FIRM PROMISES 3 IN FALL

By Douglas Watt

They all want to come to Broadway. It's such a small place, but it must get to look so big to them out there in Hollywood, and so desirable. The ambitious ones become desperate to try themselves out on Broadway before their brains are thoroughly picked over by the tin gods of the studios and bleached white by the health-taking California sun.

These and other considerations may account for the decision of Ken Englund, a veteran movie-writer with as much take-home pay as he can carry, to team up with Lou Levy, a local song publisher with a head on his shoulder, and schedule three Englund shows for the coming season.

The bets are, of course, that one of them stands a reasonable chance of being done during this next theatrical year, but Levy-Englund Productions is full of plans.

The three Englund shows are:

1. An untitled musical described as "a story of the American people, 140,000,000 of them." Ogden Nash and Vernon Duke are reportedly set as, respectively, lyricist and composer;
2. "The Little Woman," a marriage satire in which Gary Cooper is expected to be one of the principal backers, and
3. "Amor," a South American musical.

Elliott Nugent, who has worked with Englund in Hollywood, will direct the first musical if his picture schedule gives him enough free time and Jules Munshin and Sono Osato are wanted for the leads.

Englund and Levy, both with strong ties in Hollywood, plan to produce their own film versions of shows they do here.

These world-shaking plans were announced in non-satiric terms by Bert McCord in the N. Y. Herald Tribune on the same date with the additional note about "Amor"—quote:

"Dore Schary, who yesterday was named executive producer of Metro-Goldwyn-Mayer, bid for an option on the latter work just before he quit his post at RKO but the author preferred to have it reach the screen by way of the boards."

Louis Calta in the N. Y. Times gave us less space but referred to me as "The peripatetic Mr. Englund—" and mentioned "the prolific pen of Mr. Englund," which I found most gratifying.

All that remained was to write the three shows and get them on.

After looking up the definition of peripatetic I set to work turning out the revue first because my partner, being a music man, wanted to debut auspiciously, presenting not only a smash show but a smash score as well.

Saga of 35 Auditions

But "He and She" never debuted at all except in living rooms, where in some 35 or more auditions for backers we raised the $165,000 we needed, only to finally return it to the investors. A year and a half later in Hollywood I again raised the financing, this time for a West Coast production but couldn't find an available theatre and again returned the money. When I relayed the sad facts to Groucho Marx that I had raised the money necessary on both coasts but still hadn't gotten the show on, he helpfully suggested, "Why don't you try Cleveland?"

Yet we were a smash in living rooms and it was beautiful while it lasted and when I crept back to Sardi's bar recently, considerably refreshed by five years of Hollywood income, a Broadwayite recognized me and queried sincerely, "Hi—when are you coming in?"

The question set me to brooding as I gazed into my little crystal glass of Scotch-and-soda trying to still find the answer to where I went wrong. In thinking back, we seemed always to have been cursed by business rather than artistic problems. Listing my co-producers in the order of their disappearance, first there was my close friend Lou Levy, who originally agreed to finance all three projects only to return in ill health from England and was forced by doctor's orders to give up all taxing duties other than his music business. So "He and She" and all his theatre plans were expendable.

I was a reluctant co-producer in the first place and had taken on the role in addition to my writing duties only at his urgings. Now he urged me to abandon script and I fully intended to, but collaborators Ogden Nash and Vernon Duke reminded me that it was my clear duty to take over the helm and the cry was, "On with the show!"

Stewart Chaney, brilliant scenic designer and showman, became my next partner and the auditioning began. In homes all over greater Manhattan and in Vernon's book-lined apartment we wooed rich and poor alike. So expert did we become in dancing attendance on Dowagers that in quickly lighting a lady's cigaret I'd find I was burning Stewart's fingers in the process!

On the Coast, before I packed my bags, I had wrung from Lou Levy a promise that I would never have to panhandle for theatrical gold and here I was standing up before roomfuls of solemn-faced strangers who sat giving me the X-ray eye as I proceeded to make the investment pitch. Ogden and Stewart felt their nervous temperaments weren't suited for the job and Vernon was needed at the piano and so I was forced to make the transition from Boy Screenwriter to Boy Elecutionist.

With every "performance" I gained in confidence and charm and the ham in me would come out when old ladies would come up afterwards and ask, "Are you going to be in it? I went to the 'Gentlemen Prefer Blondes' audition last week and you're so much better a speaker than John C. Wilson." I scuff my foot at such memories but others burn—particularly when I recall our First Audition. It had been arranged through Richard Maney, our doughty press agent, that Life Magazine photograph our first and we hoped last audition. We were elated. But the Life people, although gracious, were firm in their demands. For one thing they wanted the affair staged in a room with a balcony. I can only guess that they wanted to take Busby Berkley shots of our pretty girl singers.

My attorney's brother, Henry Jaffe, responded heroically to the cause and asked a friend, Mr. Barney Balaban, to loan us his spacious, balcony-equipped apartment. Mr. Balaban was generosity itself but then discovered that his wife had planned a birthday party for their daughter on the same date and I felt that in view of this fact blood ties were stronger and we would have to look elsewhere.

Penthouse Serenade

Mr. Seidman, a veteran investor in shows, urged us to use his place and we asked the Life people to case it even though it was sans balcony. After a stern appraisal they grudgingly accepted the premises and then, to add further choler to their mood, on their descent they got stuck in the elevator between floors for an hour.

When they were finally freed, tempers slightly ruffled, they presented further demands. One of them being that they must have a complete list of guests 24 hours prior to the audition. Furthermore no one *but no one* not on this list was to be admitted!

The day before the big event my chief prospect, an ad executive who had agreed to put up 75 grand, called my secretary to ask if he might bring William Gaxton. The secretary, dutifully carrying out Life's orders, answered with a flat *no.* So of course the exec didn't come or come through. I later had the secretary's head hollowed out and it made a dandy ashtray.

Before me is a yellowing paper headed Audition No. 1. "He and She." It was quite a representative audience I addressed nervously—among others Mrs. Martin Beck, Louis Lotito, David Wayne, Bob Keith, a lady bullfighter whose name escapes me, and the King and Queen of Yugoslavia. I was pleased and impressed at their royal presence but the performance got off on an alarming foot when during the first song one of the cameramen scampering from shelf to shelf like a mountain goat among Mr. Seidman's art treasures, knocked over a tall heavy light standard onto the King's head! After the appropriate gasps we were relieved to find his royal highness unscathed and composed. I studied the cameraman to make certain he was no revolutionary assassination-minded countryman of the Monarch's and then plunged on but the photographer had taken the show away from us. The eyes of our audience would stray to Mr. and Mrs. Seidman hurrying about "inconspicuously" removing their objets d'art from harm's way, and finally when another light standard crowned the King a second time—I wound up hastily with "Well, ladies and getlemen, that's roughly our show—roughly—and if you wish to invest, kindly leave your checks on the King's head——"

Their Highnesses however were good sports and turned up at several subsequent auditions. They were good laughers also and I was always glad of their presence. Although they didn't invest as much as an old scepter, I realized that after all he was out of work. I have nice lingering memories of their beaming young faces and their polite inquiry, "May we come to a rehearsal?"

So the auditions went on for King and Commoner as we assembled staff and cast.

Agnes de Mille was all set to choreograph and then had to withdraw when her child grew mysteriously ill, turning blue, and she had to fly him to Boston where a specialist operated just in time and thank goodness successfully.

Ogden Nash and I were riding in a cab to his digs at the Harvard Club when I told him the bad news. With an expression on his face that said everything happens to us, he blurted out, "I don't want to sound heartless, I'm a family man myself—but why didn't he turn blue during 'Oklahoma'?"

Helen Tamaris stepped into the breach, Jose Ferrer agreed to direct the show, David Wayne and Janet Blair to star and we were off, we thought, to the races.

Ken Englund & Stewart Chaney Productions were formed and we took a two year lease on an office in the Times Building. We deposited the checks of Sarah and Bill Lewis, now prez of Kenyon & Eckhardt (my first pair of investors; how proud I was!), Rise Stevens, Gladys Swarthout, Robert Keith and most of the cast of "Mr. Roberts," Mrs. Frazer of Kaiser-Frazer, various assorted richies, Kook of Century Lighting, Meyer Davis, Jimmy Stroock of Brooks Costume, a program printer, six ticket brokers, but we were still thousands short so I mailed out to the local pigeons an investors' prospectus with biographies of staff and cast and the financial setup, with an invitation to attend our next performance and invest in this surefire, money-making enterprise.

Broadway to Hollywood Pitch

Max Gordon, who had caught our second audition and had liked "He And She," had however expressed horror over the whole principle of auditioning a show for amateurs asking their opinions and begging for money. He said he'd get out of the theatre before he'd subject himself to such depressing nonsense.

When I replied, "But what can you do?," he said, "You can canvass your filthy-rich Hollywood friends and fellow workers. You should be financed overnight!"

So off sped a sackload of our surefire prospectuses to the Coast—airmail.

I cull quotes at random from answering Letters:

"Dear Ken—Your show really sounds exciting. I would love to have been in it from the start, but just to be an investor on the outside neither appeals to my artistic nor financial sense. The fun of being part of it would have handsomely repaid me for a loss, if any, and I hope not. But I would get very little satisfaction out of making a buck at a 3,000-mile distance."

"I'm sorry, baby, but I'll have to pass the 'He And She' investment, first because the studio doesn't like me to make private investments in shows, purely as a matter of policy, and secondly I took a look for some spare cash, and I just don't happen to have any of it around."

"I lost all my money for investments for the next few years in my own production of the motion picture '. . .' and I learned my lesson not to invest in anything in the amusement line other than my time. You know, Ken, for many years I have been interested in handling you—" etc.

"I tackled Elliot, Bob and Claude for you but they have all the investments they want—they are in 'Mad Woman of Chaillot' and 'Anne of the Thousand Days.'"

". . . but thanking you for your courtesy and wishing you every success . . ."

"Saw the spread in Life and I hope it helped you get over-subscribed. Since 1932 the only shows I've had an interest in were two musicals I did the lyrics for and they were both flops . . ."

"I do not feel that an investment in a musical that would run less than 5% has very much value. However, if I were a rich man . . ."

"I am returning the prospectus you sent me on the show you are trying to bilk your unsuspecting friends with. I am returning it without reading it because knowing how great a writer you are I'm afraid you've presented the subject in such flattering terms that you would break down my resistance causing me to send you a huge check . . ."

"Right now we are trying to get a few hard-earned dollars of income together to take a short vacation in Hawaii . . ."

"We have money in two motion pictures, just added seven rooms to our house and have had a child . . ."

"As much as I would enjoy the participation I just haven't got the time these days to read prospective books and listen to scores."

And, from the old gray fox and boulevardier, Harry Kurnitz:

"This is a tough time for me to invest in anything more elaborate than a three year subscription to Time. It is the season of long lingering taxation (without representation, as far as I'm concerned) and I am helpless. Great good fortune .. . ."

Then Eureka!

"To listen to you, you would think that $1,650 grew on trees. But I am just foolish enough — or against my better judgment, have just enough faith in you—to be interested.

"I am glad you found Maney up your alley. Alleys are his specialty, and they tell me he can be found lying in one next to Bleeck's Saloon almost any night after closing. However, he is a fine, literate, if roistering, fellow and I will have his talents in mind considering your prospectus."

It was dated Feb. 25, 1949. On March 7, came the following:

"Dear Ken: Sorry. My wife won't let me. A woman of no great discernment, but considerable caution, she points out some circumstances which she describes as logical. On reading the feature in Life this week, she said, 'At least those people had the opportunity of hearing the score and perhaps reading the book.' (You see how publicity can work against you?) Maybe she's right. But I am more inclined to believe that she is simply trying to get me to save my money so that I will take her to Paris this spring—"

SCORE: Prospectus mailed to Hollywood—80
Investors—00

Now we became clock watchers—we had to get the dough in soon. Pressures mounted—Leland Hayward, a wonderfully sympathetic showman, had heard an audition and had agreed to release David Wayne from his contract with "Mr. Roberts" but Josh Logan had to rehearse his replacement and he kept wiring from Florida asking when he should return. Jose Ferrer was holding up other plans as was Helen Tamaris who had turned down "Gentlemen Prefer Blondes" to choreograph for us—and Janet Blair was turning down other offers—and the agents were phoning—around the clock.

John Shubert to the Rescue

Down Shubert Alley on his horse Quicksilver galloped John in the nick of time. Before you could say "Bretaigne Windust" we had auditioned score and sketches for Mr. Lee Shubert who agreed to put up half the money!

On this momentous occasion I didn't ad lib the book but had actors read the material. I'll always carry fond memories of that valiant crew of "readers" (they weren't allowed to "act"—Equity rules) but they sold the jokes and Mr. Lee. They were Elaine Stritch, Dorothea McFar-

(Continued on page 58)

"I'll give
cause
In

you
for glee
1953!
Whee!"

HAPPY M-G-M NEW YEAR!

"MILLION DOLLAR MERMAID" (*Tech.*), Esther Williams, Victor Mature, Walter Pidgeon, David Brian, Donna Corcoran; **"THE CLOWN,"** Red Skelton, Jane Greer, Tim Considine; **"ABOVE AND BEYOND,"** Robert Taylor, Eleanor Parker, James Whitmore, Marilyn Erskine; **"THE BAD AND THE BEAUTIFUL,"** Lana Turner, Kirk Douglas, Walter Pidgeon, Dick Powell, Barry Sullivan, Gloria Grahame, Gilbert Roland, Leo G. Carroll, Vanessa Brown; **"THE NAKED SPUR"** (*Tech.*), James Stewart, Janet Leigh, Robert Ryan, Ralph Meeker, Millard Mitchell; **"SOMBRERO"** (*Tech.*), Ricardo Montalban, Pier Angeli, Vittorio Gassman, Cyd Charisse, Yvonne de Carlo, Rick Jason, Nina Foch, Kurt Kasznar, Walter Hampden, Thomas Gomez, Jose Greco; **"I LOVE MELVIN"** (*Tech.*), Donald O'Connor, Debbie Reynolds, Una Merkel, Richard Anderson, Allyn Joslyn; **"JEOPARDY,"** Barbara Stanwyck, Barry Sullivan, Ralph Meeker; **"DREAM WIFE,"** Cary Grant, Deborah Kerr, Walter Pidgeon, Betta St. John, Eduard Franz, Buddy Baer, Les Tremayne, Bruce Bennett, Richard Anderson; **"SMALL TOWN GIRL"** (*Tech.*), Jane Powell, Farley Granger, Ann Miller, S.Z. Sakall, Robert Keith, Nat King Cole, Billie Burke, Bobby Van; **"LILI"** (*Tech.*), Leslie Caron, Mel Ferrer, Jean Pierre Aumont, Zsa Zsa Gabor, Kurt Kasznar; **"STORY OF THREE LOVES"** (*Tech.*), Pier Angeli, Ethel Barrymore, Leslie Caron, Kirk Douglas, Farley Granger, James Mason, Agnes Moorehead, Moira Shearer; **"THE GIRL WHO HAD EVERYTHING,"** Elizabeth Taylor, Fernando Lamas, William Powell, Gig Young, James Whitmore; **"VICKI"** (*Tech.*), Greer Garson, Walter Pidgeon, Agnes Moorehead, Donna Corcoran; **"BATTLE CIRCUS,"** Humphrey Bogart, June Allyson, Keenan Wynn, Robert Keith; **"NEVER LET ME GO,"** Clark Gable, Gene Tierney, Richard Haydn; **"VAQUERO"** (*Ansco Color*), Robert Taylor, Ava Gardner, Howard Keel, Anthony Quinn, Kurt Kasznar; **"JULIUS CAESAR,"** Marlon Brando, James Mason, John Gielgud, Louis Calhern, Edmond O'Brien, and Greer Garson, Deborah Kerr; **"REMAINS TO BE SEEN,"** June Allyson, Van Johnson, Louis Calhern, Angela Lansbury, John Beal, Dorothy Dandridge; **"YOUNG BESS"** (*Tech.*), Jean Simmons, Stewart Granger, Deborah Kerr, Charles Laughton, Kay Walsh, Guy Rolfe, Kathleen Byron, Cecil Kellaway, Rex Thompson, Robert Arthur, Leo G. Carroll, Norma Varden, Noreen Corcoran, Elaine Stewart, Dawn Addams; **"DANGEROUS WHEN WET"** (*Tech.*), Esther Williams, Fernando Lamas, Jack Carson, Charlotte Greenwood, Denise Darcel, William Demarest, Donna Corcoran; **"THE BAND WAGON"** (*Tech.*), Fred Astaire, Cyd Charisse, Oscar Levant, Nanette Fabray, Jack Buchanan, James Mitchell; **"LATIN LOVERS"** (*Tech.*), Lana Turner, Ricardo Montalban, John Lund, Louis Calhern, Jean Hagen, Beulah Bondi; **"MOGAMBO,"** Clark Gable, Ava Gardner, Grace Kelly, Donald Sinden; **"ALL THE BROTHERS WERE VALIANT"** (*Tech.*), Robert Taylor, Stewart Granger, Elizabeth Taylor, Betta St. John, James Whitmore, Keenan Wynn, Kurt Kasznar; **"KISS ME KATE"** (*Tech.*), Kathryn Grayson, Ann Miller; **"YEARS AGO,"** Spencer Tracy, Teresa Wright, Jean Simmons; *and many others.*

1953 Spirit of the Old West, With French Trimmings

By LUCIUS BEEBE

Virginia City, Nev.

Since its foundation in 1858, tumult and civic confusion have been the life blood of the Territorial Enterprise, Nevada's first newspaper and today its largest and most widely read and quoted weekly. Last summer was no exception. Stabbings, slashings, embezzlements and other gaudy hooray dominated the news of what was the biggest tourist season in Comstock history. Good weekends saw 5,000 visitors tooling up the Geiger Grade from Reno to visit this atmospheric ghost mining town, where Mark Twain got his start and the fortunes of George Hearst, Marcus Daly, John Mackay and numberless other archmillionaires of the 19th century had their beginnings.

Lucius Beebe

Evidence of good times is a long tally of repairs and enlargement of the town's leading saloons and gaming parlors including the historic Delta, Pat Hart's Brass Rail, and the Crystal Bar.

Summer season started cheerfully when a house of pretty girls opened on The Divide—the high ridge separating Virginia City from Gold Hill and scene of the historic holdup of Mark Twain and theft of his prized presentation watch. Prostitution is a matter of local option in Nevada and the local better element at once foregathered at town meeting breathing heavily and demanding reform. Actual feeling is pretty much against open vice, as it brings taxi-loads of drunks from Reno who cause trouble and leave little money in town, but oldtimers view it with complacence as a tie to the good old days, and some tradesmen applaud it as "atmosphere."

The good ladies threw their weight around, abused the district attorney, but the girls stayed on to moderate business featured by a businessman's chicken breakfast served every Sunday morning and attended by first citizens whose families would be surprised.

Attention was centered on the reform element itself next week when its most outspoken champion of civic virtue and down-with-the-girls got falling-down-stinko in the Comstock House bar and precipitated a free-for-all which necessitated hospitalization of three bystanders carved up by a broken bottle wielded by Mme. Reform. The town was enchanted and the D.A. promptly jailed her for atrocious assault.

The Comstock, probably unique in its appreciation, inclines to view such robust interludes as good publicity for its uninhibited way of life.

Knee-Deep in VIPs

Notables continued to swarm up the grade to shoot roulette with honest Len Haffey at the Delta and Penna Hinton Tew Hart, former New York socialite and member of the Palm Beach Tew Clan, at the Brass Rail. Names signed in the Enterprise guest book included Messmore Kendall, Stanton Delaplane, Edward Arnold; Otheto Weston, Mother Lode artist; Vincent Sheean, Governor Charles Russell, the Earl and Countess of Wellesley, Martin Flavin, Basil Woon, Mme. Jeanne Owen of the Wine & Food Society of America, Seymour Weiss, Robert de Roos of the San Francisco Chronicle; Joe Cawthorm, publisher of the San Francisco News, and New York's own Ward Morehouse who drove out in three and a half days as houseguest of the publishers of the Enterprise and pilgrim to the shrine of Piper's Opera where his old friend David Belasco was once stage manager. Morehouse wrote a series of ecstatic columns about the Comstock for his syndicate and his wife Rebecca Franklin did the same for the Atlanta Journal Sunday Magazine. Altogether Virginia City got more publicity than it has had since the Big Bonanza.

Several documentaries were filmed around the Comstock, including one for Standard Oil, but haven't yet been shown.

No fewer than four "Buffalo Bills," complete with whiskers and long hair, moved into the old Virginia & Truckee's now abandoned depot to set up a riding academy (legit), much to the disgust of C Street's original "Buffalo Bill" Shetler, owner of the Trading Post and Mark Twain Museum. Concord coach with four gentle old horses which tooled slowly around town on Sundays and took kids on picnics to Six Mile Canyon was a great success with the younger element.

Most notable contribution to the town's de luxe life was the reactivating by San Franciscans Dick and Margaret Chillcott of the long disused Comstock House, a rambling brick structure next to the assay office dating from 1876. Lavish menu and Colony prices were justified, at least briefly, by a chef imported from Maxim's in Paris and Antoine's in New Orleans, and carriage trade from Reno and Lake Tahoe was brisk. Temperament triumphed, however, when a customer complained of the *pigeoneau au plat* and the chef departed having first thoughtfully cut the gas main with a meat ax and turned the refrigerator down to its lowest low just before an important dinner party. Since then restaurant has done fairly well with more modest cuisine maintained by Nina Hines who also sings in the cafe. Elaborate plans for next year are being made by the Chillcotts who are reputedly heeled.

Frontier atmosphere of this old town attracts numerous weddings which are solemnized by the town's lady justice of the peace, Matilda Pollard, with varying degrees of flourish, depending on means of participants. There is a plain $5 ceremony and a rising scale of "wherefores" and "now be it here recorded" with commensurate rise in tariff. Outstanding wedding of the fall was that of William and Florence Millsaps Jenkins. Jenkins is managing editor of the Klamath Falls (Oregon) Herald & News. Wedding continued for three days and was esteemed a vast success even though casualties were high. The Enterprise reported: "One ardent celebrant, within a hall's length of bed and safety at evening's end, suffered the misfortune of falling down several flights of stairs in Florence Edwards' Silver Dollar Hotel, but despite a cumbersome cast on one leg was cheerful when he departed two days later."

Final panache to the waning season was the departure, appropriately enough in a heavy snowfall, of the sexton of St. Mary's-in-the-Mountains, the Comstock's historic Catholic church built by John Mackay, with the contents of the poorbox. Warrants charging forgery were subsequently signed by 15 victims holding short checks and including the Sazarac Saloon, the Old Mr. Comstock Saloon, Capitol Bar, Sawdust Corner and the Delta. Charlie the Steeplejack, working on the roof of the church, told police he drove absconding sacristan to the night train in Reno Westbound, so law enforcement agents have been alerted as far east as St. Louis. Locals commented that his departure effected an elemental phenomenon, a combined Nevada blizzard and snowstorm of spurious paper. Departed caretaker, with broad religious tolerance, had dreamed up a fund for the restoration of adjacent St. Paul's Episcopal Church of which he was also sexton. The diocesan authorities had not been informed.

The Comstock is now settling down for a placid winter around the cannonball stoves. There were big doings at Christmas and New Year's, when all hotels and motels were booked to capacity. Winter sports at Mt. Rose, too, promise off-season business of a modest sort. Comstockers are confident in promising that the next tourist season, which opens about May 1, will provide fancier stabbings, more notable nuptials, and gaudier embezzlements.

Lambs' Tales

By LES KRAMER

Walter Catlett, the fabulous merry-andrew, told me this one during his recent foray into New York. He noted that many years ago it was the custom of late-drinking Lambs to leave the bar when it closed early of a Sunday morning, and cab up to St. Malachy's Church for early or so-called "printers'" Mass. Among the show biz figures always to be found at this specific service was Jimmy Duffy, of the vaudeville team of Duffy & Sweeney.

On this particular occasion, Father Leonard was addressing his flock from the pulpit. "My sons and daughters," said the padre, "I want to tell you about our Printers' Mass next Sunday. Now, as you all know, next Saturday is Christmas Eve, and so we're going to prepare something a little special for you. The church will be beautifully decorated with flowers and greenery. Not only that, but many of the choir from St. Patrick's Cathedral, and their organist, Mr. Pietro Yon, will participate in the services. Not only that, but John McCormack will lend his glorious voice to the rendition of our hymns. Not only that, but Rosa Ponselle, of the Metropolitan Opera, will be here to sing 'Adeste Fidelis' for us. And not only that—"

Up jumped Jimmy Duffy. "And not only that," he cried, "but General Pisano will shoot out the candles!"

* * *

Early in the spring of 1952, at the Ziegfeld Theatre, Sir Laurence Olivier was starring in the two Cleopatra plays by Shakespeare and Shaw. Milton Berle thought Olivier might make a fine "class" contribution to his television program, and he sent emissaries to wait upon him and solicit his participation. Berle's offer was turned down. The exact wording of the refusal was: "Sorry. Sir Laurence does not ask questions!"

* * *

A burlesque comic and his straight man, playing small-time in the middle west, were great pals—but always scrapping. One night the exchange got so hot that they decided to split up and go their separate ways.

The comic started doing a single in small clubs, worked up to better clubs, finally hit a spot on 52d Street where he was discovered by a scout from the Coast. The films took him out to Hollywood, where he made a couple of pictures and was a smash hit.

Two years later he was back in New York, a success. His current film was doing turnaway business at the Roxy, he was guest starring on TV, the dough was rolling in. Our comic was strolling down 7th Avenue, feeling very satisfied with the world, when he ran into his old straight man, Charlie, who was now a complete bum.

"Charlie!" cried the comic, grasping the bum's hand, "Charlie, my old straight man! Hey, am I happy to see you again! Remember the good old days, pal? A million laughs, a million laughs! Anything I can do for you, pal? Just say the word—anything I can give you?"

"Yeah," muttered Charlie. "I'm down and out. I'm starving. Can you give me two bits?"

"Hell!" cried the comic, "two bits? I'll give you *four* bits—the Flugel Street Bit, the Water-in-the-Pants Bit, the Pick-up-the-Hankerchief Bit, the Irish Justice Bit . . ."

* * *

When Bobby Clark was starring in Mike Todd's "As The Girls Go," at the Broadway, about 7:45 of a cold winter's night he was standing outside the stage door, getting the last few puffs from a practical cigar, when a bum shuffled past.

The bum was a typical Bowery product—dirty, ragged, rheumy-eyed, unshaven—and he was chewing on an apple. Suddenly he spotted Clark. He stopped, tossed the apple over his shoulder, kicked it back over his head, caught it, muttered: "Only a few of us left!" and shuffled on as Clark did a magnificent and unrehearsed mouth-wide-open take.

No Dandruff, at Least

I don't know why this should strike me particularly as funny, unless it's because both Eisenhower and Stevenson and I have reached that regrettable lack of hairline. But about 15 years ago, when Graham Baker and Gene Towne were a very hot team of writers in Hollywood, known for their fast dialog, they took the same train back east I did. They had just made it, having been given a job at MGM which entailed a research trip to Chicago, and they had been celebrating to some extent. They celebrated until the last minute, and then in 60 seconds flat, filled a bag with the essentials of a journey: toilet articles, shirts, etc. Both, I might add, were bald as bats; producers employing them had to wear sun-glasses when Towne and the late Graham Baker jumped up and down and grew excited during story conferences. They invited me into their drawing room for a drink, and while Baker was rummaging for the bottle, Towne took stock of the contents of their solitary bag. He snapped his fingers, and said with great annoyance, "Darn it, we forgot to bring a comb!"

"A comb!" repeated Graham. "Who's coming with us?"

Milton M. Raison.

Whatever Happened To Those Big Story Deals?

By PAUL S. NATHAN

A New York literary agent whose infrequent dealings with Hollywood had always been handled for her by agents on the Coast finally decided to earn the full 10% herself next time she had something for Hollywood. A couple of weeks after a novel by one of her clients had come out, before she and the author had settled on an asking price for screen rights, she received a call from one of the majors' eastern story editors.

He said his studio was interested in the property; how much did she want for it? When the agent explained that, in the light of excellent reviews, they were waiting to see how the book would sell before naming a figure, the editor said: "I'm authorized to go as high as $5,000—but that's our ceiling, and it's good only if you're ready to do business right away."

The agent phoned me in a dither. "I realize movie prices are lower than they used to be," she groaned, "but are they *that* low?" She went on to say that an indie producer had also approached her with an offer of a small down payment plus a percentage. Till she had heard what kind of money the majors were willing to pay, she had been inclined to brush the indie off. Now she didn't know what to do—or whether to do nothing at all and await future developments.

In a somewhat similar frame of mind a popular novelist complained that her latest work had just been optioned by a big studio for a mere $2,500 against a total price of $20,000. "A few years ago I sold so-and-so for $125,000," she pointed out, "and it was one of the industry's biggest money makers. Is my agent getting soft in the head, or what?"

Knowing that this lady's new book had not been too kindly received either by the critics or the public, I said: "Sweetheart, just pray they pick up the option!"

I gave the agent my blessing, wished her good luck, and told her that whatever she decided to do, it would probably turn out to be wrong. So far as I know, her book is still unsold.

* * *

It's odd to realize that "the old days" referred to a few sentences back were still with us as recently as five years ago.

That was the era in which Metro was dishing out awards—at first annual, then semi-annual—for the best unpublished novels. The victors could count on carrying away a minimum of $125,000 and their happy publishers $25,000. To the best of my recollection, only "Green Dolphin Street," out of half a dozen prizewinning masterpieces, ever reached the screen.

In the same awesomely lush period M-G-M was also willing and able to part with $650,000 for "Annie Get Your Gun." Even after this outlay Loew's was supposed to have enough money left—according to a hot rumor going around at the time—to buy up most of the block on which the Hotel Astor stood (and still stands), raze the hotel and neighboring legit playhouses, and build its own picture palace to outshine Radio City Music Hall.

During this epoch my "Books into Films" column in Publishers' Weekly could report: "Fox has literary circles a-buzz over the unusual deal closed by eastern story editor Bert Bloch with Kenneth Roberts for the forthcoming Roberts costume romance, 'Lydia Bailey.'

"Under the circumstances the terms seem especially generous. The author is to receive $215,000 spread out over a period of 10 years. If at the end of that time Fox decides to acquire the property permanently, another $10,000 is called for. And for the privilege of turning out a remake, either during or after the 10-year period, Fox must fork over still another $20,000."

In an equally high-powered coup, Lillie Messinger, who had graduated from the role of Louis B. Mayer's private Scheherazade to an executive post at U-I, snatched "The Saxon Charm" from under the noses of rival studios' story editors. The other eds had been nudging Frederic Wakeman gently at intervals, reminding him that they would like to see his new one as soon as it was ready.

Miss Messinger, according to the account of her exploit that caused grinding of teeth and gnawing of knuckles in the trade, hopped an eastbound plane out of Los Angeles one day, made a beeline to the New York office of Wakeman's lawyer Bill Fitelson, who was also a good friend of hers, and there glommed onto a manuscript still pulsating from the hot strokes of the typewriter.

"This is it!" she cried a few hours later, and without too much difficulty prevailed on Fitelson to fly back to California with her. Deplaning, they sped to Lake Arrowhead where William Goetz, of U-I, was on holiday. A flick of the pen, the contract was signed, and Fitelson turned around and headed for home.

Terms for "The Saxon Charm" guaranteed the author between $150,00 and $200,000 plus 10% of the gross—all this for a 10-year lease.

By the time the picture came out, boxoffice receipts in general had begun to slide, and it seems extremely unlikely that the studio ever got back the cost of the book over production expenses, to say nothing of its investment in transportation. Still, U-I no doubt felt amply recompensed by having outsmarted the competition — an objective which, in those days, often seemed to count for more than what was being competed for.

U-I also, at this period, took a 10-year lease on Thomas Duncan's circus novel "Gus the Great," paying $100,000 down and acceding to an escalator clause which could bring the total to $301,000. This, too, was considered quite a coup, even though the studio has subsequently done nothing with its valuable acquisition, letting DeMille and Paramount steal a march with "The Greatest Show on Earth."

* * *

In the more sober circumstances under which the picture business presently operates, books are no longer bought or leased without definite prospects of production—in fact leases are virtually unheard of—and there is little winging from coast to coast just to gander a manuscript. It is slightly startling to realize that the prices paid for books by reprint publishers today often top the prices being paid by the picture business.

When Columbia bought "From Here to Eternity" last year for $85,000, that was big news. The old days are gone, presumably forever.

Anyway, too much money is bad for writers.

SUCCESS STORY

By HAROLD ROBBINS

THE GREAT MAN cleared his throat reflectively and his eyes filled with reminiscence. Unconsciously I braced myself and let my sigh escape slowly over the drink I held in my hand. I looked around the office. The veepees were looking at him with an enthusiastic expectation.

From outside his office came the sounds of the Christmas party, muffled by the soundproof walls, thick drapes and lush carpeting. Idly I wondered how it was going.

For a moment I was lonely and I missed the warm friendly feel of the people I worked with. I missed getting drunk with them, swapping stories and trying to make the busty babe from the sales department. Then it passed and I was back in the GREAT MAN'S office.

He hadn't said a word as yet. He was staring into his glass as if he could see in it all the dreams of glory that he once had and were now his. The veepees hadn't spoken either; they had scarcely dared breathe while awaiting the Gospel.

I took a quick swallow of my drink and choked on it. I coughed and sputtered, momentarily breaking the spell. The veepees looked at me frostily. I tried to shrink into my seat. That was the trouble with being a junior executive. You never knew where you stood, you were neither fish nor fowl, animal nor vegetable. You were always dangling, wondering where you fit in the great scheme of things.

I didn't even dare apologize for fear the sound of my voice would cause them to take further umbrage. The blood was warm in my face with embarrassment. The GREAT MAN'S voice fell reassuringly on my ears. He wasn't even aware of my sacrilegious action.

"It was just a small store," he was saying sentimentally. "And when we ripped out the old fixtutres, the mice came running out of the woodwork. I remember one of them. A little gray one with white whiskers. He watched me from his little hole on the floor as I picked up one end of the counter and started to drag it into the street. I often wondered what he thought of me, of what I was doing. . . ."

Same Old Script

I closed my mind and shut his words from my ears. It was an old story and I had heard it a thousand times before. It was the key to a lot of old stories. All as dull, all as boring.

When he had finished his tale, I would have to sit there and listen to each of the veepees tell their stories in turn. I knew them all by heart. I wished I were some place else. But I had no choice. I was a captive audience.

The GREAT MAN'S story was almost over. We were at the point now where he would deliver his opinion that youth would have to be encouraged to carry on this great work. That he was getting old and it was time for him to turn over the reins to someone younger and stronger because he could not bear up under the terrible burden imposed on his shoulders.

Right according to schedule came the reassurances from the veepees. "Nonsense, Chief, you never looked better——"

"What would we do without you, Chief? The whole place would go to pot——"

"You're just in the prime, Chief, where experience and judgment count——"

The usual phrases drifted idly past my ears and disappeared into the tinkling of ice in tall glasses.

"Nonsense!" The word exploded soundlessly in my mind, shocking me with its violence. I looked around startled that no one but myself had heard it.

Suddenly I could see them all with new eyes. Their faces were still looking worshipfully at the GREAT MAN, but I could see behind the masks of bone and tissue, deep into their secret hearts.

Waiting, Waiting

They hated him. Everyone of them hated him. That old, old man sitting benevolently in his chair, who had made all their comfort and luxury possible, was robbing each and every one of them individually of their private chance at the ultimate glory.

I could feel their secret thoughts beating wildly at him.

"Haven't you got enough, old man? *Why don't you die?*"

I looked across the desk and met the old man's eyes. There was a quick flash of understanding between us and I knew that he knew. That he, too, could see into their secret hearts.

A sympathy for him came over me and the others in the room were quick to understand the look that had passed between us. They turned to look at me, their eyes, bright, alive and calculating in their faces.

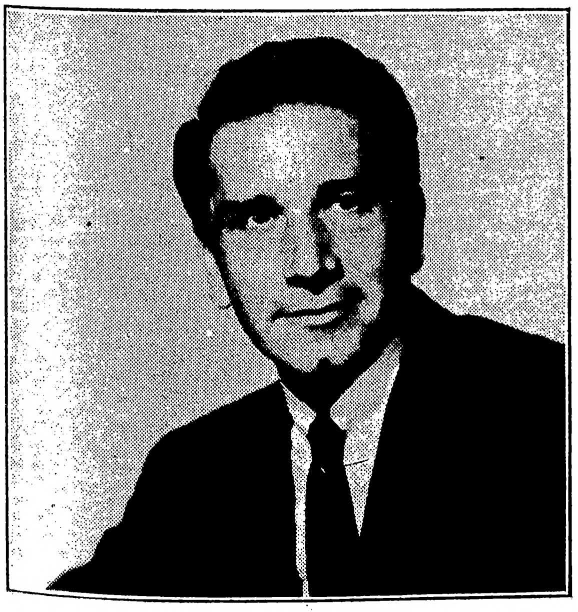
They hate me, too. Somehow the knowledge didn't shock me as much as I thought it should. Maybe it was because I felt so sorry for him. Now I understand why I hadn't known that before, it was so completely logical.

The old man at the top hanging so tenaciously to his power. Me, at the bottom, pushing franctically upward. They, in the middle being squeezed at both sides, caught in the press of time. Where could they go?

Now I felt sorry for them too. They were lost and they knew it. Between the old man and I, they had no way out.

They all had their stories to tell and I sat through them all. Their

(Continued on page 51)



RICHARD CONTE

GENE BARRY
WAR OF THE WORLDS
PLEASURE ISLAND
for
Paramount Pictures

Republic Upping Top-Cost Pix Sked

By HERBERT J. YATES

(*Pres. Republic Pictures Corp.*)

Herb Yates

There is no one person who has all the answers to the problems which must be faced in 1953; but, at least from Republic's viewpoint, I have formulated a definite program for our business platform. Republic for the past two years has streamlined its production organization. We have economized in our studio cost, but not at the expense of entertainment values appearing on the screen. In fact, our cost-per-picture produced is higher than ever, because of increased production magnitude, better casts, and the public demand for pictures in color. We will make at least 20 deluxe pictures for the new season, at costs ranging from $750,000 to $1,500,000. Our production budget will be triple the amount that Republic has ever spent on any season's product.

From our experience with pictures like "The Quiet Man," we know that few pictures gross what is regarded as abnormal business. However, the average deluxe picture, costing up to $1,000,000, has a hard time recouping its negative cost. A few super-grossing deluxe pix can't keep the producers in business, nor can they sustain the large number of "A" theatres that depend upon this type of product.

Thus, the problem represents a triple responsibility for producer, distributor and exhibitor. If the producer makes marketable "A" pictures that the public will buy, and the distributor merchandises these pictures in such a way as to arouse audience interest, it still remains for the exhibitor — the most important link in the Hollywood to the public chain—to bring people into the theatre by solid promotion which takes advantage of intrinsic audience value and national preselling.

The production of a program of "A" pictures is the gamble that Republic is taking in 1953, and it is the gamble that every other producer in Hollywood will have to take. How many pictures will be produced in 1954 and how many theatres will continue to operate will depend on what returns the producer and theatre will receive on the majority of "A" pictures produced for "A" houses in 1953. We are selecting our stories not only for their entertainment but for exploitation values as well.

Competition from television will increase. In areas that have television, more stations will be added. In many cities that have not had television competition in 1952, there will be stations in 1953. But I believe Republic's large investment in 1953 is a justified and reasonable business risk. If I weren't, I wouldn't be in the picture business.

Here Comes the Show Boat—And There Go Some Strange Locals

By CAPT. BILLY BRYANT

Point Pleasant W. Va.

The main topic, or at least the one that produces the most squawks today seems to be the new octopus of the entertainment world, Television.

I don't pretend to know anything about Broadway or big time show business but as a skipper on a flat-bottom floating theatre down along the mud flats of the Ohio and Mississippi rivers, I am considered pretty good authority and take it from this water gipsy, that from the head waters of the Allegheny to the shadows of the Gulf of Mexico, Television is cutting quite a di-do. There was a time, when a show boat agent went in to bill a town, his first duty was to check the opposition that they had to encounter which included school commencements, revivals, camp meetings, chautauquas and the mumps. Now instead, he counts the television aerials.

I have never shed any crocodile tears over the so-called shrinking boxoffice reports supposedly brought on by television. Especially for a group of individuals who once posed as theatre managers and did their utmost, with the crudest sort of methods, to put the show boats out of business. There were exceptions but they were few and far apart and if the 14,000,000 television sets that are now in use are reflecting the same brutal unprofessional treatment that these "First of May's" once bestowed on us, I say "Long live television!"

It's almost unbelievable how small an amount of money it takes to wreck a life-long friendship. For years our show boat brought entertainment to the isolated sections of the inland streams where we always traded with the same friendly merchants who furnished us with ice, meat, groceries and wearing apparel but just as soon as one of them swept out his store room, rented some folding chairs from a local undertaker, tacked up a sheet, set a picture machine on a cracker box, stuck a phonograph horn through the front of his building and ran a dollar ad in the weekly newspaper announcing "The Great Train Robbery," he became our bitterest enemy and would stop at nothing to keep our show boat out of his town.

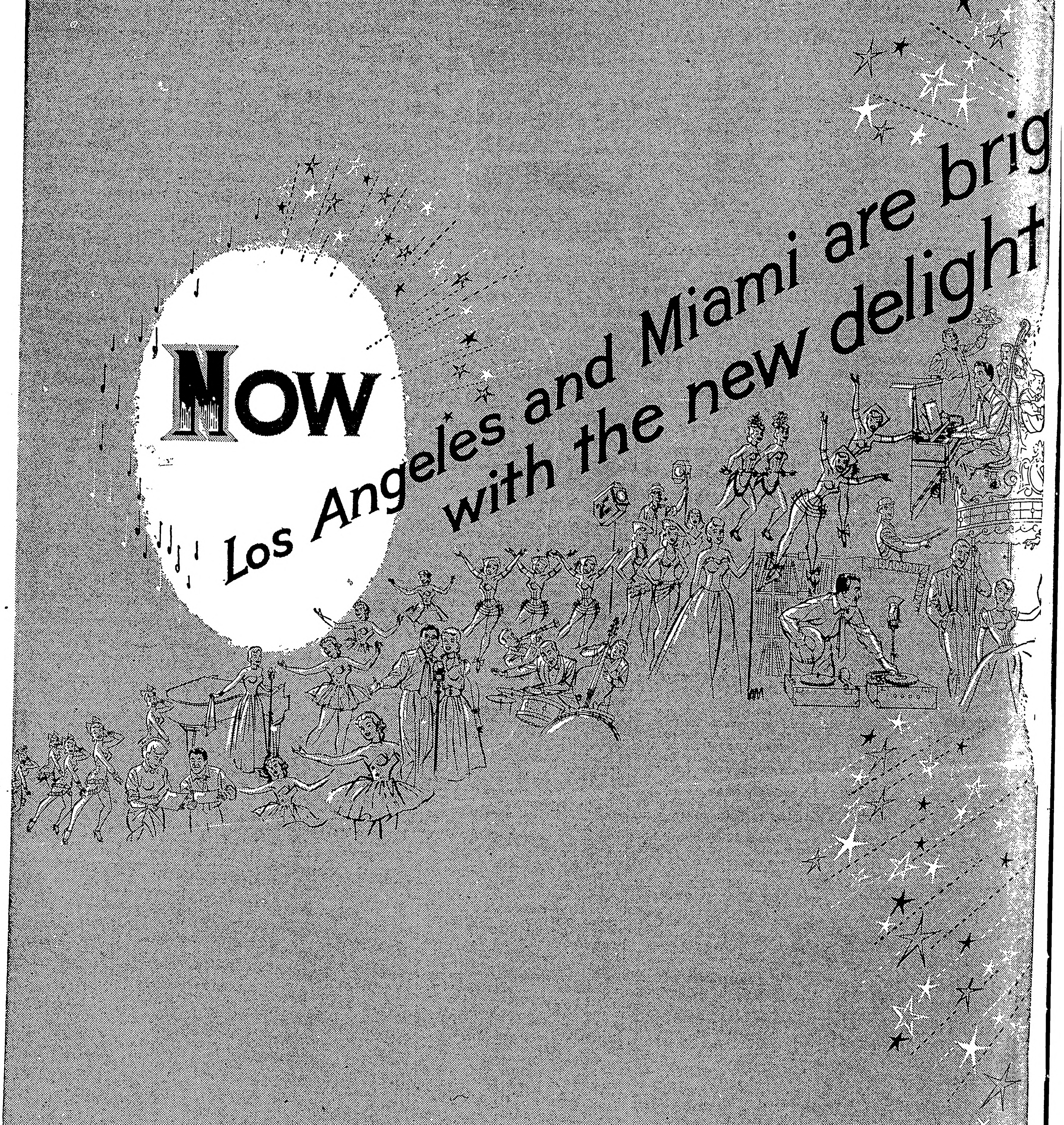
How would you feel if you owned a show boat and was billed to play Spring Hill, W. Va., on the 4th of July where the local interests, wanting to keep you out of town because he also had a special attraction booked for that date, phoned the county health officer that he heard some of the actors on your boat had the measles? That's a word that scares blazes out of the mothers along the river. And the day before the 4th the law did anchor our boat out in the river at Winfield where I, my actors and steamboat crew were all quarantined for over a week before we could straighten out the misunderstanding. This happened to us.

One year we thought we had a great idea to dodge a high license fee at Port Royal, Ky. We landed our boat on the opposite side of the river and gave the ferryman $10 to bring the people over free of charge. It turned out to be a novel and prosperous experience but—when we tried to repeat it again on the following season, we learned that the theatre manager had bought the ferry boat. But that wasn't nothing. At a certain town on the Green River the city council once refused to grant us a license because, as they put it, our boat was a dangerous fire trap and, at the same time, the local theatre manager was cranking "The Old Mill Stream" through a model B Edison machine and letting the film fall into a burlap bag.

We've made jackasses out of ourselves any number of times in attempting to fight opposition but I think the most perfect occasion was when we had our boat enrolled and, with an "Ajax defying the lightning" pose, informed the city dads that our show boat was now a registered documental vessel on Government waters and, henceforth, we paid no more city licenses or wharfages. I might add that the bluff didn't work because the local interests soon wrote to Washington and came up with the information that the Government and states do own the inland streams but the river banks belong to individuals and when a show boat owner puts the gangplank out on a wharf, he either pays a license or can be arrested for trespassing.

There were dozens of such incidents but I think the funniest one of all occurred in a mining town on the Monongahela river. At that time there was a series of handbooks on the market priced to sell for $1, that included "How to Be a Magician," "How to Be a Hand-Cuff King," and "How to Operate a Theatre." Most of the mining camps had a ruling that no show boat could land at their town on pay day as that bonanza occasion was reserved for the picture show that the company owned and operated. One day we found ourselves at Maxwell, Pa., under such conditions where I tried to reason it out with the manager of the theatre who worked as a fire boss in the company mine. I met him as he came out of the pit with his face all black and the little mining lamp on his cap still burning. As we walked up the hill together he kept yelling "No" at every suggestion I made and when I ventured that he could give his show first, then we would give ours, he whirled me around and pointing his trembling finger at me, he shouted, "Don't you try to tell me how to run my theatre, I got a book!"

WENDELL COREY

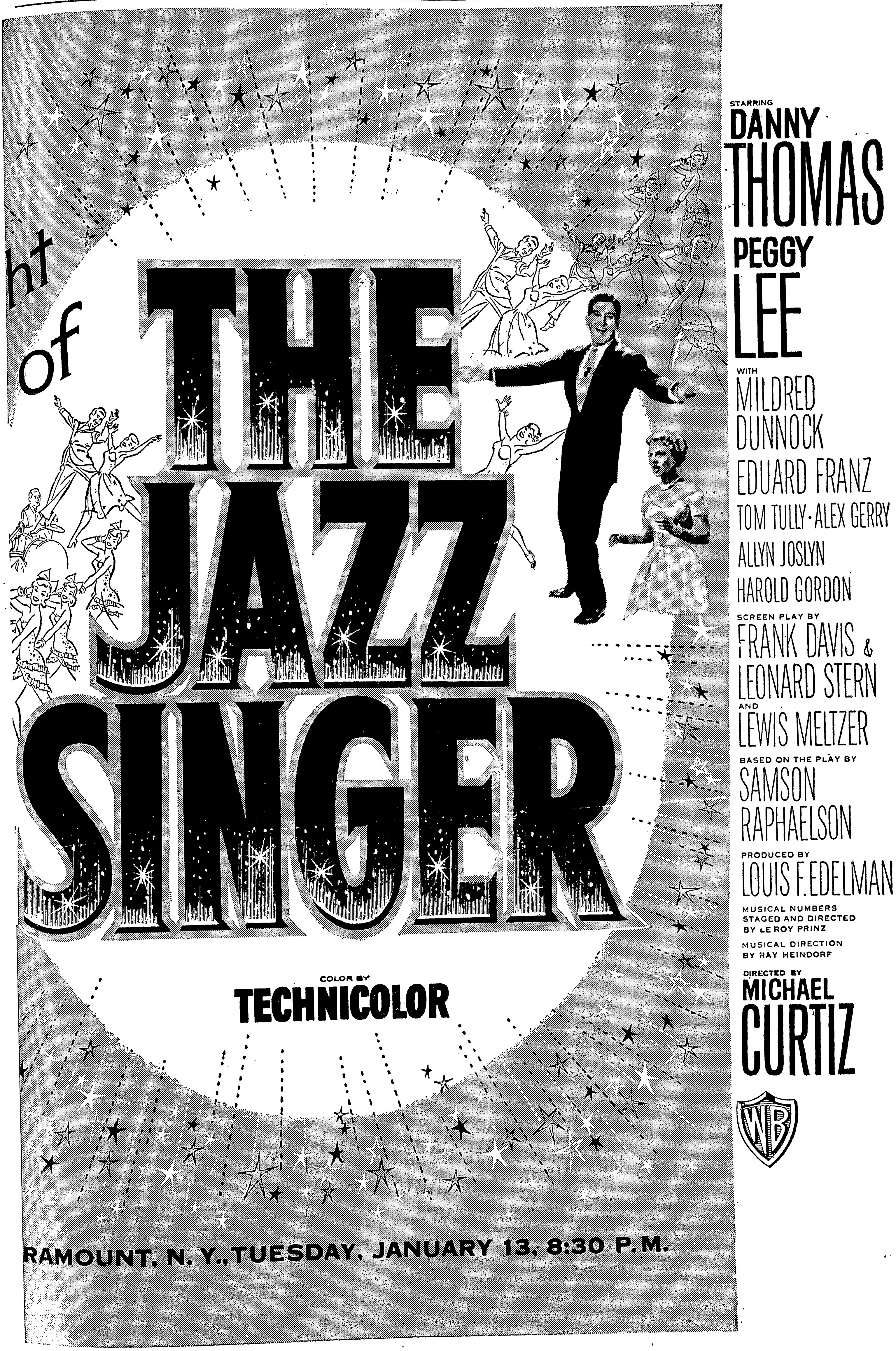


NOW

Los Angeles and Miami are brig

with the new delight

WITH SPECIAL PRIDE **WARNER BROS.'** NEXT PREMIERE-PA



ht

of

THE JAZZ SINGER

COLOR BY
TECHNICOLOR

STARRING
DANNY THOMAS
PEGGY LEE
WITH
MILDRED DUNNOCK
EDUARD FRANZ
TOM TULLY · ALEX GERRY
ALLYN JOSLYN
HAROLD GORDON
SCREEN PLAY BY
FRANK DAVIS & LEONARD STERN
AND
LEWIS MELTZER
BASED ON THE PLAY BY
SAMSON RAPHAELSON
PRODUCED BY
LOUIS F. EDELMAN
MUSICAL NUMBERS STAGED AND DIRECTED BY LE ROY PRINZ
MUSICAL DIRECTION BY RAY HEINDORF
DIRECTED BY
MICHAEL CURTIZ

RAMOUNT, N. Y., TUESDAY, JANUARY 13, 8:30 P.M.

The President Was Stage Struck

By CHARLES WILLIAMS

Warren Morton was one of the most popular Chief Executives in the country's history. He liked music, played the bull fiddle like a pro, and loved the theatre. He was an inveterate first nighter, and always flew to New York for the more important openings. Handsome in a Mark Twainish sort of way, he had charmed the Senate, Congress, and the People for years.

Admiral Gaines, personal physician to the President of the United States, invariably spent Sundays at the White House. Cocktails, dinner, and a long poker session with the Chief, in which Gaines won consistently, made it a perfect day for the good doctor, who had been nursing presidents for over 30 years.

One Sunday afternoon Dr. Gaines received a series of shocks from which he never fully recovered. First, he was losing steadily at the poker session. The Chief was drinking straight shots of bourbon . . . but had always been a teetotaler. Then, Paddy, the President's pet Doberman, leaped into the room, growled ominously, and suddenly bit the Chief in the thigh.

Dr. Gaines dashed to the bathroom, procured a hypo, ordered the President to disrobe, and then received the shock of his life. Countless afternoons spent in the gym steamroom with the Chief, had left no anatomical secrets between them. Dr. Gaines gasped as he found himself gazing upon a stranger.

"You are not the President. Who in God's name are you?"

"Louis Irving. I'm an actor in the 'Pentagon Follies' at the Winter Garden in New York. We opened last night."

"How long have you been in the White House?" shouted Dr. Gaines, as he roughly jabbed the hypo home.

"Ouch, take it easy, Doc. I flew over here last night after the show. The S.S. men never caught on."

"Talk fast or you're going to jail!"

"All right, Doc . . . last night President Morton and his staff saw the opening. It was a smash. He had a wonderful time. The curtain wasn't down five minutes when I heard a knock on my dressing room door. I yelled 'come in,' thinking it was one of the showgirls I had been feeding. Who stepped in, dressed to the 'nines' in a Benham cutaway, none other than Warren Morton, the People's choice. He shook my hand and started laughing, and in a minute I was in hysterics. He killed me when he said we were the nearest pair of unrelated twins biologically possible. We talked about the different shows I had played *him* in, and when I told about the time I was nearly assassinated while playing in 'Convention City' by a rabid Republican, he roared. Suddenly he asked me a question that stopped me cold.

" 'How would you like to change places with me for a day, Irving? All you have to do is go back to the White House with my staff. Let me play your "part" in the show Sunday night. It's something I've wanted to do all my life. My wife and daughter are out of town, and my doctor is so nearsighted he'll never recognize you. I'll arrange to have you flown back. We'll meet here in this room and change places after the Sunday night show'."

"Incredible," whispered Dr. Gaines.

"Naturally I agreed. It was a Command Performance. I found my 'part' in the trunk and went over it with him. Gave him every move and inflection. It's only one short scene and I'm sure he can learn it by tonight."

"Good God, old man, where is he going to sleep? If he's ever found out, it will cause a national panic."

"I gave him the key to my room in the Jesters Club on 44th Street. He'll be perfectly safe there."

"No, impossible. We've got to head him off. I don't dare risk a phone call or wire. Get dressed quickly, man. We'll charter a plane."

As they were about to leave, the door was violently thrown open by a small middle-aged, bird-like woman. She threw her arms around Irving, crying, "Oh, Warren! I couldn't stop her. She slipped away from me in Hot Springs this morning and drove off with Senator Thompson's son. He's your mortal enemy, Warren. They are eloping. You've got to stop them."

Irving forcibly disengaged himself and announced in a stentorian tone, "Mrs. Warren, I'm working in a show at the Winter Garden. I can't go." Then he realized his faux pas and dashed out the door.

Mrs. Warren's mouth fell open. She slowly sank to the floor on a luxurious Oriental rug, which easily broke her fall, and Dr. Gaines made a lightning exit.

* * *

President Morton was highly elated with his histrionics, having fooled the doorman and waiters at the Jesters Club. Several actors spoke to him and were greeted by a cheery "H'ya, Pal," which caused an occasional eyebrow to rise and fall.

Sunday evening he arrived at the Winter Garden early. Safe in Irving's dressing room, he clumsily applied a sloppy makeup, and then slipped into Irving's stage clothes. As curtain time approached, he was jolted to his feet by the assistant stage manager yelling "half hour." He quickly made his way down to the stage and was soon in everyone's way. He tried to find a corner to hide in, but was confronted by a gorgeous showgirl, wearing a Bikini, with not enough material in it to wad a shotgun.

She angrily demanded why he stood her up the previous evening. All the Chief's glibness left him, and he stuttered like a school boy. Ed McKay, the stage manager, broke it up, and snooed the President over to the first entrance. The curtain went up and suddenly the Chief heard his cue.

Rooted in his tracks, he was unable to move. McKay proceeded to catapult him onto the stage and that did it! Warren Morton forgot he was an actor, and in a flash assumed his original role as Chief Executive of the U.S.A. Striding over to the wings, he sternly told McKay he was under arrest, yelled for a telephone to call Washington, and ordered the ushers to dismiss the audience. The house went wild at this and the curtain was rung down. Two burly stagehands grabbed the President and struggled mightily to hold him. They tried to soothe him with, "Take it easy, Irving . . . Lou, old pal, you're among friends. It's only us chickens." Finally an ambulance from Bellevue arrived and hauled the exhausted Chief away.

* * *

Dr. Jason Mills, superintendent of Bellevue, was informed as a matter of routine, that a new patient claimed to be the President of the United States. He gruffly told the internes, who had driven the ambulance, not to waste his time on such an ancient wheeze, but when they insisted on giving a lurid description of the episode at the Winter Garden, he decided to visit the patient.

Warren Morton was nervously pacing his small heavily padded room as the door was unlocked and Dr. Mills, accompanied by one of the internes, stepped in.

"Well, Mr. President," boomed Mills, "how is everything at the White House?"

Warren Morton turned on the charm that had swept him into office and suavely replied, "Very fine, thank you. Blair House was adequate, but there's no place like home, you know. Ha, ha, ha."

Dr. Mills doubled up and managed to splutter, "This is just a Whistle Stop, sir, but we'll try to make you comfortable."

The Chief, unable to control himself, ordered the interne out of the room, but the man didn't move. Dr. Mills, still trying to humor the patient, opened the door and pushed the attendant out into the corridor.

Warren Morton immediately produced a huge wallet containing credentials that only the President could possibly possess.

Dr. Mills examined them closely, turned deathly pale, and sank into a chair. When he stopped trembling, he offered his abject apologies.

* * *

Dr. Gaines, Irving, and the S. S. men arrived at the Winter Garden just as Pat Ryan, the doorman, was locking up. He told them they could find their man at Bellevue, adding, "I hope they keep him there."

The arrival of Dr. Gaines and his formidable group deeply impressed the blase front clerk at Bellevue. Dr. Gaines identified himself and the clerk immediately took them to the patient's room.

Irving, still in character, ordered the very puzzled S. S. men to wait in the corridor, while he and Dr. Gaines interviewed the patient.

Dr. Mills had passed out and the Chief was busily engaged in trying to revive him as the door opened and Gaines and Irving stepped in.

Upon seeing Irving, the Chief shouted with relief, "Thank God you're here."

"Calm down, Warren," ordered Dr. Gaines, as he felt the President's pulse. "Do you realize you've got to get back to Washington at once or you'll be out of a job?"

"Don't worry, Chief," quipped Irving, "if Shuberts put out a road company of 'Pentagon Follies,' and you're not doing anything after election, I think I can get you the part. But you'd never do for Broadway . . . You need more experience."

Women, Bless 'Em, And Why Pix Should Woo 'Em At B.O.

By JERRY WALD

(Exec Producer, Columbia Pictures)

Hollywood.

You don't take your girl, your wife, your mother or your mother-in-law to a picture she doesn't want to see. It's she who determines whether you are going to see it.

Jerry Wald

You may hate statistics, but they still show that the women of the U. S. control 70% of the nation's personal wealth, and that working girls earn $30,000,000,000 per year. These same women rock the boxoffice, whether they rock the cradle or not.

The mere mention of that 30 billion bucks should convince anyone that, in the past, we haven't paid enough attention to women in our making of motion pictures. We should woo them at the boxoffice just as assiduously as we woo them romantically. And probably with much more finesse. You don't appeal to a woman's emotions by bludgeoning her over the head. Not any more.

Granted that not every producer is an Errol Flynn with the ladies, he can still take lessons, though. He can learn to appeal to the feminine filmgoer by titillating her both physically and mentally, for emotions, after all, involve a physical reaction. The pleasure and pain, the fear and hope, the love and hatred which are expressed through a fine screen performance evoke an answering response. Let's play on it for all it's worth.

I don't mean that we should go to soap-opera extremes to lure the femme trade. Let's be a little more subtle. Let's remember that woman are more intelligent than they once were, that they're better educated, more versed in what goes on in the world around them, and let's not underestimate the flexibility of a woman, as well as the power of a woman, to paraphrase the ads.

The Crafty Copy

And speaking of ads, watch how the skillful, crafty copy writer goes after the woman today. He appeals to her love life, to her love of family, of clothes, of home, of social activities, of dreams of tomorrow. The expert scripter should do the same. It means the difference between a flop and a hit, a "break-even" job and a cleaner-upper, a turkey and a sockeroo.

Don't try to find out what milady is capriciously favoring this season, and try to build a hit around that. By the time you get it in release, she's switched to some new fad. And stop trying to guess what she'll like this time next year. You're always going to be in competition with the weather, or the circus, or football, or baseball, or grand opera, or the sewing circle. So just get the best, most literate script you can, give it an adult treatment, with emotional uplift, excitement, and the sense of widening horizons that every woman seeks, and you'll be amazed at the response. You can't fool a woman with counterfeit entertainment. You seldom can lure her into the theatre with mere superlatives in the ads, but beauty, sensitivity and honesty will get her every time.

Right now, to get a woman out of her home, you've got to give her what she can't get on television. That's why the run-of-the-mill pictures won't make a nickel today. Assembly-line product is passe. The money-making films have got to be custom-made. The B's and shaky A's are not for the theatres. Television is absorbing them as fast as it can, but before long, TViewers will demand better entertainment too; and motion pictures have got to stay ahead, by showing more vitality, more daring, more virility. That's the way to make love to a woman.

HUMOR HISTORY OF 1952

By HY GARDNER

(A Reprise of Topical Comments)

In January the standard joke was that if enough people had their way in November the mink jackets in Washington would be replaced by Eisenhower jackets . . . The reason offered for the General's early reluctance to throw his hat in the Presidential ring was that it's against military etiquette to run bare-headed . . . Also that Ike was waiting to be invited—that in the Army you're taught not to volunteer for anything.

Within 30 hours after the freighter Enterprise sank, Astor Hotel bandleader Alan Holmes recorded a song titled "Hail to the Skipper of the Flying Enterprise."

With Commies being sentenced right and left the U. S. Attorney's office staff switched the corny old salutation, "Have you read any good books lately?" to "Have you booked any good Reds lately?"

Some friends of ours bought a piano instead of a television set and their youngster inquired "What do we put on the roof to show we have a piano?"

George Shearing noted that the American dollar was at such an all-time low its current value is 54 dismal point 6 cents. Also on the inflation kick a 5-and-10c store put out a sign reading "Positively nothing over $10." And when Mike DiSalle resigned as head of the OPS everybody decided it was because his salary couldn't keep up with the rising cost of living. In addition to the old wheeze about the only thing bigger than taxes is Texas, Walter O'Keefe confided that Bing Crosby didn't bother paying any taxes this year—that the Government hasn't succeeded in spending all the money he gave them last year.

With the Korean peace talks obviously at an impasse Bob Christenberry thought the whole thing was beginning to look like Russia's newest Five Year Plan.

The floods in California brought many complaints of excessive moisture to the U. S. Department of Agriculture . . . And at the height of the flood Red Skelton told us he got a traffic ticket for passing a red light. "The trouble was," he added, "I happened to be in my house at the time!"

Fred Allen explained the reason doughnuts were so popular. "It's the only food you can eat and still look between the hole to see if somebody is stealing your coat!"

When word leaked out to the Broadway betting boys that Harry Gross, King of the Bookies, was working in a prison laundry, one wag commented: "Still taking markers, huh?"

Willie Sutton's smile when he was led to jail for 139 years was explained when he said that between inflation and taxes it just ain't profitable any more to rob a bank.

A counterfeiter, likewise retired, said you couldn't make any money counterfeiting anything less than $10 bills—that it cost on an average of $6 to pay for the original dies, paper, bleaching, distribution, etc.

Herb Shriner offered a new idea in science-fiction comic books. After a kid reads one he can dissolve the book in water and it makes a pint of poison.

The flying saucers were identified as old Tommy Manville marriage licenses, and some new hats Mr. John was air-mailing to Hedda Hopper.

When it was announced that General MacArthur was joining Remington-Rand the explanation offered was that he was jealous because they had more ribbons than he had.

And the reason offered for Harry Truman not running again was that somebody told him that if he ran again Bess Truman would take singing lessons . . . It was also said that Harry went off on those whistle-stop campaign talks to be out of the way when Bess was packing.

The Volga Manner

A special event was suggested for the Olympic track meet, especially designed for the Russians, a doublecross-country run.

Though parking meters were proved practical in New York City the idea was discarded because the trucks carrying the meters couldn't find any place to park.

When Yellow Kid Weil, America's most notorious con man, now reformed, wrote a book the literary set was certain it would be published as a pickpocket-sized edition.

Most popular of the bebop jokes was the one about a real gone Joe who was amblin' along Fifty-Toot Street when he spied an organ grinder with a monkey. "Man," the bopper said, "I don't dig your music, but you sure got a crazy son!"

Henny Youngman visited his psychiatrist and said he was worried because he was always double-parking his car. "Why worry about that," the doctor said, "everybody double-parks his car these days." "Yeah," Henny retorted, "but on top of other cars?"

After listening to all the malarkey at both the Republican and the Democratic Conventions everybody knew why they called Chicago the Windy City.

A notice in a San Diego Naval Base telephone booth read: "Please limit your calls to four girls!"

Robert Q. Lewis notified the column that Lever Bros. had another ultra-modern edifice in mind. This one would eliminate elevators completely. You'd just step into a tube and they'd squeeze you up!

Jimmy Durante, asked if he was being paid to do a movie short plugging U.S. Defense Bonds answered: "Nope, I've got a piece of the company!"

When a rumor started in Sweden that Narriman wanted to divorce Farouk this comment made the rounds: "The Ex-King thinks the greatest thing Narriman ever did was to bear him a son. Actually, the greatest thing the gal ever did was to bear Farouk!"

At the end of the road a fur trade paper advertised "3,000 Kefauver coonskin caps for sale. No reasonable offer refused."

After Sen. Nixon broadcast his soap opera a Brooklyn apparel store hung out a sign reading: "Good Republican Cloth Coats—at the Democratic Price of $39.50."

Fred Sparks thought the United Nations was the only court in the world where the people, when they enter, decide in advance that they won't abide by any decision reached.

A few hours before the Sinatras' latest brawl they both had their tetanus shots for Africa, leading to the conclusion that if they bite each other it'd be painful but not fatal.

Georgie Jessel asked one of the French Casino chorines if she'd seen the movie "Cinerama." "No," she admitted, "but I read the book!"

HOLLYWOOD JOKERS

By PETE SMITH

Hollywood.

"Happy memories are among the most prized treasures of life," someone once said, and I wish I knew who said it, so I could give him billing.

Among Hollywood's happiest memories are the practical jokes that held sway in the days when pepper trees spoiled the paint job of racy cars parked near Hollywood & Vine.

King of the practical jokers was the late beloved Sid Grauman. Few in Hollywood were spared his Puckish pranks.

One that Sid enjoyed telling particularly happened at an important meeting of the Paramount board of directors, presided over by Adolph Zukor. In the midst of the serious business at hand, a janitor tiptoed into the room very quietly with his tool box and started to work on the radiator. At first, his tappings were gentle. Then they gradually built in volume. While Zukor was visibly annoyed, he permitted the work to proceed. The janitor became more zealous in his tappings and Zukor's ire arose correspondingly. When the janitor had worked up to the point of giving a good imitation of how it sounds in a boiler factory, Zukor blew up and yelled, "Get out of here!" but in less dignified English. It was then the janitor removed his cap, glasses and other props to reveal himself as—Sid Grauman.

Came the day when a host of Grauman's shorn lambs decided to do something about it. They tossed Sid a testimonial dinner. The place was packed. After dinner came that fateful moment when the toastmaster arose and made a long glowing speech of introduction for "the greatest showman of our time." He concluded with, "I now give you the man for whom we have come here tonight to pay tribute—that grand, old, white-haired master of the theatre—Frank Whitbeck."

Whitbeck, sitting in the middle of the room, gravely arose, bowed and sat down.

Followed then subsequent speakers who spouted superlatives about Whitbeck, ignoring completely, and not even mentioning, Grauman throughout the entire evening.

Tom Geraghty, screen writer and pal of Doug Fairbanks, Sr., was another practical Hollywood joker. Half of the movie citizenry had suffered titanic tortures by Tantalizing Tom, who lived at the Alexandria Hotel.

Finally the worms turned.

One morning Tom was aroused at seven by a call from the desk clerk who frantically asked Geraghty to come to the lobby immediately.

Upon arriving there, he found the place packed with noisy laborers carrying picks, shovels and lunch, all shouting for Tom Geraghty in various dialects, some waving a newspaper with an advertisement asking for day laborers to report to Tom Geraghty, Alexandria Hotel.

It took some explaining and no little coin of the realm to settle this practical joke.

There was a time when Eddie Cantor and your scrivener gave up consulting doctors. We just consulted each other.

Our respective medicine cabinets reached from the floor to the ceiling. They were packed with every cure-all known to the science of patent medicine. I must admit, however, that Eddie's cabinet beat mine by three bottles, four pill boxes and one half-squeezed tube of salve.

One day while my ulcers were giving an Academy Award performance, the quaint little Cantor came up with a new and amazing cure! One full glass of ginger ale mixed with one full glass of rich cream to be taken five times a day!

After the third day I felt like a fully inflated blimp. It just so happened that during this period my temperamental ulcers had gone into a state of temporary tranquility. Soon, they kicked up again. But manfully, in private and in public, I continued to pour the Cantor Ulcer Goo into my gullet until it began to come out of my pores.

It was not until weeks later at the Hillcrest Country Club where, in the locker room, I overheard amidst roars of laughter, a detailed account of the gag that had gagged me for weeks.

L. B.'s Rib on Churchill

In Hollywood, even statesmen are not immune from practical jokes. There was the time at Metro when Winston Churchill spoke eloquently at a luncheon tendered him by L. B. Mayer. When the thunderous applause that followed Churchill's speech had subsided, L. B. said, "That was a magnificent speech, but you are about to hear another speaker who is just as good as Mr. Churchill."

The audience was aghast and Winnie was abashed, when suddenly from nowhere came the voice of Winston Churchill repeating the opening lines of the speech he had just made.

This, of course, was a "play-back," but it was the first time that the assembled crowd at M-G-M had ever heard a "play-back," and probably the first time that Churchill ever heard a recording of his voice made just a few moments before. The mike, concealed in the flower table decoration, was something new and novel in those days.

It was at King Charney's hotel in Palm Springs. A line of gorgeous gals were modelling the merchandise of a prominent Los Angeles furrier. They paraded around the swimming pool, and at the end of the line of girls came Jimmy Ritz, attired in a costly Kolinsky. As Jimmy reached the edge of the pool, brother Harry reached Jimmy and shoved him into the drink. A practical joke that got a big yock from the spectators and got Harry Ritz a bill from the furrier for 3,000 bucks for one ruined coat.

The next day, the furrier received a bill from Harry Ritz for $3,000 for "entertainment supplied by the Ritz Bros."

Then there was the time during an amoeba epidemic, when Jack Conway began to bore people with his preachments against drinking tap water and the importance of drinking bottled water.

One night Jack returned to his hotel room, opened the door but could not enter. The room was packed with inverted bottles on their respective stands. Someone had subscribed to the service of every bottled water distributor in the community. Anyone who has ever attempted to empty the water out of such inverted bottles can understand why Conway never talked about bottle water after that.

Hollywood jokers flourished among the men of the pen (polite for "Press Agents"). During an earlier era, the p.a.'s had an organization called "Wampus." One day, the members gathered to welcome a new addition into their ranks in the person of Howard Strickling. The welcome program included a crap game. Howard was hot and before you could say "Metro-Goldwyn-Mayer," he began winning, but fast. As the game progressed he graciously exchanged the money he had won for I.O.U.'s, which he piled up between his knees. If someone had lit a match, there would have been a holocaust, so plentiful were the alphabetical promises to pay. When the game was over, Strickling had all the I.O.U.'s, but somehow the Wampus members had all the cash! Howard had become a full fledged Wampus member.

Hollywood studios in ye good ol' American manner are wont to indulge in a bit of holiday hey-hey around the Yuletide. 'Twas the night before Christmas in 1942 and a bunch of the boys were making merry with the Ovaltine at M-G-M. A certain producer decided that a certain German paperhanger was the cause of the world's misery. So he decided to do something about it. He'd get the so-and-so on the phone and tell him the facts of life. After several unsuccessful attempts to get Adolph Hitler in Berlin, the producer's pals entered the picture. They put Charlie Judels, famous dialectician, on the phone in another office and arranged for the studio operator to make the connection. Charlie raved and ranted, while the producer ranted and raved. And all concerned were satisfied.

Nothing Wrong With Pix That One of My Scripts Can't Cure

By HARRY RUBY

Hollywood.

The one biography the motion picture business will never make is a picture based on the life of James Clerk-Maxwell, the British physicist whose discovery of electromagnetic waves in the atmosphere made possible the invention of radio—and a little gadget called Television. When the aforementioned worthy yelled "eureka," or whatever it was they used to yell in his days when they found something, the scoffers said: "So what? Has it any practical application?" (Oddly enough, this is the same thing they said when, a little after the turn of the century, Gillette and I announced our invention of the safety razor.)

Harry Ruby

It is too much to expect a man endowed with the genius of Clerk-Maxwell also to be blessed with the gift of prophecy. How could he possibly have predicted that his work in electro-magnetism would someday lead to the invention of radio, TV, and the closing of the balconies in some of the film houses that are still open?

It is now admitted by all that TV is the biggest of the factors contributing to the plight the pix industry is in. But there are other factors. And while they present a less formidable face, they can't be ignored. The exhibitors keep crying: "Give us better pictures and the customers will beat a path to our doors." There is no gainsaying that better pictures will draw more people than worse ones; but to get better pictures, there must be better stories (which I'll take up in the next paragraph).

You hear and read so much how desperate the studios are for picture material. Why? One reason is they don't know a good story when I write one. For instance: a few months ago I submitted an original, entitled: "I Was a Chinaman for the FBI." It's a gripping and suspenseful story about a man named Lazarus who passes himself off as Chinese and lives among a group of Chinese who are suspected of selling litchi nuts above the ceiling price. Everything is going fine. They have no idea that Lazarus is not one of them until they see, on his right arm, a tattoo of Washington crossing the Delaware. It looks like curtains for our hero. But, thanks to a very small two-way radio set that he has concealed in the buttonhole of a lapel, he is rescued by the FBI. The Chinese gang is rounded up and put where they belong.

Another Smorgasbord

Of the six studios this yarn went to, no one showed the slightest sign of interest in it. Interested only in saving the industry, I submitted another story, entitled: "I Slept in Peer Gynt's Suite." It's about an indigent Hollywood composer who sells his Cadillac to buy a piano. His urge to write serious music is so great that, from dawn to midnight, he does nothing but compose, compose, compose. But he can't get started. From the girl he is going with, he gets everything but the inspiration he needs.

He hates writing popular songs, but for once he is practical. He quickly writes a big song hit, just to get enough money to take him to Bergen, Norway, the home town of his favorite composer, Edvard Grieg. There, he will get the inspiration he is looking for. He stays at a very old but quaint little inn; in fact, he occupies the very same suite Peer Gynt once lived in.

His first night there, he dreams he has written a great symphony; the second night, he dreams it is being performed at Carnegie Hall; the third night, he dreams he has received a big royalty check from the publisher. All the dreams come true—except the one about the publisher. Here was a chance to make a picture that would delight the millions of lovers of good music—which I happen to have in my trunk.

Don't ask me why the yarn was turned down. Your guess is as good as mine. The next thing I submitted was not a story; it was a title. It seems a certain studio was toying with the notion of making a picture out of "I Am a Camera," but they didn't think the title was good for pictures; and they couldn't find one that was. As you may know, the central character in that play is a girl of extremely easy virtue; a born bimbo, if I ever saw one. The title I suggested is: "Call Me Madam."

When my agent phoned to tell me there was no interest in it, I decided, right then and there, to sit back and wait for Cinerama.

THEATRE IN THE FLAT

By WILLIAM SAROYAN

There is one kind of anything: one kind at a time, that is.

Effective is the kind that is desired.

All the other kinds may be grouped together under one heading: non-effective.

Theatre in the round has had its day. Theatre in the flat, if effective, could be no less astonishing. This is a brand new idea, invented Sunday evening, Aug. 31, 1952.

It works like this:

The audience stands around the performers the way people stand around a drunk in the middle of the sidewalk, flat on his back. They stand close up around the performer.

First Performer: How are things going with you?

Second Performer: I'm not in the habit of talking to people I haven't been formally introduced to. Are you perhaps Charles Abernathy.

First Performer: No, Ma'am. I am Arnathal Charleston.

Second Performer: Names *are* interesting, aren't they?

First Performer: I suppose they are—to strangers. They never did mean much to me. I find faces rather unusual—two eyes every time.

Second Performer: Well, glasses help a little.

First Performer: Oh, yes.

Now, the fact that these people are crawling instead of standing on their feet makes the things they say precisely as dull, or fascinating, as they would be if the people were standing on their heads.

Still, it's nice to give theatre-lovers theatre in the flat. After all, that is the shape of their heads.

What is desired in any kind of theatre, aside from effectiveness, is a message. The best message is: Go home. It is the best because it is the most polite. Get up and go home where you belong and drop dead there—to give the message it's full support of "wordage." That was the message of Mr. Eliot's celebrated play, with of course decorations, which are always nice. They are always suitable for a party.

I have recently written six new plays. One is a vineyard play. It's a small vineyard, only 10 acres, or I'd be tempted to make an industry of it. It's a muscat vineyard. The muscat is a grape with a fine flavor, a large berry, a strong resinous stem, a thick skin. I've always liked eating muscat grapes. Ten acres for a play, though, is modest. Nothing ferocious happens in the play. I thought of winning sympathy for kept women in it, but I decided against it. I then thought of winning sympathy for intelligence in it, but that was even less appealing, and so nothing is won in the play. But one thing I know and take pride in: anybody who sees the play is going to think twice about eating muscat grapes, and since that is what I set out to do, I think I may permit myself to say, "Well done, old friend." Apart from its agricultural value, the play is artistic. It is written in words. Some of the words are round, some are flat. None is misspelled because when in doubt I choose a word I know how to spell.

This is how theatre in the flat was discovered:

A producer said, "It's a shame for a writer like you to be neglected by Broadway."

I came right back with, "Broadway never neglected me." At that moment I fell off the chair—leather and slippery. "I've been turning down offers from producers for years," I went on, speaking from the floor. But there he was, a producer, a millionaire, unaware that a new trend in the theatre had been launched.

I got up, and said, "Most people don't know I've got money." (Ordinarily I wear my money on my sleeve, sometimes in cash, sometimes in I.O.U.'s, but that evening the only thing on my sleeve was a rubber-band because I'd lost the button gambling.)

"Come back to Broadway," the producer said.

"No," I said, "You go to Fresno and buy a muscat vineyard."

Theatre in the flat is exactly like theatre in the round. If you've got your mesasge straight, if you're in earnest, if you understand industry, if you make the aesthetic choice of writing in English instead of in Sanscrit, you're just about made.

Theatre in the open is very good, too. Anything in the open is nice.

Theatre closed makes greater demands on audiences, but the rewards are as negligible. One guesses as to what's going on.

Theatre in the red is commonplace. Something is produced and it is discovered that everybody should have stood. Or understood.

What about theatre in Wyoming? Well, I was at the University there for three week a couple of years ago.

"Teaching?" somebody asked.

"No," I replied.

He waited some time for an elaboration, which I am proud to say he didn't get. Wordage is money.

I produced and directed a play of mine at the University. I could have made an industry of the play, but just the one performance was enough. In the play everybody stands. On both feet. There was furniture in the play, too. Two chairs and a table—not very good furniture.

Picnics—they're nice. I mention this because I went on one, 25 miles out of Laramie in a place of hills eroded by time, wind and rain. Very nice. Sandwiches.

To sum up, little theatres are fine. I look forward to their getting littler and littler. There may be a time when the theatre will have gotten so little as to install itself in the home, and then—wonder of wonders—in people themselves, so that every moment anybody stays alive will be as good as, if not better than, anything anybody ever saw on a stage.

This will be called theatre in the first place.

Cheaper by ½-Dozen

When George M. Cohan appeared in vaudeville and was writing vaudeville sketches, Gus Hill produced popular priced shows like "Happy Hooligan" and "McFadden Flats." Hill became ambitious to produce Broadway musical shows. He sent for George, told him of his plans, and asked Cohan if he thought he was capable of writing the book, lyrics and music of a Broadway musical show. Cohan replied that he thought he could and then Hill asked him: "How much do you want for a half dozen?"

Max Gordon.

COLUMBIA PICTURES
WILL PRESENT IN THE SPRING OF 1953

RITA
HAYWORTH
as SALOME

STEWART
GRANGER
as CLAUDIUS

IN

SALOME

co-starring
CHARLES LAUGHTON
as KING HEROD

WITH

JUDITH ANDERSON · SIR CEDRIC HARDWICKE
as Queen Herodias *as Tiberius Caesar*

BASIL SYDNEY · MAURICE SCHWARTZ
as Pontius Pilate *as Ezra*

ARNOLD MOSS · ALAN BADEL
as Micha *as John the Baptist*

AND A CAST OF THOUSANDS

COLOR BY
Technicolor

Screen Play by HARRY KLEINER
Produced by BUDDY ADLER

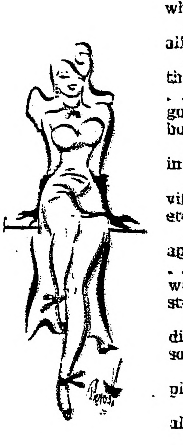
Directed by WILLIAM DIETERLE
A BECKWORTH CORPORATION PRODUCTION

'Taffy Tuttle Says . . .'

By EARL WILSON

I beg to report that Taffy Tuttle, the blonde showgal, made a boo-boo. "Did you see 'Caesar and Cleopatra'," her boy friend asked her. "Don't tell me," exclaimed Taffy, "that he got rid of Imogene Coca!"

* * *



TAFFY TUTTLE says . . . that she detected a strange odor about her boy friend when he called. Then she found out what it was—he was sober.

. . . that men chase her all day long. Occasionally though, one lets her stay.

. . . that what this country needs is an ash tray that looks like one.

. . . that she's a very successful secretary—she's got something on the ball and something on the boss.

. . . that the only way you can get a square meal in the satellite countries is to eat diced carrots.

. . . that a gentleman is a man who, when he invites a gal up to see his etchings, shows her his etchings.

. . . that she'd like a big record player for her apartment—a disk jockey about six feet tall.

. . . that she is patriotic and would pay her taxes with a smile but that they always want cash instead.

. . . that her boy friend gave her a puppy with a diamond collar. But she didn't know him that well, so she returned the puppy.

. . . that she went to a masquerade as a telephone operator and had three close calls.

. . . that she'd like to meet that guy Cash that all the checks are made out to.

. . . that all men are beasts—"so take me to the nearest jungle."

. . . that you can find gambling anywhere in the U. S.—if you just know the wrong people.

. . . that those transcontinental trains leave with a jerk—also with some people that aren't movie stars.

. . . that she's read so much about the bad effects of smoking, that she has decided to give up reading.

. . . that Harry Truman'll soon be joining Herbert Hoover and Thomas Dewey as the only living ex-Presidents.

. . . that her boy friend is very calm—he's the most decomposed person she knows.

. . . that she'd like to know why a gal's leg in nylon looks sexy while a man's only looks soxy.

. . . that there must be some mental cases on the football team since she heard that they used an unbalanced line.

. . . that she met a fellow who has everything: "Money . . . money . . . and money."

During a discussion of the World Series, Taffy was asked to name her favorite pitcher. "That," said Taffy, "was 'Gone With the Wind'."

Taffy had been dating a much older man. She explained to her girl friend: "He doesn't look so old when he's wearing his money."

When Taffy told her little niece that she wanted to talk to her about the facts of life, the child said: "Sure, what'd you like to know?"

Taffy says: "The trouble with those darned detective stories is that mystery always repeats itself."

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VIVA SAM MITNIK!

By ART MOGER

Boston.—If press agentry is a heinous crime for which the Napoleonic Code hasn't yet meted out a just punishment, then I am guilty of perpetrating the greatest hoax of the 20th century. I created the most fabulous big shot of the entire motion picture industry—Sam Mitnik.

Sam Mitnik is the original "little man who is never there." Although he may be the guest of honor at an elaborate banquet he invariably "sends his regrets." That's the way it's been with Sam all of his life, and if you never had the privilege of meeting him it's time you did. Look around you at the theatre, at home, at a testimonial dinner. He is the suave tycoon sitting in an empty chair just beside you.

Sam is Paul Bunyon of picture land, the Baron Munchausen of fandom. Where Kilroy has been, Mitnik never goes. In politics or world affairs he votes both sides of a two-party ticket and stands firmly in favor of the inevitable. He has been claimed a native son by cities from Houston to Hartford. Press agents from St. Louis and San Francisco claim to have "discovered" a Mitnik in their home towns. It's about time for all in show business to get the authentic Mitnik genealogy on the record.

Sam was born in Lakewood, Me., on Aug. 14, 1947, when the temperature was about 100 in the shade. 'El [illegible].' This proves that the flack was suffering from heat prostration. On that day, critics and [illegible] VIPs were gathering from all over the country for the world premiere of Warner Bros.' "Life With Father." I was in charge of the [illegible] delegation.

It had been a painful rail junket, mostly over a roadbed that hadn't been used in 70 years. The heat was stifling, the air conditioning had broken down, the train had stalled a couple of times, air hoses had snapped. All in all, it was an irascible group that finally got to Lakewood. Even the Boston Herald's patient Bill Cunningham was vituperative. An imported thermometer which served him as a good luck piece, and which accompanied him on all of his worldwide trips, "fell apart," in his train compartment, due to the tortuous weather conditions.

On arrival at the Maine summer resort, I was greeted by a Maine reporter who took a sneering attitude of the whole affair.

"Who's coming from Hollywood? Who you got? Where are the big shots?" shouted the Pine Tree fourth estater.

"Sam Mitnik, for one," says I, pulling the name out of humidity. "Does that satisfy you?"

The reporter was impressed. "Mitnik himself? Say that's worth a story!"

Sam was booked immediately as guest of honor at that world premiere. It was his debut in the world of banquets and headlines. To make it easy for him, I sent a wire to the head table at the climactic moment. It read:

"Important merger pending. Regret unable to attend. Flying to London. (Signed) Mitnik."

Since then, Sam has been borrowed at one time or another by every studio in Hollywood and has registered for every important premiere, conference, or junket in or out of Hollywood. His telegram of regret always arrives at the crucial moment, and it might be from Paris, Peru or Passaic. Sam gets around.

Sam claims to have inspired that popular theme song: "I hear music but there's no one there!"

Ever since the overwhelming Eisenhower victory, Sam is thought to be in Washington, where he's said to be dickering with the Government to buy the Pentagon.

Sam says he wants it for a rest home for all frustrated press agents outside of Boston who claim to have known him—or invented him.

Like all good press agents, who should be heard and not seen!—Sam Mitnik is the best of them all!

Schenkein, Zimmerman Exit WM Agency for Own Biz

William Morris Agency went into the New Year with two resignations. Al Schenkein, head of the agency's club date department, and Les Zimmerman, of the tele sector, resigned to go into business for themselves.

Schenkein will join the agency operated by his wife, Annette Marin, who at one time was secretary to Nat Abramson, head of the WOR Artists Bureau.

Zimmerman will book talent for the Arthur Murray tele show. He started at the Morris agency about 10 years ago as a pressagent and then segued into the tele sector.

A Whale of a Time

By ART BUCHWALD

Paris.

I was browsing through VARIETY comparing the Nielsen ratings of shows I had never seen, when I came across a very interesting advertisement. It read WANTED—SUPER SHOWMAN to contract for sole American exhibition to the greatest single attraction in the history of outdoor show business! THE GIANT NORTH SEA FIN WHALE MRS. HAROY, 75 feet long, weighing 65 tons. ONE OF THE LARGEST WHALES EVER CAUGHT.

The ad went on to say that the owner of Mrs. Haroy was looking for a showman with a proven record of achievement and integrity. If such a showman existed he would have to put up an initial sum of $75,000.

An ad like that gets a man to thinking. It certainly gets a man to thinking. . . .

"Operator, I wanna speak long distance to Metro-Goldwyn-Mayer in Hollywood. Tell 'em it's Mervyn LeRoy calling . . . Lemme speak to Dore Schary . . . Dore. Dore how the devil are you. No this isn't Mervyn LeRoy. Never mind who it is. Listen to me Dore. I got it. I got the greatest thing since Cinerama. How wouldja like a whale. A WHALE!

"An honest-to-God 75-ton, blubbering whale. Listen, Dore, this is it. A perfect vehicle for Esther Williams and Fred Astaire. The finale, get this Dore, the finale is Esther Williams swimming underneath the whale and Fred Astaire dancing on top. It will gross millions. Dore just tops . . . Dore . . . Mr. Schary . . . Operator, operator I've been cut off. Never mind, get me long distance Lew Wasserman at Music Corporation of America. I'm calling collect. Gene Kelly's the name.

"Lew, how are you Lew. No, this isn't Gene. Lew I was just speaking to Dore Schary. He's been pestering the heck out of me about a whale I got under exclusive contract. Look, Lew, I want you to handle the deal. Yes, a whale. Her name is Mrs. Haroy. Most beautiful body you ever saw. They want her for an Esther Williams picture. I don't think the part's right, but read the script and let me know. It's all yours Lew for $75,000 bucks. Lew, Lew, operator, operator.

"Look operator gimme Sol Schwartz at the Palace Theatre in New York. I wanna phone collect. Tell him Lew Wasserman's calling.

"Sol, how are you Sol. Lew who? Musta been a mistake. You

Continued on page 52

'THE HOLE IN THE FENCE'

By MAXWELL SHANE

Hollywood.

The eager young man sitting on the other side of my desk was breaking my heart. He'd just graduated from U.S.C. He wanted to get started in the picture business. He knew he had the stuff. If he could only get started. He knew that it wouldn't be long before he became a writer, or a director, or at least a producer. But how did he get that first foot in the door?

Max Shane

"You'll just have to keep trying until you find the hole in the fence," I said.

"Hole in the fence?" He was puzzled.

Whereupon I told him the story. I hadn't thought about it for a long time.

I was 19 years old. I had grown a mustache to make me look older. It made me look at least 19½. While attending UCLA, I worked afternoons and Saturdays as copyboy, officeboy, and delivery boy for Wid's Weekly, a trade paper which has long since been laid to rest, together with the Film Mercury, Filmograph, and other Hollywood forerunners of DAILY VARIETY.

What I really wanted to be was a screen writer. I had typed out many manuscripts and sent them to the heads of the studio scenario departments, but all of the envelopes had been returned, stamped 'Unopened and Unread.' This had been going on for six months now. Time was passing me by. At this rate, I might be as old as 20 or 21 before I ever got to be a screen writer. I had to do something to hurry things along.

There was only one logical thing to do. Stop trying to attack from outside. Get inside. There I would become a familiar of the scenario heads, who would recognize my genius as soon as I'd had a chance to talk with them. But how?

During my work at Wid's Weekly, I had met several press agents who visited the offices to hand in copy. One day I heard one of them casually mention that Harry Wilson, head of publicity at First National Pictures, was looking for a feature writer. I didn't know Harry Wilson and I didn't exactly know what a feature writer did.

Within a half hour I was in the reception office of First National Pictures asking to see Harry Wilson. When the reception clerk contacted Harry Wilson's secretary and told her there was a Mister Shane out there asking to see Mister Wilson about a job, the secretary replied that Mister Wilson didn't know any Mister Shane, and besides there wasn't any job available.

I was out on the street in exactly 40 seconds from the time I'd entered. I wandered up the street, along the high board fence that sheltered First National Pictures from the curious world outside. In those years First National rented space at United Studios, on the site of what is now Paramount.

As I walked disconsolately along, I realized that all that stood between me and my ambitions was an eight-foot high, dirty, wooden fence. If I could somehow get on the other side—and then I saw it! The loose board, hanging by one nail.

Once Inside!

I looked furtively up and down the street. No one was watching. I quickly shoved the board aside, making an opening about 10 inches wide in the fence. I slid sideways through the slot, and there I was, inside the studio.

A passing secretary pointed out Harry Wilson's office to me. It was a bungalow, still known as "Rudolph Valentino's dressing room." As I approached the building, I saw a stout man inside, sitting near an open window, typing with two fingers. Call it intuition, hunch, what you will. I stepped through the flower bed under the window and addressed the man.

"Harry," I said, stabbing in the dark.

He looked up, stared, trying to place me.

"Harry," I said quickly, "I'm Max Shane, and Ben Boyd told me you need a feature writer and I'd like the job."

Harry just looked at me standing there, all of 19, in the middle of his petunia bed. He didn't laugh. Harry was a nice guy. He just smiled. He told me he'd been thinking about putting on a man, but John McCormick, the boss, hadn't okayed it.

"Well, when will you know?" I insisted.

Harry shrugged. "See me next week," he said, just to get rid of me.

"Okay." I waved him a pleasant goodbye, carefully stepped out of his petunia bed and went back into the outside world through the hole in the fence.

I went back through the fence two days later, stood under Harry's open window and asked if John had made a decision yet.

"No," Harry smiled, amused. "Not yet."

I nodded, waved, and left. I went back through the hole in the fence six times in the next 10 days, stood under Harry's window each time, and each time asked whether John had decided on a feature writer and whether the job was mine. Never once did I get inside the office. All of our conferences were through the window.

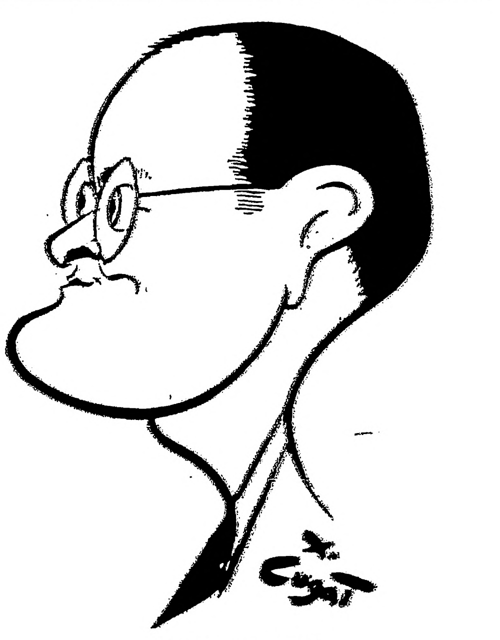
The sixth time, Harry looked at me a little annoyed, a little [illegible]. Finally he said, "Look, kid, you're using up an awful lot of my time. Guess I better put you to work or I'll never get anything done. Come in Monday and I'll give you a try."

I yelped a thanks and scurried away to the hole in the fence, my heart leaping with anticipation. I was in.

Monday bright and early I went to the studio. I started for the hole in the fence before I realized that I didn't have to make my entrance that way any longer. I veered off and walked proudly—into the studio through the front door.

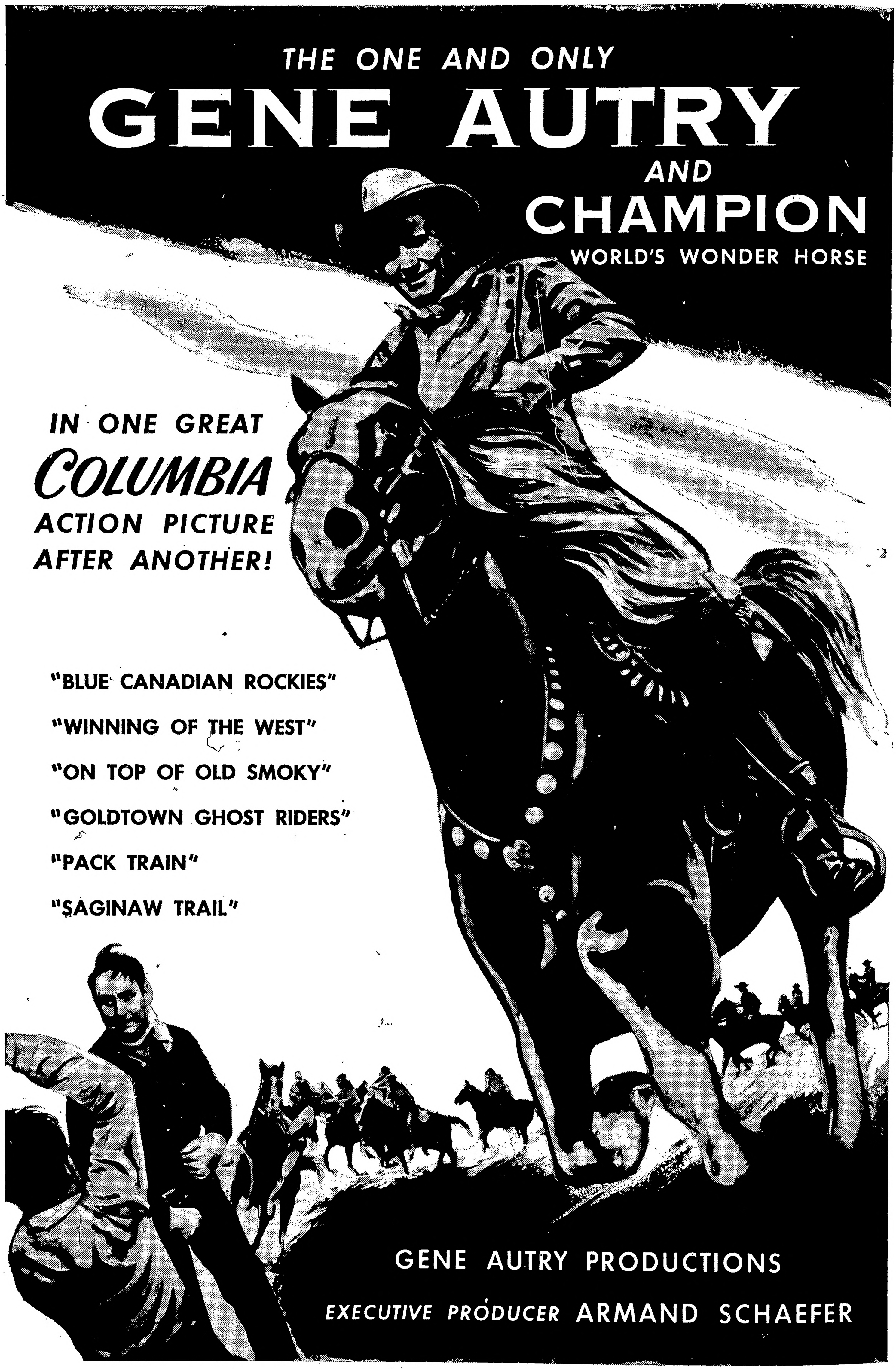
I was inside. Now, all I had to do was become acquainted with the scenario editor, tell him a few of my ideas, and I'd be moved up from publicity to scenario. It would only be a matter of a few days.

It took 12 years.



PETE SMITH

For the tenth consecutive year exhibitors have just voted Pete Smith Specialties the most popular live action movie shorts in "M. P. Herald-FAME" poll. And for the ninth consecutive year in "Showmen's Trade Review" poll. Also tops in their field in "Boxoffice Magazine's and "Exhibitor Magazine" polls.



THE ONE AND ONLY

GENE AUTRY

AND

CHAMPION

WORLD'S WONDER HORSE

IN ONE GREAT
COLUMBIA
ACTION PICTURE
AFTER ANOTHER!

"BLUE CANADIAN ROCKIES"

"WINNING OF THE WEST"

"ON TOP OF OLD SMOKY"

"GOLDTOWN GHOST RIDERS"

"PACK TRAIN"

"SAGINAW TRAIL"

GENE AUTRY PRODUCTIONS

EXECUTIVE PRODUCER ARMAND SCHAEFER

How to Succeed Your Producer

By FRANK SCULLY

Hollywood.

Though libraries are cluttered with books about The Art of Acting and How to Write a Scenario, is there in this broad and ambitious land even one textbook telling an underling how to supplant his producer or an understudy how to knock over a star? Though the works of Fra Baltasar Gracian have been around for 300 years and have fed everybody from Dean Swift to Voltaire, not to stress Dale Carnegie and Walter B. Pitkin, I have not seen his worldly wisdom applied to studio politics.

As I have no hope of becoming a producer but know many who have such ambitions, perhaps I can safely adapt some of Gracian's slogans, platitudes, aphorisms and subversive wit to help them climb the ladder of success over the necks of their superiors. Here then are some rules:

1. **DON'T OVER REACH.** While still an underling denounce the too-popular as well as the unpopular, the disloyal, the incompetent, the inefficient, the non-cooperative, the no-longer-useful, the disliked and the distrusted as soon as you hear the boss express himself on such issues and people. Then pick up his golfbag and carry it to the car for him.

2. **LISTEN WELL.** A pair of good ears will drain dry a hundred tongues. You have only one mouth. Use it half as much as your eyes, ears, hands and feet of which you have two. If you must talk, make it short, for in that case, in the words of Lord Chesterfield, "If you do not please, at least you will not tire your listeners."

3. **PRODUCERS ASSUME RISKS.** You cannot expect ever to succeed them if you have no sense of when to gamble. You will soon note that their responsiblities will ride roughshod over your rights and it is hardly worth drawing your guild's attention to these trespasses unless you plan never to succeed your boss.

4. **PRODUCERS ARE LONELY.** Therefore the slightest wish of the boss must be a command to his assistant. But there are areas of thought where you cannot help, where only the producer can enter. Besides, there may be a dame in there and, as Poor Richard said, "Love and Lordship hate companions."

5. **NO CARD TRICKS, PLEASE.** In fact, never let your producer see your whole pack of tricks. He doesn't show all his. He will rightly suspect you if your pattern of thought is too superior for your post. Remember, "He who tells his secrets to another makes himself his slave."

6. **PRETEND AWE.** It requires a great deal of skill to do this, just as it does to pretend ignorance when the producer is betraying his. Though Machiavelli says, "It may at times be the height of folly to simulate folly," the same is not true of awe. Awe is not a folly. It fools those who suspect you may be smart enough to see through them.

7. **CURB INITIATIVE.** Learn from the Army. Never volunteer. If you do not do anything, then you may not have to do anything. You're young. Time is on your side. The producer has it against him. In fact he may get fired for using up too much of it. Then you step in and call on all the initiative you've been hoarding, or perhaps "stockpiling" would be a better word, for just such a day.

8. **BUY NOTHING WITHOUT SELLING SOMETHING.** Should you succumb to every pitchman selling luxuries on your lot it will not be long before you will have to sell your necessities. If a peddler sells you a pair of $45 Gallenkamp shoes, sell him six $50 tickets to a benefit your boss is pushing. Otherwise no sale.

9. **SIGN NOTHING YOU CAN AVOID.** Know the meaning of evasion. Convey the idea that only the producer is authorized to sign those things in your company. If the boss okays your signing, never use initials unless over his own initials he authorizes it.

10. **LEARN DIPLOMACY.** Slap backs below you, bow to those above you. Though producers seem to be people with relatives but no friends, you need friends to succeed them. Extol their virtues, conceal their vices. They may be your enemies but, until you succeed, love your enemies. Then give them the works.

11. **REST AFTER VICTORY, NEVER BEFORE.** Even Moses knew that the time to rest was after six days of work. After victory is the time to go to a hospital for a checkup. If you go before you may get well just in time to find you've been fired in a shakeup that took place when you weren't there to defend yourself.

12. **PICK YOUR TEAM.** Be sure no one joins your band you have not picked. Otherwise it is not your band. Set yourself in solid on a longterm contract free of options, but pick those below you on a temporary basis until they have established they are good tools for you to work with. And remember even then that good tools wear out.

13. **ACCEPT ELEVATION EASILY.** Learn from actors playing Caesar how to conceal your lust for power in smiles and affability. This is a time to use wit and use it to please, not hurt. Assure your subordinates that you will reward the deserving. Explain that all enter the race but only one wins the prize and ascribe your success more to luck than anything else. Then put the finger on those who didn't help you up.

14. **DO NOT STOOP AFTER YOU'VE CONQUERED.** Being a producer denies you former liberties, which weren't worth much anyway. Your subordinates you must "love well, whip well," as Poor Richard says. You now represent the company. You cannot afford to "cast thyself down in the crowd."

15. **SWEETEN YOUR RIVAL'S EXIT.** Put honey on the knife you run in his back. Remember no conspiracy exists until the king is dead. Then it is no longer a conspiracy but a liberation. Divide first, then conquer. Tell the world that one can disagree without being disagreeable, that one can win without taking out revenge on those who did not help

Success Story

Continued from page 43

struggles, their poverty, their disappointments and their eventual successes were all familiar records to me. But they had none of the warmth and comforts of an old song.

Now they were through and they looked at me. It was my turn. I shrugged my shoulders as usual and smiled. My voice was low and respectful as it should be.

"What can I say, gentlemen? Only that I envy you all the things you've done. As for me, you wouldn't think to look at me, that years ago I was a rich boy . . . and today . . .I'm a rich man. . . ."

There was a burst of quick, embarrassed laughter and the GREAT MAN stood up signifying that the meeting was over. One by one, they went up to the GREAT MAN'S desk, shook his hand and wished him the best of the Holiday Season.

As was proper, I waited my turn till last. Junior executives should know their place and no one could say that I was not well trained. It seemed to me, though, that the GREAT MAN'S eyes had more than a glint of moisture in them and that his hand clung to mine, tighter and warmer than ever before. As if we were two alone in aworld full of strangers.

I turned and walked to the door. His voice stopped me halfway through it.

"Will I see you at dinner?" the GREAT MAN asked.

I hesitated a moment until all the others had gone from hearing. Then I answered.

"Yes, Father."

U Expands Personals To Ballyhoo Its Pix

Universal is swinging into the new year with an expanded program of personal-appearance tours to promote its pix and "new faces." Company has 35 studio people lined up for field junkets, including performers and technical personnel.

Tyrone Power also is on the road for a U pic. While touring with the legiter, "John Brown's Body," he's giving press and radio-TV interviews to promote "Mississippi Gambler." Star has a participation in the film.

Big Penetration Bally Achieves Big Pix Grosses

By CHARLES EINFELD

(V. P. 20th-Century-Fox)

There's big business to be had only with major pictures. The day of the in-between type of screen fare is fast approaching limbo, with in-between thinking also headed in the same downward spiral.

Charlie Einfeld

There's no discounting the fact that many films are adversely affected boxoffice-wise in areas having a high concentration of television receivers, but results achieved by such grossers as "David and Bathsheba," "Ivanhoe," and "Snows of Kilimanjaro" prove the valid point that the great majority of the public is waiting and willing to see good pictures—and pay for them.

But, and this is truer today than ever before, even outstanding pictures cannot be opened without full backing; they require careful and creative campaign support in the advertising, publicity, and exploitation merchandising divisions.

Planning for openings must begin as soon as a story property has been purchased so that a step-by-step development of pre-selling values can be fully arranged to penetrate every level of the moviegoing audience months in advance of a film's release. This, in essence, is what we at 20th Century-Fox are doing for "The Robe," whose campaign began simultaneously with Darryl F. Zanuck's purchase of the Lloyd Douglas novel.

Just as the average consumer budgets his earnings to meet his weekly expenses, so every phase of the film industry must be planned so that efforts, energies, and financial considerations will be expended to justify certain ends.

One fact that cannot be emphasized too strongly is that the film industry's economics must be predicated on the conditions existing in other phases of our economy. Full production means fuller consumption—and entertainment is only, in the last analysis, a commodity purchasable in ratio to one's means.

With current statistics showing more people working today than ever before and earning larger salaries than heretofore, there exists a greater amount of spending potential allocated towards amusements.

Like an individual person, seeking newer and better ways to improve his standard of living and appreciation, the millions of persons known as the public are asking for higher standards of technical achievement in theatre entertainment. To meet these new demands alert showmen, aided by men of science, are pooling knowledge and resources to develop new processes and more flexible show-merchandising techniques.

The development of the Swiss Eidophor large-screen theatre television, will, I'm confident, revitalize theatre programming within the span of a few short years. Enhanced by color projection and the assembling of spectacular shows, a new era in film-television programming will commence.

Coupled with the full utilization of Eidophor will be greater improvement of the various three-dimensional film projection systems, so that the aggregate sum will serve to lure back the so-called "lost" audience; while vast new audiences will also be moulded, provided that smart programming accompanies scientific progress.

With the Hollywood motion picture remaining as the firm foundation upon which theatre programs of the future will be built, the importance of proper releasing of films remains important.

Day-and-dating of films must be carefully supervised so as not to eliminate a healthy selection of show-attending choices. However, a greater use of regional openings is being launched by 20th-Fox, based on careful appraisal of product and market potentials, to encourage greater local level participation in film merchandising.

This greater cooperation between the men of distribution and exhibition means a greater exchange of ideas and overall experience, results of which cannot but aid in forging the most effective tools of progressive merchandising—and greater profits.

The High-Pressure Mug and Other Newspaper Flashbacks

By JOHN CAMERON SWAYZE

For a change of pace, I am going to write about an incident that has nothing to do with television, radio or any other phase of show business. This incident has as its hero a man named Joey Percale, a character I encountered during my days as strictly a newspaper newsboy. He was a high pressure mug, more con than straight, and he was strong for the money. But he was a strong family man, too, particular about the welfare of his kith and kin, both in life and death. That's what this story is about.

J. C. Swayze

An amazing guy for turning a nickel, Joey was plenty cagey. There wasn't an angle he didn't know. Anytime he didn't have a dodge or two up his sleeve, he felt practically undressed. He called up a mortuary one day and propositioned the owner about taking some advertising in his paper.

"We'll work it out on a due bill basis," said Joey. "You tell me how much a funeral would cost me—nothing fancy, just a good funeral—and I'll figure out how much space that'll get you in my sheet."

There was a pause.

"No, not right now," Joey said, "but I'll use it sometime. To tell you the truth, my grandmother is awful sick."

Well, the deal was closed, Percale ran the ads and was entitled to a funeral without charge anytime he elected to have it. His grandmother did up and "use the due bill." It all worked out like Joey figured.

Take Oranges and Potatoes

Came winter and Percale, as a sideline, arranged a deal with a district political boss to raise funds for the needy in one of the city's wards. For a commission, of course. And, too, there were few who would know how much was really collected. He turned loose on the campaign the crew of high-pressure telephone salesmen who ordinarly promoted advertising for his paper. For some unexplained reason the ward selected was one of the richest in town. It included very few needy families, indeed. So few, in fact, that Percale had trouble finding a needy family man to "dress" the setup. It was quite possible that some of those called for contributions might wonder out loud about needy folk in the ward in question. If they did, Percale wanted a legitimate example on hand for exhibition purposes.

He finally found the right man, a good, honest chap glad to aid in such a worthy cause. Joey gave him a telephone and a place with the other "dynamiters," who sat around the office in the ancient fashion of the trade, a telephone and list of prospects before them. Joey had issued just one order to the salesmen: "If they won't give cash, take anything they'll offer.' Frequently, a merchant would offer oranges or potatoes or something else in lieu of money. On deals such as this, the salesman and Percale would split the take, 50-50, if they could possibly use or sell it. They could use or sell practically anything.

But the legitimate chap, who was there as "window dressing," wasn't cut out for a telephone talker. He was mild, polite and retiring. He wasn't a flannel mouth. He was very appreciative of Percale's efforts on behalf of the needy, he being one of them, and he didn't want to displease him. Whenever a merchant offered commodities instead of money, this party felt impelled to check with the boss on its acceptability. It almost drove Joey nuts. This fellow was wheeling around all the time in his chair and calling down the room:

"Mr. Percale, here's a gentleman offers a ham. Is that all right?"

Or:

"Mr. Percale, this gentleman wants to know if we can use a barrel of soap flakes?"

"Take it," Joye would scream. "Take it. You don't need to ask me."

But the chap did keep asking him just the same. One afternoon, he turned in his chair, with a baffled look on his face, and said:

"Mr. Percale, here's a man offers to give us a tombstone. What will I tell him?"

"A tombstone?" shouted Joey, taken aback for once.

Then he leaped from his chair, his face lighted by a sudden, terrific thought.

"A tombstone," he yelled. "Don't let that guy get away. Tell him to send it over here right away. Tell him to send it over here right now. What a racket! I'll use it on my grandmother's grave!"

* * *

A city editor I once knew set a reporter, Tom Collins, who later became a crackerjack and a public speaker, too, on the double to a hospital emergency room. They were bringing in a bandit who had just been plugged by the police. The doctors were treating him when Collins arrived. Collins was then fresh from school and the drama of the situation was strong upon him. As the doctors worked, he leaned over to see how the bandit appeared. Pencil in hand, he was poised to catch the badman's last words. He didn't notice the can of ether on the table, just beneath his nose. Well, the bandit did all right. He came along pretty well. Collins was the only casualty. His pencil clattered as he hit the floor. It was the ether. He had forgotten a reporter's first lesson. He had failed to be observant.

* * *

Red O'Neill was too observant, he paid too much attention to what he was doing. Red was a printer whose political convictions were deep rooted. No need to tell you he was Irish. His hair had lost its fire for gray but his face had the red in it. Age had bent his back and made him a little abrupt. But he was a pip to have on your side in an argument because he could really go when talk reached the boiling point.

One day, Red was tickling the keys of the linotype, setting an editorial. It was a political piece and the crimson creeping up the back of his neck was a tipoff he was not only setting it, he was letting it sink in and he didn't agree with it. As a matter of fact, he couldn't stand it. Halfway through, he scraped back his chair with a screech that caused goose pimples. He put on a sub—and his hat—and took a walk. Red lost a day's wages rather than set that type!

The Show World Takes Care of Its Own, and How it Started

By NOEL MEADOW

Catherine V. Sheridan was 24 last October, and if she still uses her middle name, she probably must often go to some pains to explain how it happens to be Variety.

The explanation is well-known to a group of people who tenant a large building of Tudor design in far-north New York State, near the Canadian line. It is to the same life-yielding source that they and Catherine are indebted.

But it was Catherine who tapped that source first—who, indeed, was responsible for its creation.

One night toward the end of 1923, a cleaning-woman who was giving the quick routine treatment to the freshly abandoned seats of a Pittsburgh theatre came upon a left-behind object which, she knew, the lost-and-found drawer of the manager's desk could never handle.

It was a small parcel, but full of baby. Pinned to the dress was the moving note:

"I cannot afford to keep this child. Her name is Catherine. I have six others. She was born Oct. 24 and I am leaving her in this theatre because of what I have heard of the charity of showpeople, and with a prayer that you will care for her.—A Heart-Broken Mother."

There was then, as now, a fixed practice for arranging the immediate care of foundlings, and the manager resorted to it. It took some time and, consequently, he was a bit late that night in reaching the downtown cafe where most Pittsburgh theatremen customarily gathered after they had put out the lights.

The story of the foundling, as they heard it, could have been shrugged off—but not that note. That was a challenge. The 11 men present felt it left them no alternative but to adopt that baby jointly and to provide for her welfare. It took some sort of organization to do it, so they organized one and, to embrace the various aspects of the amusement industry which they represented, they called their group the Variety Club.

That done, the next step was naming the baby. Since "Catherine" was pre-fabricated, a first name was no hurdle. Somewhere along the line she should be designated "Variety," but that was no surname to wish on an infant, so they dropped it into the middle. For a family name, they decided that the name of the theatre where she was found, the Sheridan, would do nicely.

Other Pittsburgh showmen, eager for a stake in this mass fatherhood program, put in bids for membership and within three months the original roster of 11 exceeded 100.

The Variety Club idea spread quickly through the nation, hurdled northern and southern borders, and soon Variety Club "Tents" also mushroomed in Canada, England and Mexico. As of recent date, 38 tents in the U. S. and foreign countries listed 11,000 members.

Variety Clubs Step In

When the future of Catherine V. Sheridan had been secured, the clubs went on to other benevolences consistent with the adage that the show world "takes care of its own."

Then, in 1948, the real challenge came suddenly. It was greater than could have been anticipated, but in matters of beneficence, showmen have always had an occupational speech defect—they can't say No.

The Will Rogers Memorial Hospital at Saranac Lake, founded nearly a quarter-century ago as the NVA Sanatorium, was in dire trouble. The only institution in the world devoted wholly to the care of showfolk stricken by the White Plague, it was in danger of closing.

Not even a single, steep contribution was the answer. It needed the assurance of a steady, reliable source of income, then amounting to a minimum of $175,000—a need which will go to about $200,000 in the coming year.

After solemn thought, the Variety Clubs did what its members knew it would eventually do, anyway. It pledged the full support of its entire membership, and the name of the institution was changed to the Variety Clubs-Will Rogers Hospital.

Not that the Variety Clubs carry the load alone. Earlier supporters of the institution remain a bulwark of strength. Together, the newer and older sponsors provide a unified leadership in financing the growing work, and in bringing to the hospital a large fund of business acumen which has made continued operation possible. Surprisingly, they have kept operating costs down—below the pace of inflation, at least—and at the same time have expanded medical facilities and physical comforts.

Last year, the hospital's laboratory underwent reactivation on a full-time basis to prepare for vital research work which, it is expected, will make major contributions to the eradication of tuberculosis and other ravaging diseases of the chest.

Here is a hospital without wards. Every patient has a private room and bath, fronted by an open porch. Its lounging and recreation rooms—in which, incidentally, the major film companies last year showed 104 of their fresh-vintage films—are spacious and relaxing.

The patients represent a wide range of occupations within the amusement industry. In the relaxing areas, stagehands and actors mingle with front-office workers, theatre employees, film salesmen, radio and TV people.

Still unsolved by the hospital's top administrators is the mystery of the unswerving loyalty of the professional and maintenance staffs. With hospitals all over the country faced by a crippling employment turnover, Variety Clubs-Will Rogers holds it breath—and the staff stays on.

The sponsors are eager to emphasize that the hospital is not a New York State institution, despite its location. Insisting it is a national—and recently even international—in scope, they point to the present roster which shows patients from 12 states, the District of Columbia and two foreign countries. At that, although the largest single group is listed from New York City, it is a matter of record that this would be their "professional" addresses, and that their homes are actually spread across the country.

While the original purpose of the hospital was to accept only such patients whose conditions indicated the likelihood of certain cure, the admissions for 1952 showed the two largest groups of new patients to be in the "moderately advanced" and "far advanced" stages of the disease. These two groups, together, were eight times greater than the three remaining categories combined.

The average stay of patients discharged in 1952 was 548 days.

Will Rogers, as practically everyone has heard by now, once said, "I never met a man I didn't like." Since no one likes a bill-collector, the Will Rogers Hospital just doesn't have any. No patient pays for medical care or lodging, though for most of them a stay is measured in terms of years—some one, two or four years. Yet, in a recent analysis of 685 cases, it was found that 502 had been sufficiently restored to health to permit them to resume their old jobs. Relief from worry—mostly about hospital bills—is often the ticket.

If the scourge of t.b. is licked, the hospital overhead is not. Relentlessly, it continues year after year.

The sponsors, anxious to be free themselves of the financial anxiety—for a time, at least—have instituted a fund drive in conjunction with the institution's recent 25th anniversary. They are determined to raise $1,000,000 each year by popular subscription over a five-year period. The allied entertainment professions will provide most of the required funds, but some public help will be solicited.

Helping the fund in 1953 will be a series of celebrations honoring the elder statesman of filmdom, Adolph Zukor, chairman of the board of Paramount Pictures, for his service to the industry. Variety Clubs International will sponsor a Hollywood celebration January 7, Zukor's birthday; a dinner at the Hotel Waldorf-Astoria, N. Y., on March 4, marking Zukor's 50th anniversary in filmdom, and another dinner in Hollywood, in April.

South African Film B.O. Falling Off With Hiked Fees; Censors Get Busy

By ARNOLD HANSON

Cape Town.

On the whole, 1952 hasn't been a flourishing year for South African film b.o. What with the rising cost of living and increase in admission prices, audiences have developed the habit of shopping for pictures, and don't attend as regularly as in former years. Unless the COL drops and prices are lowered again, attendances may even dip further.

During 1952 the customs duty on films was increased by 60% per foot on the first copy and 100% per foot on other copies, with result that permission was given to increase admission charges.

The censor boards are tightening on films and posters, and several pix, such as "Quo Vadis," have been banned for non-Europeans, which means a great loss to the b.o., as they enjoy this type of film. In Rhodesia, the board prohibited "Streetcar Named Desire" from being shown to non-Europeans, and there was a general protest.

A new company has been formed to produce full-length pictures with markets overseas. Production will start shortly, but final details are still secret.

Two deluxe cinemas were opened during the year, one being the Van Riebeeck, a 20th-Century house for African Consolidated Theatres in Cape Town, and the other being the Monte Carlo, for Empire Films, in Johannesburg. Arrangements are already set for the building of theatres in other parts of South Africa.

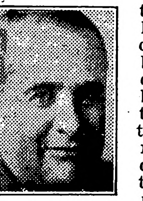
The year saw some of Metro's

(Continued on page 290)

Saturating U.S. With Drive-Ins?

By JAMES R. GRAINGER
(*Executive V.P., Republic*)

There are a lot of old houses that should be closed and turned into some other business. Nothing has been done in ways of keeping up the conditions of these houses, most of which have been charged off. Nor do I believe that the closing of the houses will reduce the customer potential. In the manner they are building drive-ins, now, very quickly the country will be saturated with too many drive-in, spreading out the possible intake at the boxoffice too thin, which will cause many of them to suffer.



J. R. Grainger

I find no general objection from exhibitors called upon to advance admission prices when the picture is worthy of extra admission. Exhibitors are aware of the fact that producers, to continue to make costly negatives, must take all means possible to recoup at the boxoffice.

Double features in my opinion will continue to exist; in situations where duals have been established, motion picture patrons expect to see double bill programs. When such theatres go into single bill, based on experience, it affects their boxoffice.

Third Dimension, I don't think, has progressed far enough for anyone to express definite opinions. Naturally we, like every studio, are watching developments of this possibility. The peak grosses scored by "Greatest Show On Earth," "Quo Vadis," "Quiet Man" and others indicate that the public will support fine motion pictures, and the responsibility of making motion pictures is directly up to the companies releasing them. B's have very little chance in the future. But the great problem confronting the producers is the fact that exhibitors will try to buy second features on the same terms as they bought them previously, and producers today just cannot make any second feature on low budgets. In double bill situations, the exhibitor will have to pay more for second features if he expects to run double bill programs.

MORE BROWN DERBY STORIES

By LEONARD LOUIS LEVINSON

Hollywood.

No collection of Derby stories is complete without one about Joe Frisco. This one is told by Peter Lind Hayes. Frisco was standing in front of the Vine Street Derby. Three times acquaintances invited him to come in and have a cup of coffee.

The fourth time it happened Joe said: "What's the matter—don't they sell any meat in there?"

It's Rudy Vallee's story about the actor who opened a restaurant. He got so many good-luck horseshoes, floral pieces and bouquets for the opening that everybody in the neighborhood thought the place was a flower shop, didn't come in to eat, and he closed in two weeks.

A columnist, interviewing Irving Berlin at the Beverly Derby, asked him to name his favorite song.

"Alexander's Ragtime Band," replied Berlin.

The newspaperman started to put it down, then remembered something. "Wait a minute," he said. "Ten years ago you appeared at the Los Angeles Breakfast Club and when you were asked the same question, you said your favorite song was 'Always'."

"Yes, I recall that," admitted Berlin. "I picked 'Always' because they made me perform and that's the one I can play on the piano."

George Fisher took his five-year-old niece to the Derby for dinner, and she demanded a cocktail like the rest of the party. So Bill Chelios had the bar fix up a Shirley Temple—ginger ale, slice of orange and a cherry.

The kid took a swig and then whispered to George: "I bet everybody here thinks I'm a midget."

Harry Sauber was in Carson City conferring with the warden of the Nevada state pen and the latter told him about the killer recently executed.

As is customary, the condemned man was asked what he wanted for his last meal.

"Lemme see," he said. "I'd like to start off with some celery and olives, then a bowl of turtle soup with plenty of crackers, some fried fish with potato chips, an order of roast turkey with gravy and dressing and cranberry sauce, a couple of pork chops and some french fries, a piece of mince pie with brandy sauce and, oh yes—a couple of Tums."

We were talking about wonderful true-life stories and somebody brought up the case of Harold Fendler, whose mother, Grace Fendler, sued Richard Walton Tully, claiming that he had thefted "Bird of Paradise" from a play of hers.

Although Mrs. Fendler sued and sued and lost and lost, she never lost faith. She raised her son to be a lawyer, he became an expert on plagiarism, and finally won the case and all the profits from the hit.

Although it was later reversed on appeal, Harold Fendler still has had a wonderful legacy from his mother—the reputation of being one of the world's foremost authorities on literary and theatrical law.

"That's a great story," we said to Don Martin. "Why don't you write it?"

"What—and have Harold Fendler sue me?" he said.

If you have failed to see Reginald Gardiner perform at many parties recently, here is the reason.

Reggie complained to Doctor Louis Shurr about the fact that he wasn't working as frequently as he should. What was the trouble?

"It's simple," replied Doc. "During the course of a year, a producer sees you in three pictures and at 19 parties and he thinks he's seen you in 22 pictures."

Eddie Sutherland's favorite yarn is about the time Dezzo Retter, who billed himself in vaude as "the man who wrestles himself" was making the jump from San Francisco to Los Angeles. Also on the train was a group of mildly insane people on their way to an institution. When the train stopped at Bakersfield the rest of the passengers got out for a stretch and the keeper allowed his crowd to do the same thing. As the conductor yelled "All aboard," the asylum official hurriedly counted his charges: "One, two, three, four, five, six, seven," as he came to Retter. "Say who are you?" he demanded. "I'm Dezzo Retter, de feller what wrestles wid himself," answered Retter. "Eight, nine, 10, 11, 12," continued the keeper.

Twenty years ago, when the operetta "The New Moon" was produced by Lillian Albertson in Los Angeles, a small but important part was played by the stage manager, who was so busy with production details that, although he memorized his part, he never was available to rehearse with the company.

So, opening night, he went on, did well for the first two hours, but met his Waterloo, when, commiserating with the hero on his exile from France, he uttered the deathless line:

"I know how you feel. I, too, am a Frenchman, monsewer."

A Whale of a Time

Continued from page 49

can't trust these French operators. Sol. how's the Easter Show look at the Palace? . . . Sol, I gotta terrific act. There's been nothing like it in New York. Ever heard of Mrs. Haroy. . . . She's a whale. 75 feet long. Can't you see it? The Palace not only brings back vaudeville, it brings back a whale.

"I got the publicity campaign all worked out. We hire the Queen Elizabeth to take it to New York. You get it? A tie-in with the Coronation. Millions of tons of free publicity. Can't you just see Pegler saying, "We send Europe dollars and what do they send us? A whale. Wire me $75,000 at the American Express . . . Sol . . . Hello Sol. . . .

"Operator gimme Louella Parsons in Hollywood collect, it's Aly Khan calling. . . . Lolly, Lolly. No Lolly there's no chance of reconciliation. I called you about an exclusive item. You got your pencil ready. Okay. . . . It will probably be denied in the M-G-M front office but Dore Schary has just signed Mrs. Haroy, a 75-ton whale to a seven-year contract. A W-H-A-L-E. . . . That's right. Lew Wasserman represented Mrs. Haroy and MCA said this is the biggest thing they've ever handled. At the same time Sol Schwartz is going to use Mrs. Haroy in his Easter Show at the Palace. Several people have tried to get a piece of Mrs. Haroy but she isn't for sale. Mrs. Haroy will appear in a picture with Esther Williams and Fred Astaire. Schary has paid $200,000 for the whale and Darryl Zanuck already wants to borrow her. . . . Lolly. Lolly . . . LOLLY.

Operator, gimme Josh Logan in New York collect. Mary Martin calling. . . . Josh, no Mary isn't here. Josh what do you plan to do with that tank after you wind up 'Wish You Were Here'. . . . Josh . . . Josh . . ."

Sweet Sentiment

Universal's "Girls in the Night" simply had to have its New York opening at Loew's State. It bows there Jan. 15.

Femme lead of the film is Pat Hardy, who, before her "discovery" in the Copacabana line, was an elevator op at the Loew's State Bldg.

The Critics are FLYING HIGH!!

"BEST ACTOR OF THE YEAR"
RALPH RICHARDSON
—N.Y. Film Critics Award

And On Every "YEAR'S BEST" LIST!

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"BREAKING THE SOUND BARRIER"
starring
RALPH RICHARDSON • ANN TODD • NIGEL PATRICK • JOHN JUSTIN with Dinah Sheridan • A David Lean Production • Story and Screenplay by Terence Rattigan • Produced and Directed by David Lean • Released by Lopert Films Distributing Corp. • A London Films Presentation

Another BIG ONE thru UA

Vet Film Exploiteer Sees TV Harnessed to Benefit B.O.

By TERRY TURNER

When I was on the film distributor's side, it was this simple.

If someone stole my purse, to whom should I appeal for help? The cops, of course.

Now, when I lose 40% of my audience, the cops don't figure. I know it's that old bugaboo Television. Yes, sir, old TV copped my folks. He didn't kill 'em, but he is feeding 'em For Free, and I never found anything cheaper than Free. The question then is, "How are you gonna beat For Free?"

The answer is, you just can't beat For Free, but, you definitely can get a goodly portion of your lost boxoffice battalions back, and sometimes all of them, provided:

(1) You utilize the vast power of TV and radio, combined with your other advertising facilities, to reach those lost boxoffice battalions.

(2) You select the proper subjects and the right material from those subjects to entice them back.

(3) Having chosen wisely from item number (2) then be sure you have sufficient penetration, TV and radio-wise, to impress your lost battalions, and edge them away from their TV sets several nights a week.

(4) Timing is of utmost importance, dependent almost entirely upon your subject matter, so that "mushy" messages, as my kid would term them, do not intrude on "Howdy Doody's" rightful time.

Maybe I was forced to probe into the whys and wherefores of this problem, which presented itself forcefully enough in radio some years ago. My company was forcing a series of so called "B" pictures on me so strongly that sometimes I felt we were really insulting the second majestic letter of the alphabet. In fact, it grew so noticeable that my initials T.T. were at times misconstrued to mean "Turkey" Turner. But, along came a "hot turkey" to be known later as "Hitler's Children" and I had my chance. With the aid of Bob Dunville and his wonderful staff at WLW in Cincinnati, we instituted the first real area premiere, with WLW literally throwing the microphone in with the deal. We all know how it clicked. That broke the dam, and everybody and his brother piled in with a picture, but as it will be in television, it just didn't work for every picture.

It enabled us to bring "Snow White" out of the mothballs the second time, and last February, with the added aid of television, trot it out for the third and $2,000,000 go around. Then RKO prexy Ned Depinet "threw the book" at me with a real oldie, "King Kong." Television as I had luckily analyzed it threw its Sunday punch and whammed the industry. But, just as I was about to say, "I told you so," they told me, "A trick picture, with freak treatment and freak results." How many knockdowns can a guy take? I still believed in it, and encouraged Joe Kaufman and Joan Crawford to let me try it on their brand new picture "Sudden Fear." It worked like a charm. It not only worked, but now drew sharp dividing lines. In the case of "Kong" where you used it, up went the grosses. Where TV was not available, down went the grosses, in some cases, out went the picture. The same was true of "Sudden Fear" except the "out" part, because it was an excellent picture, with a top star, but even with that, sharp differences in grosses with and without TV were all too noticeable.

Other Side of the Fence

But, and this is a big but, the expense of television was high and is high. Where we tried it with 10, 20, 50 or 268 day-and-dates, as in the cases of "Kong" and "Sudden Fear," the cost was not noticeable, but where there was a single theatre engagement it was, to say the least, pretty stiff. While there is no argument against the latter point, there are ways of gettin around anything if a reasonable profit is around the corner.

Now I'm on the other side of the fence. I'm with Mutual Broadcasting System, their radio and television affiliates, but, doing precisely the same job for distributors and theatres as I did with the distributing company, only from the other side. In long confabs with Tom O'Neil, president of MBS, and his associates, I gave the history of radio and television promotion of pictures, the results, and plans for the future, which call for great flexibility, whereby a distributor with a representative number of theatres could avail themselves of the media for X number of dollars, or percentage-wise if he still mistrusts the power of television to do the job. Feeling that I have gained some valuable knowledge from past radio and television experience, I want the responsibility of picking the pictures for the job and preparing the material that will be shown on television. I asked also that it be our responsibility to determine the amount of penetration necessary to do the job and arrange the proper timing so that one picture would not be overlapping or fighting another. It was Mr. O'Neil's thought that should this "package" deal be successful in any form we worked out, to offer it to other sections of the country, properly explained and worked out, under the distributor's guidance.

Now, lest I seem to appear in the light of a sage, let me state clearly and definitely that there is much I have to learn. However, there *are* a few things I have learned, to wit:

(1) At this stage, television as an advertising medium is definitely not applicable to any and all pictures. In fact, I think it will only fit a few in doing a great boxoffice job.

(2) That quite a few distributors with whom I have talked are cordial to the plan and curious in one way or another, with old and new pictures, and seem definitely inclined to give it a whirl.

(3) That operators of television stations with whom I have talked, and they are many, are enthusiastic and willing to try any reasonable plan, to materially assist the motion picture industry, while helping themselves.

They believe, as I believe, that motion pictures distributors, exhibitors, television and radio, as well as newspapers, magazines, billposting and all other forms of advertising are part and parcel of the amusement family. I have always thought if you can get a message to the people, whether on horseback or through a 20-inch screen on television, that you'll get results, provided you have enough meat in your message for the people to like and time enough for them to digest it.

Television is the newest form of "Paul Revere" and, properly used, has the Marciano punch. Television is growing up and progressing and no amount of static or wishful thinking can stop it. As one of the coming powerful members of the amusement family, why not let it join in with all its force for the common good! It might mean an adjustment in national budgets, a slight change in the buying and selling scheme. It could well mean an alliance with your newspaper lineage on the local scene and proper timing to aid and abet a national campaign. All these things should be given sober consideration, because no matter what we may think, wishful or otherwise, television is here to stay, to grow with a powerful force to carry our message to millions. From the gambler's point of view the odds are great that it will do the job. Right now, you can make book that in Boston it's 2-to-1 a million will hear your message, because there are only two channels. A million people listen every night and your odds have to be 2-to-1. In New York, perhaps Chicago and Los Angeles, the odds are highest, but in many spots (right now) it's 100-to-1 shot, because of a single channel.

Yes, it is as simple as that.

Every Biz Pitches Pix to Sell Itself Except the Pix Biz

By MAURICE BERGMAN

Thanks to COMPO, the Independent Theatre Owners of Ohio, and my own beloved Universal Film Co. (no heckling, please), I went on a speaking and singing tour during the month of May, 1952.

The singing was accomplished at Rotary, Kiwanis, and Lions Clubs, and the speaking was accomplished before the same auspices.

Within a period of 14 days I gave 32 speeches. The conclusions after doing these forensic chores are: that all communities like to hear about the movies; this includes bankers, bakers, undertakers, lawyers, and sundry others.

Strange to say, they enjoy hearing accurate information as well as they do distorted news that comes not only from our enemies but from our own business.

Inured as I am to calumny, I was a bit shocked to learn that they still harbor the egregious idea that Hollywood is a profligate Sodom where few people work, and if they do work they are grossly overpaid.

I learned that this idea is still being harbored when I got to the question and answer periods. I also learned that most people that I had contact with are under the impression that the motion picture industry is doomed and that the debacle is not just around the corner, but already here. And, of course, I learned that we are infested with Communists and that Stalin agents are everywhere on the sound stages emitting arcana.

I generally answered this kind of rhetorical questioning by saying the worst thing that could be said about all of us in the motion picture business is that we are just like other people.

I tried to indicate the scope of our industry by giving facts about our economic structure. I tried to prove how hard everyone works in order to keep working in Hollywood, and I also tried to demonstrate that a $4,000,000,000 business does not grow on a Beverly Hills palm tree.

I think I accomplished what I set out to do and that was simply to bring some facts to these good people. In view of the failure of one public speaker recently who tried to talk sense to the American public, I am of course a bit cynical as to how long the effect of my lectures prevailed.

But I am confidently committed to one proposition. And that is that we could overcome a lot of these bad impressions if there were a systematic speakers bureau developed in this industry so that the entire country could be covered with emissaries who know what they are talking about in relation to our business.

It seems to me (and I learned this on my trip) that we are the only major industry that does not send speakers consistently around the countrv.

Every place I spoke had received speakers from many other industries in weeks previous to my appearance.

Ironically enough, most of these speakers brought films along to prove what they were talking about.

I think it's about time that we started using our own medium to let the American public know something about us. I would suggest that we make some special films so that a speaker may embellish his remarks with some graphic evidence.

I covered situations which included towns of 2,000 population to cities of 600,000 population.

We talk a lot about public relations. I think something like speaking tours are about the most economical and sensible thing we could accomplish.

Schine Adds 2 Vauders, In Kentucky, Upstate N.Y.

The Schine circuit has extended vaude operations to two houses. The Avon Theatre, Watertown, N.Y., starts stageshows, Jan. 15 for three days weekly. The Ben Ali Theatre, Lexington, Ky., has been running since Christmas Day on a three-day-weekly basis.

Jack Kalcheim is booking the vauders for Schine. In previous years, the Al & Belle Dow office set the talent.

DOWN MEMORY LANE

By LOUIS SOBOL

Twenty years to us who are aging is a puff and a breath and too often the memory fades like cheap paint on a clapboard. At any rate have a trip back with me to the dying month of December, 1932. and the vigorous birth of '33, the start of what was to be known (at first with affection) as the New Deal.

From all over the nation, notables came to town to crowd into Radio City Music Hall on the occasion of its impressive opening. Among those present was Amelia Earhart. Everything was on such a mammoth scale, someone observed during the "Birth of the Star Spangled Banner" number, "Roxy's slipping. He should have had 480 stars in that flag!"...Bea Lillie opened at El Patio and forgot most of the lines of her songs the opening night, to the visible and audible glee of Fannie Brice ...News had come of Jack Pickford's death ... The successful partnership of Al Lewis and Max Gordon had been severed.

Sample of stories we liked in those days...A Coolidge yarn. The President was the guest of honor and was presented with a cane. "This mahogany cane," said the donor pompously, "is as solid as the rock-bound coast of Maine—as beautiful as the sunkist shores of California"...Coolidge gazed at the cane critically The assembly was hushed. Solemnly the President studied the cane and then, lifting his eyes to the audience, said, "Birch," and sat down.

Another one, selected at random. During the filming of "Rasputin," in which the Barrymores were starred, Ethel barged in on the set in her royal Czarina garb and said to the director: "Does the script insist the Czarina must wash Rasputin's feet?" The director assured her the script insisted upon just that. "Well," said Ethel icily, "it may have been all right for the Czarina to have washed Rasputin's feet, but I can assure you that Ethel Barrymore will not wash Lionel Barrymore's feet," and she flounced off.

$2 and $3 Top

Broadway was discussing the probability that due to the depression, prices at the theatres were to be slashed—$2 top for dramatic shows—$3 for musicals...It was a fact that night clubs were deserted, the theatres only half-filled... Only the movies seemed to draw.

A peculiar play, "Two Strange Women," opened at Little Theatre. Irvin Cobb flopped down in the seat next to me and was asked by O. O. McIntyre whether the Kentucky dialect in the play was authentic. Cobb said something to the effect that the only thing in the play authentic as far as he could discern was a loaf of bread on the kitchen table...Everybody was hoping things would improve when the new President, F. D. Roosevelt, took over.

On 6th Ave. and 8th St., we were stopped by a mendicant wearing a greenish-black derby on his large head and a long black coat that reached almost to his ankles—fastened around his lean torso by two large safety pins..."Don't refuse a man who might have been your President a few pennies," was his plea .."President?"..."I am Jordan Finchon. If you consult your record you will see that in the Democratic convention of 1904 I received three votes from my colleagues of the State of Idaho for the Presidential nomination and ..." We gave him a few coins and wandered on.

A play, "The Hangman's Whip," had opened at the St. James. A melodramatic piece about the African jungle terrain...Sophie Tucker in a long white ermine coat fringed with sable was among the audience. She took off the coat to reveal herself snugly packed in a vividly green dress. "In mourning," she solemnly assured me—for the end of her third marital romance. She and Al Lackey had decided to part, but they remained together —and parted—and came together again through the years that followed—and parted then for good.

Gershwin Conquers Cuba

Yip Harburg, the songwriter, came back from Cuba to report that George Gershwin was the sensation at the Jockey Club and that Dictator Machado was paying nobody except the militia which guarded him...Dr. Julius Lempert was occupying the amazing penthouse which had been tenanted by Ivar Kreuger, the fantastic millionaire who had committed suicide.

Hal Skelly was a hit in a George White show, "Melody." ...Noel Coward was in town escorting his vivacious mother around..."Dinner at Eight" was playing to capacity houses ... Jimmy Durante, without Clayton or Jackson, was in town rehearsing in "Strike Me Pink."

At a night club known as the Monte Carlo, Dorothy Dell was the singing attraction...This was before she headed for Hollywood, the pictures — and death ... Daddy Browning was making the rounds again, after an absence of weeks—wearing his purple dinner jacket with the inevitable orchid in the lapel!

The gossip columnists were insisting Jeanette MacDonald and Robert Ritchie were secretly wed —and refused to believe their denials. But they were telling the truth—and they never did wed... Charlie Chaplin and Paulette Goddard were keeping the lads and gels in an uproar, too—although one or two were certain they had been wed at sea.

Belle Livingstone had returned from Frisco to get back into the night club swing here...Nils T. Granlund had imported a dozen beauties from Hollywood.. Noel Coward was in town, and Broadway and Park Ave. were fussing over him ..Jack Curley was Czar of the Wrestlers and his beaming countenance lighted up the popular restaurants of town . A group of film notables had come in from the Coast and were the centers of attraction at opening nights Among them were Clara Bow, Kay Francis, George Raft, Jimmy Cagney, Mervyn LeRoy and Al Jolson.

The big moneymakers of Broadway were lamenting that the income taxes were eating away their huge salaries and recalled happier days when there were no assesments...Ella Logan had been let out by Paul Ash and the little Scotch singing comedienne lamented that her career was over before it had been even started... She was talking darkly of going to work in a department store.

Beatrice Lillie was drawing $3,000 weekly during the previously mentioned engagement at El Patio —a top figure for night club entertainment. The American Spectator, which was to be short-lived, was paying $15 an article to contributors like Ring Lardner and Branch Cabell.

Greek Pic Exhibitors Face Rugged Going; U.S. Films to Rescue

By IRENE VELISSARIOU

Athens.

The most important show biz phase in Greece is the motion picture. It's the most popular entertainment here, with admission price being considerably low.

Cinema trade had suffered a decline the past three months of 12%. This was due chiefly to the recent elections, which absorbed the public. Film distributors, however, hope for good prospects in the coming months.

American pix garner about 60% of the local grosses, while a few years ago they did much more. This decrease is due to the keen competition of many films imported from the Continent (mostly French and Italian), as well as of local production.

Greek distributors handling American pictures also have to contend with heavy taxes. The recently imposed extra import duty is considered very harsh, though it has been revised lately.

All first-run theatres in Athens exhibit films from October till the end of May. During the summer months many ozoners operate throughout the country, showing films released during the winter season, except some B films that remain unreleased till that date.

Foreign films are released here with Greek subtitles. The idea of dubbing them in the Greek language proved too difficult and ex- been abandoned for the time be- pensive (around $7,000) and has ing by distributors.

THE MOST EAGERLY AWAITED FILM OF THE DECADE!

CHARLES CHAPLIN'S

LIMELIGHT

Written, Produced and Directed by Charles Chaplin

UA has BIG ONES

SPECTACULAR MUSICAL!

S. P. EAGLE presents

PATRICE MUNSEL

Sensational star of TV and Opera . . . in

MELBA

Color by TECHNICOLOR

with ROBERT MORLEY • Directed by Lewis Milestone

GREAT STAR! GREAT DIRECTOR!

JOSÉ FERRER

in JOHN HUSTON'S

MOULIN ROUGE

Color by TECHNICOLOR

with ZSA ZSA GABOR • COLETTE MARCHAND

A Romulus Production • Directed by John Huston

INTRODUCING THE MOST BEAUTIFUL GIRL IN THE WORLD!

URSULA THIESS in

MONSOON

Color by TECHNICOLOR

Produced by Forrest Judd

Directed by Rodney Amateau

THE PICTURE THAT'S THE TALK OF THE NATION!

RAY MILLAND

as

THE THIEF

and introducing RITA GAM

A Harry M. Popkin Production

Produced by Clarence Greene

Directed by Russell Rouse

ACTION ADVENTURE AT ITS BEST!

CLAUDETTE COLBERT

in

Outpost in Malaya

starring JACK HAWKINS • ANTHONY STEEL

A J. Arthur Rank Presentation

Produced by John Stafford • Directed by Ken Annakin

SUPER-SONIC EXCITEMENT!

BREAKING THE SOUND BARRIER

starring

RALPH RICHARDSON

ANN TODD

A London Films Presentation

Produced and Directed by David Lean

1001 DELIGHTS! 1001 THRILLS!

PAULETTE GODDARD

GYPSY ROSE LEE in

Babes in Bagdad

Produced by the Danziger Bros.

Directed by Edgar G. Ulmer

in Exotic COLOR

ROUGH, TOUGH ACTION!

JOHN PAYNE · COLEEN GRAY

in

KANSAS CITY CONFIDENTIAL

with PRESTON FOSTER • DONA DRAKE

Produced by Edward Small • Directed by Phil Karlson

QUOTES ON THE PIX BIZ

By ART ARTHUR
(Exec. Sec., MPIC)

Hollywood.

From the scrapbook in our Motion Picture Industry Library of Information:

President-elect Dwight D. Eisenhower: "Motion pictures are of the utmost importance in providing entertainment and building up morale . . . Let's have more motion pictures."

President Harry S. Truman: "I express my gratitude to the motion picture industry for the extraordinary service it rendered."

The Pacific Stars & Stripes: "(Motion pictures are) one of the principal contributing factors to the continued high morale among UN forces . . . Perhaps the finest tribute Hollywood will ever receive came from the lips of an infantryman: 'When you go to the movies over here you get out of Korea for a couple of hours.' Hollywood as a whole would be proud of the tribute combat soldiers pay its movies" . . . *Capt. A. D. Fraser*, chief of Naval Photography: "Films are our greatest morale booster." . . .

Corp. William F. Cox, 55th Field Artillery Battalion, Korea: "The movies, and I have heard many a high officer say it, are the morale of the troops in Korea . . . We had incoming rounds within 200 yards and there wasn't one guy that would leave the movie." . . . *Capt. James Altieri*, via Army Information Digest: "(Motion pictures) constitute an important and far-reaching medium for sustaining broad public understanding of the Army's activities . . . Hollywood films have stimulated recruiting, helped build morale and disseminated essential information to the public. The prestige of the United States Army Forces has been enhanced . . . An important contribution is being made toward wider understanding of our Armed Forces mission in defense of freedom."

Soldiers in Greasepaint

Lt. Gen. Albert C. Wedemeyer: "The traveling entertainers do more than any one thing to lift the morale of servicemen and to make them remember they're not forgotten."

Col. Joseph F. Goetz, USAF: "Servicemen all over the world got a terrific morale hypo as a result of the visits and entertainment."

Senator Homer Ferguson: "Entertainment for our military personnel takes first rank in building fine morale among our troops . . . I heard many soldiers highly praise these great Americans and express their gratitude for the pleasure they brought . . ."

Public Service

Governor Edward Arn of Kansas: "When there is a disaster or catastrophe of any kind, the spotlight focuses on the stricken locality, but as the immediate danger is removed and the work of relief gets und way, then Hollywood becomes the first city in the land. The motion picture industry always helps."

Margaret Bean, Spokesman-Review, Spokane, Wash.: "No industry in the world does as much for civic, charitable and patriotic projects as the men and women who entertain us on the screen and behind the footlights" . . . And, via those very wonderful institutions, the Hollywood Coordinating Committee and the Variety Clubs, we could quote guests by the score in behalf of the Red Cross, the Community Chests of America, the American Cancer Society, ad infinitum . . .

Goodwill Ambassadors

Louis Sobol, King Features: "Above all, the movie has become the most effective purveyor of the American ideal, and the most significant portrayer of the American way of life."

Mohammed Ali, Ambasasdor of Pakistan: "I give this citation in recognition of American films for their great contribution in advancing the cause of understanding and freedom among the peoples of the world." . . .

Edward J. Barrett, while serving as Assistant Secretary of State for Public Affairs: "Hollywood's films do as much to tell democracy's story abroad as any of the nation's agencies especially created for that purpose." . . .

The National Geographic Society, via a report in the L. A. Times: "In the global struggle for the minds of men an American weapon of incalculable value fights nightly in the darkened area of the motion picture theatre. Telling the story of life in a free society, U. S.-made movies comprise nearly 75% of all the feature films seen by a weekly world-wide audience of more than 230,000,000 people." . . .

Henry Bernhardt, co-publisher and editor-in-chief of the Stuttgarter Nachrichten: "The younger generation of Germans likes the cultural activities of Americans and is anxious to learn the American way of life. Motion pictures are principally responsible for this attitude." . . .

Letter from the *American Embassy in Madrid*: "American movies are the best propaganda the U. S. puts out."

Visiting members of the *Japanese Diet*: "We credit Hollywood movies with a greater Americanization influence than the Occupation Army."

Romain Gary, French novelist, through a character in his novel, "The Company of Men": "In the movies, you're always caught in the end . . . It's morality you know. That's something they've got in America."

U. S. Department of Commerce Report: "Graphically, the American film has been illustrating the American way of life and unquestionably has been a potent force in helping to arrest the inroads of totalitarianism"

Irving Brown, European representative for the American Federation of Labor: "American motion pictures are a vital and indispensable force in spreading American democracy abroad." . . .

Mrs. Dean Gray Edwards, Chairman of Motion Pictures, General Federation of Women's Clubs: "Last year I was a member of the World Cooperation Tour of the General Federation of Women's Clubs, visiting seven countries of Europe. I came home very well satisfied with the job which our American pictures are doing in interpreting democracy to the rest of the world . . . You have shown democracy to the other nations as it really is."

Trade Envoys For U.S.

Herbert Hoover (in introducing L. B. Mayer to President Coolidge, while Hoover was Secretary of Commerce in Coolidge's cabinet): "Mr. President, our commerce used to follow the ships carrying the American flag into foreign ports. Today it follows our motion pictures."

The late *Damon Runyon* gave us another observation: "We sometimes wonder how we ever got along without the motion picture. This is the greatest form of entertainment in this world. It is a boon to humanity. No other medium affords as much mental and even physical relaxation to as many people . . . The person who derides the motion picture or views it with condescension is a fool. Nothing more important has ever been devised." . . .

The Religious Scene

America, Catholic magazine, in "Paris Letter": "This country (France) seems to be awakening from a long nightmare of anticlericalism . . . One reason for the difference has been the importation of a certain type of American film. Not a few priest-characters, as portrayed in 'The Bells of St. Mary's,' 'Going My Way,' 'The Fugitive' have met with great critical success and have won wide popular acclaim. French films have followed this lead."

Mrs. Jesse M. Bader, National Chairman, Protestant Motion Picture Council: "Recent pictures around religion have been effective. It should interest you, as well as those primarily concerned with religion, that in the 335 pictures previewed by our reviewers last year, we counted 61 pictures which contained prayers. I want you to know that all of us concerned with religion appreciated this." . . .

Mrs. Elvie Johnston, in letter to Detroit Times: "The motion picture, 'I'd Climb the Highest Mountain,' helped me to solve a difficult problem . . . This picture gave me new courage and faith to go forth and help my minister-husband." . . .

Thirteen national organizations, in presenting an Award of Merit to the industry via Eric Johnston: "Among the 350 pictures reviewed (in 1951), we found repeated constructive presentation of those principles and ideals which have made this a great democratic nation." . . .

The American Legion: "The motion picture industry has fulfilled a fundamental requirement in the daily living of the citizens of this nation; its product has been a powerful instrument in portraying the American way of life throughout the world; and as an industry it has a demonstrated record of achievement in humanitarian and patriotic endeavor . . . For these reasons and for its consistent interest in promoting the public welfare, particularly that of the members of the United States Armed Forces, the movie industry is hereby commended by the American Legion." . . .

Gov. Dan E. Garvey, of Arizona: "We in Arizona know movie folk because of the great number of films shot in our state . . . I can honestly say I've never met a nicer group of people." . . .

Phoenix Gazette editorial (of a Hollywood troupe working in Phoenix): "Phoenix found the movie people charming folks. A welcome awaits the return of any of them. They established a reputation for living up to their commitments, formed friends by their clean behavior and good habits, and made an altogether excellent impression." . . .

Irvin S. Cobb: "If it be true that, when the final curtain goes up on eternity, all men must approach the gates bearing in their arms that which they have given in life.

"Then the people of show business will march in the procession carrying in their arms the pure pearl of tears, the gold of laughter and the diamonds of the stardust they spread on what otherwise might have been a mighty dreary world.

"And I'm sure that when all at last stand before the final stage door, the keeper will say: 'Open—let my children in.'"

Allied States Prexy's Views On State of Pix Biz

By WILBUR SNAPER
(President, Allied States Assn.)

TV's impact upon motion picture industry has been a great one. However, I believe it has affected the lesser pictures, those that might be termed A minus or B's. As to territories being affected, obviously the greater the TV saturation, the greater the effect.

The tax situation, cost of living, installment buying and general consumer spending have taken their toll of boxoffice receipts. But there is little doubt that people do have money in their pockets, as shown by the percentage of spending on candy per admission, and also on top product.

I feel that third dimension will prove to be a great boon to the boxoffice and exhibitors will willingly spend the money necessary for this attraction, just as they spent money on sound equipment. A new visual effect must be achieved in a simple manner within the economic range of all theatres.

There is little doubt in my mind that day-and-date dating of films in many theatres in one area hurts the boxoffice in that it may very well keep people out of theatres. The remedy runs parallel with the cause. National policies on sales have brought this about to a great extent and the sooner the realization by distribution that the theatre cannot be sold by a blanket policy, the sooner there will be less print difficulties as well as day-and-date runs.

Large screen TV will no doubt be a tremendous attraction in conjunction with the motion picture.

As to too many theatres being in operation and further closings, I feel that the economics of our industry will solve this question.

Double features are like cigarets—a nasty habit, but how many people can break away?

As to the changes in admission prices for theatres, I don't know how they can be increased without hurting ourselves, and our only hope is relief tax-wise.

Competitive bidding in many situations is resulting in not only higher rentals but almost confiscatory terms. To avoid this, distribution must restrain itself from instigating and installing bidding where it is not called for and exhibitors must refuse to bid.

Divorcement of theatres has, in many instances, benefited the independent theatre man. I believe that some of the better practices of pre-decree days combined with certain regulations of today would result in a happier industry.

The system of arbitration in our industry is certainly a desirable operation and film rentals must have a space, if not within the arbitration draft itself, certainly in an accompanying framework.

To say yes to the justification for advanced admission priced films is daring the devil. An exhibitor, to be on the safe side, must say no or else he will find himself playing two reel comedies at advanced prices.

I don't believe there has been any significant improvement in product. I think many pictures are being made with an eye on the foreign market rather than the domestic one.

If the small, independent exhibitor could pay more attention to operating his theatre and waste less time quibbling with the sales force, he would be much better off.

I HATE AUTHORS!

By K. S. GINIGER
(General Manager, Hawthorn Books)

Some of my best friends are authors but...

An author is a close relative who turns up in your office one day with a suitcase full of manuscripts in his hand and says: "You didn't know this, but I've been writing for years, just for my own amusement, of course. But now, with my son in college and my daughter getting older, I thought I could use some extra money. And you came to my mind first thing."

Ken Giniger

An author is a night-club owner who always gave you a good table until one day he sent you his autobiography and you sent it back with a note advising him, as a friend, to forget the idea. Now they double the cover charge when you come in.

An author is a man you and your wife used to enjoy playing bridge with. Then, five years ago, you gave him $1.00 advance for a book, the manuscript of which he hasn't yet turned in. Now, when you or your wife call him to get together for an evening, he's out or just about to catch a plane for Timbuctoo.

An author is a man who has your home telephone number and uses it to call you while you're dressing for dinner on a Saturday night to tell you that he's been spending the day in New York making the rounds of the bookshops. He can't find his book in Brentano's, Scribner's, or Macy's and will you please do something about it right away please.

An author is a good-looking woman to whom you gave double your usual advance and royalties because she melted you away entirely. Then you get a letter from her lawyer or agent saying that she prefers to have all business transacted by them because she feels *so* helpless when she's dealing with money.

An author is a professor who knew you at college and comes in to ask why you can't spend as much money to make his "Audiographic Studies of Ectomorphic Personalities" a bestseller as you did to push the last Rosamond Marshall novel. Because, after all, everyone, but everyone, either is an ectomorph or isn't one.

An author is the high-powered advertising executive who has written a book on adventures among the butterflies and offers to provide for you an advertising campaign at least equal to that last big campaign he did for Luckies and only at half the cost.

An author is a long-lost friend who turns up one day, invites you and your wife to his place in the country for the weekend and then spends the whole weekend reading you his first novel out loud.

An author is the writer you've nursed along from the first failure to his latest great bestseller who comes to you and says: "I appreciate all you've done for me and I want to do something for you. My agent has found another publisher who'll give me 10 percent more of the book club income and I want to give you a chance to meet their offer."

An author is the bestselling woman novelist who, regularly, every two years, makes sure that word gets into the grapevine that she's quarreled with her publisher. So you, and every other publisher in his right mind, fly a thousand miles to see her and make her an offer. She listens attentively and then, two weeks later, writes a letter to you and the others, saying that she's changed her mind and will stay where she is.

An author is someone who writes a book you're ashamed to publish, but, for some reason or other, you're committed to publish it and must do so. He insists on dedicating it to you.

An author is the visitor to your office who invariably chooses to drop in at noon to talk over his latest idea and, after 10 minutes, to ask: "By the way, what are you doing for lunch?" He is also the same man who, if you take him to lunch, invariably insists that each of you needs at least three martinis beforehand.

An author is a man who reads your name in a gossip column, clips the item and sends it to you with a note reading: "What has your publicity department done for *me* lately?"

An author is...the way I make my living. But, nevertheless, I hate authors! My own excepted, of course.

Offers Voluntary Censor System For N.Y. State

A system of film censorship, based on voluntary submission of pix to the N.Y. state censor body, has been offered by attorney Ephraim London, pix censorship specialist, as a method to improve the state's "archaic" statutes. View of London, whose brief and argument before the U. S. Supreme Court for "The Miracle" gave films the same status as a free press, is contained in a letter to Dr. Hugh M. Flick, the N.Y. censor.

Letter was prompted by Dr. Flick's own observation that "it's time we brought our law up-to-date." London hopes that his plan might be forwarded by Flick to the N.Y. State Board of Regents, parent body of the Division of Censorship, State Education Dept. It's anticipated that the board as well as individual legislators will ask for changes in the N.Y. censor law when the new state legislature convenes shortly.

Basically London's idea calls for the submission of all pictures to the state censor body by distribs or exhibs on a voluntary rather than mandatory policy. It also suggests that censorship be limited solely to the questions of obscenity and indecency.

Under the present censorship setup, every picture destined for showing in the state must be submitted to the scissors-wielders. However, a section of the penal law provides that no picture can be prosecuted for obscenity or indecency if approved by the censor body.

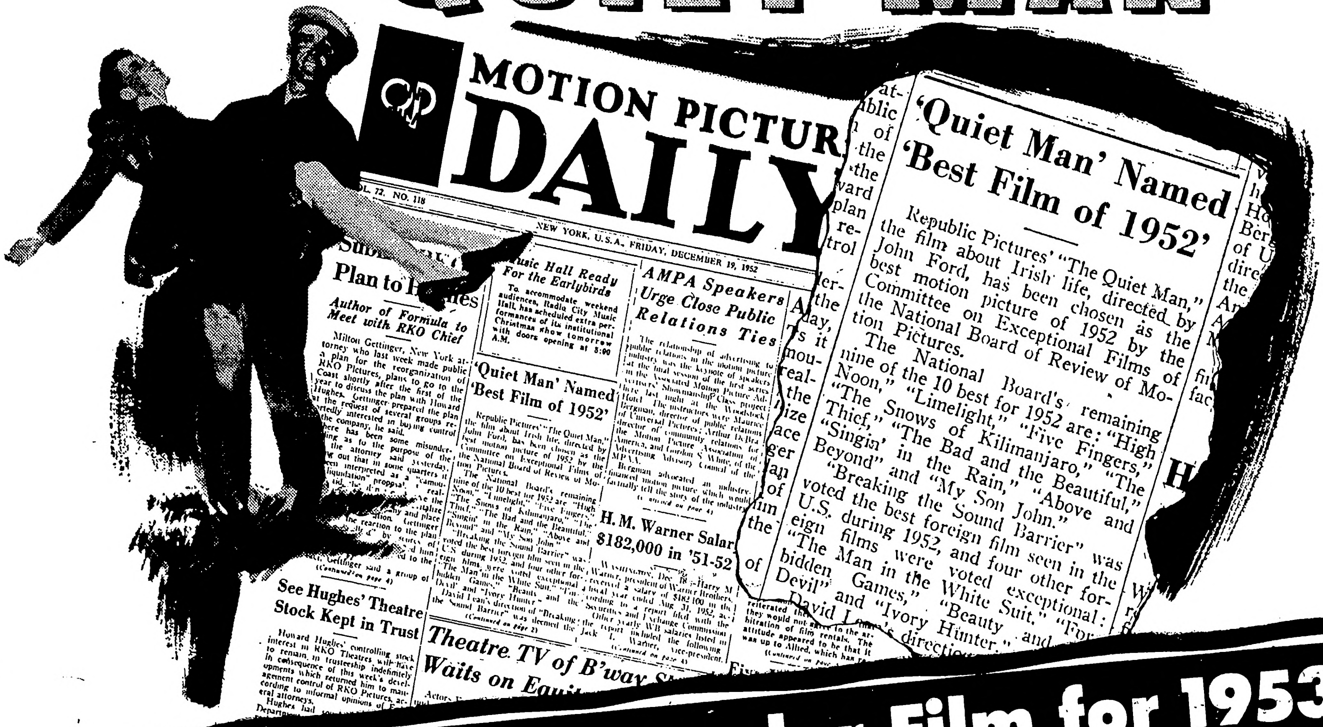
London's thinking is that a distrib or an exhib, if he wants to, may submit a picture for the censor body's seal. However, if an individual is opposed to censorship, he'll be free to exhibit the picture sans official sanction. The state, however, can prevent the distribution or exhibition of indecent pix, London notes, by employing the police powers of the penal law.

He admits that the law may become coercive, with distribs and exhibs submitting pictures to the censors to avoid chancing a run-in with police action.

BEST FILM OF 1952

Republic's

THE QUIET MAN



MOTION PICTURE DAILY

VOL. 72. NO. 118 NEW YORK, U.S.A., FRIDAY, DECEMBER 19, 1952

Plan to Hughes

Author of Formula to Meet with RKO Chief

Music Hall Ready For the Earlybirds

To accommodate weekend audiences, Radio City Music Hall has scheduled extra performances of its institutional Christmas show tomorrow with doors opening at 8:00 A.M.

AMPA Speakers Urge Close Public Relations Ties

H. M. Warner Salary $182,000 in '51-52

See Hughes' Theatre Stock Kept in Trust

Theatre TV of B'way Waits on Equity

'Quiet Man' Named 'Best Film of 1952'

Republic Pictures' "The Quiet Man," the film about Irish life, directed by John Ford, has been chosen as the best motion picture of 1952 by the Committee on Exceptional Films of the National Board of Review of Motion Pictures.

The National Board's remaining nine of the 10 best for 1952 are: "High Noon," "Limelight," "Five Fingers," "The Snows of Kilimanjaro," "The Thief," "The Bad and the Beautiful," "Singin' in the Rain," "Above and Beyond" and "My Son John."

"Breaking the Sound Barrier" was voted the best foreign film seen in the U.S. during 1952, and four other foreign films were voted exceptional: "The Man in the White Suit," "Forbidden Games," "Beauty and the Devil" and "Ivory Hunter." David Lean's direction

The Most Spectacular Film for 1953

HERBERT J. YATES
presents

FRED VERA
MacMURRAY · RALSTON

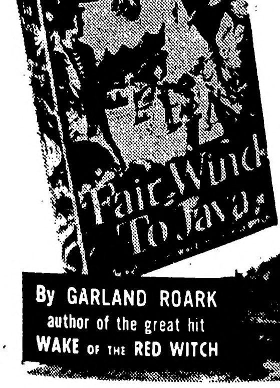
in

FAIR WIND TO JAVA

TRUCOLOR BY CONSOLIDATED

with ROBERT DOUGLAS · VICTOR McLAGLEN
JOHN RUSSELL · BUDDY BAER
CLAUDE JARMAN, JR. · GRANT WITHERS · Screen Play by RICHARD TREGASKIS
Based on a Novel by GARLAND ROARK · Associate Producer-Director JOSEPH KANE

A REPUBLIC PICTURE Republic Pictures Corporation



By GARLAND ROARK
author of the great hit
WAKE OF THE RED WITCH

WORLD PREMIERE

PARAMOUNT and BEACH THEATRES
MIAMI **MIAMI BEACH**
JANUARY 29th

Letter Found in a Bottle at Sardi's

Continued from page 39

lane, Jack and Merle Albertson and Mickey Schiller. And while on the subject I hope I can some day also repay those loyal talented singers, veterans of our endless living room circuit—Barbara Ashley, Jack Albertson, Mimi Benzell, Mimi Cabanne, Kay Coulter, Ruth McVayne, Katrina Van Oss, Mickey Schiller and Martha Wright. Some sang once, some a dozen times, the record holder Kenneth Remo, who sang his optimistic heart out at over 35 auditions, the faithful Mark Dawson giving up his one night off from "High Button Shoes" to not only warble Nash's lyrics but charm the ladies over the cocktails and chopped liver.

We all got in there and charmed at the next two auditions held at the home of and under the auspices of Danny Melnick, treasurer of Billy Rose's Ziegfeld Theatre. In two evenings we raised $55,000 completing the financing!

Jose, Helen, Stewart and I were all walking on air that crisp March day as we ascended the rooftop ladder to Stewart's penthouse apartment for our first production meeting. A rehearsal date was set and we immediately began looking at the cream of New York's musical comedy talent to select a supporting cast.

In my trunk of notes I find a typed paper headed:

Talent Audition
Wednesday, March 2, 1949
11:00 a.m.—45th Street Theatre
11:00 p.m.—Howard Hoyt Office
(Shirley Bernstein—Agent)

Estelle Loring
Kay Ballard
Edna Skinner
Virginna Gorski (now Gibson at Warner Bros.)
Betty Jane Watson
Nancy Andrews

12:00—Dorothea McFarland (*Recommended by Rouben Mamoulian*); Jane Kean (*Recommended to Ogden Nash by Felix Jackson*).
12:45—Dorothy Claire (*Liebling & Wood*).
1:00—**Lester Shurr Office** (*Mr. Shurr or Miss Deacy*).
Kyle MacDonnell
Steven Douglas
Martha Wright
Ronald Graham
Eugenie Baird
Iva Withers
Nan Wynn
Max Showalter (now Casey Adams at Fox)
Anne Anderson
Joan Diener

My penciled notations after their names which I scan wistfully read "Skillful comedienne," "v.g." "volume and clarity," "a comer," "my God watta chest!" etc., etc.

I pick up another page titled:

TALENT AUDITION
Thursday, March 10, 1949
2:45 p. m.—46th Street Theatre

2:45—George Keane ("Brigadoon")
3:00—Anne Hathaway (works at *Cafe Society*—no relation to Billy Shakespeare).
3:00—*Deborah Coleman People.*
Marilyn Day
Barbara Perry
George Irving
3:30—*Hoyt Office*
Sheila Bond
Helen Gallagher
Anne Andre
Evelyn Ward
Arthur Partington
Don Leberto
4:15—Marilyn Ross (*Vernon Duke* said o.k.).
4:30—*Deborah Coleman People*
Larry Douglas
Carl Reiner

After "Sheila Bond" I find the notation "nice legs and diction."

All were really the cream of young talent who have since gone on to occupy featured and star dressing rooms in the various entertainment fields. (I restrained myself, if you'll notice, from using the word media—I haven't got the guts yet.)

If this blow-by-blow is running as long as "Mourning Becomes Electra," why not—the whole thing ended like a Greek tragedy.

Mr. Melnick suddenly appeared with a manila folder containing the $55,000.00 in checks. (I'll never forget that folder. I still see it in nightmares.) *But,* in addition, bearing business demands Stewart couldn't see us granting.

The scene changed sadly from the theatre to smoke-filled lawyers' offices. Behind closed doors, percentages and Mr. Melnick's request for associate producer billing were discussed.

I use the word discussed loosely. At one point, Mr. Melnick objecting to our terms withered our attorney with "I must remind you that Chaney and Englund aren't Hammerstein and Rodgers." Someone—I prefer to forget who—withered right back. "And you're not Leland Hayward."

Stewart was confident Danny would return to the fold. That night I dreamt only of the manila folder.

The next morning on my room service tray was the N. Y. Times. I turned idly to Sam Zolotow's column to read, "Due to business disagreements with Chaney and Englund. Danny Melnick announced that he is withdrawing the $55,000, last money he had promised to invest in 'He and She.' Englund could not be reached for confirmation."

A second later Lester Shurr called—could I sign David Wayne's contract pronto—Fox was bidding madly for his services and could he leave the show after six months?

Another Chorus

The next second Jack Robbins, the man who was going to publish our music, called to complain that Vernon Duke refused to cut out an octave jump in one of the ballads. "That crazy stubborn White Russian!" bellowed Jack, "I had the same trouble with him on 'Banjo Eyes.' Can the man in the street sing such an octave jump? No, but will he listen? They didn't listen to me at Metro when I told 'em how great 'The Pagan Love Song' would be. Guess how many copies that sold." I tried to guess, but I was off by several million.

Then Stewart called, "There's no need for panic, Ken," he said in a trembling voice. "I have a wealthy woman I've been holding in reserve. Who needs Danny Melnick?"

"We do," I answered.

"Just one more audition——"

"Oh, no!" I screamed gently. "That last one was my farewell performance. I've invested a year of my life and $10,000 and I've got just enough left to buy the sponge to throw in. Chalk on my luggage the word 'Quitter' if you will as I crawl to the airport. The only time I will repeat my nauseating collection of jokes is for the Menninger brothers and that at least will be lying down."

"Now listen, Ken—never say die."

"Why not?"

However, with a promise to think things over calmly I hung up and decided to clear my mind. But I couldn't, which is even worse. The phone again and Vernon. He was shocked at my attitude. There was still time to get the last money and if I'd only do this one more audition everything would be in the bag. Knowing I was a book collector, he promised me cajolingly a rare book of his that he had paid $15 for if I'd just do one final pitch. He almost clinched it by reminding me that the King and Queen of Yugoslavia had their heart set on coming to rehearsals.

I said I'd take an Alka Seltzer, lie down and think about it. The phone rang again. It was Sam Zolotow. He was in an upbraiding mood, "I thought you promised to call me first when anything important broke?"

"But I only learned the bad news from you," I countered.

"Chaney says you're getting the dough somewhere else. True or false?"

"We face the future unafraid."

"Say, you've had more than your share of trouble, haven't you? But cheer up—there aren't more than a half dozen producers in New York that can raise $165,000. Investors are getting wary because of the number of flops. It took eight months to raise the coin for 'Kiss Me, Kate,' Ray Golden had to audition 'Alive and Kicking' 26 times—but don't think you hold the record—there's one musical about the old South that's been around longer than the Civil War. How about writing a piece for us about your experiences? But keep it funny."

I made a dyspeptic noise, excused myself, said I'd think about it and hung up. As I lay dawn on my bed of nails there was a knock on the door. It proved to be merely a bellboy with a wire that read:

KEN ENGLUND ESSEX HOUSE MARCH 21, 1952
DEAR KEN: HAVE SET UP AUDITION WITH WEINTRAUB WHO DEFINITELY WANTS TO COME IN AND ANOTHER $50,000 INVESTOR FOR TONIGHT MONDAY AT NINE O'CLOCK. HAVE PROMISED THIS FOR DAYS AND OUGHT TO GO THROUGH WITH IT. IT LOOKS REALLY PROMISING. AM COUNTING ON YOU. DON'T BE DEPRESSED. WE'LL MAKE IT. PLEASE CALL OFFICE. STEWART.
$50,000.

Like the old firehorse with the broken leg I answered the call to duty and appeared in Vernon's apartment looking like Dorian Gray on a bad day. Vernon was his irrepressible self—I didn't know how Ogden was except that he was back in Baltimore in the bosom of his family—and Stewart looked chipper and confident as he introduced me to the Lady Bullfighter and her Mother, both of whom I had met before, and a strange but affable gentleman with a Smiling Lady who just nodded her hello.

"Play to her," whispered Duke across the piano. I repeated the instructions to Kenny Remo, our only singer left.

An Audition in Braille

Sing he did and ad lib I did, glassy-eyed though I was. I noticed on several occasions that the Smiling Lady laughed in the wrong places but I put it down to the simple fact that I was probably losing my mind. Then suddenly I realized the woman couldn't understand English!

The room became Daliesque as I rambled on between songs—I saw endless living rooms dripping not with soft watches but with manila folders stuffed with chopped chicken liver. And the phones were ringing so loud I couldn't make out what Vernon was playing.

My colleagues shook me out of my trance with the happy whispered news that the lady had come through!"—"She's definitely promised 800."

"Thousand?"

"No, hundred—but—at tomorrow night's audition—" However, by this time I was safely back in my trance.

Sometime later, I found myself outside of Sardi's. Suddenly I was an Emil Jannings character as it started to rain. I wanted to don the doorman's uniform so I wouldn't be recognized but before I could put this excellent plan into effect, Joe Ferrer came out of the restaurant with Phyllis and I reported our minor setback with Melnick in what must have been hysterically casual tones. He looked at his pocket calendar which he always carries for just such occasions and deemed it too late in his considered opinion for us to come in.

"You're safer with this kind of a show, Ken, bringing it in next fall."

Charlie, the assistant porter at the Essex House, loves the theatre and knows more about it than many producers—particularly me—and there were real tears in his eyes as he packed the dog-eared copies of "He and She" and called a closed carriage that was to whisk me secretly to LaGuardia Field and exile to my Hollywood Elba.

"You're really sure you're *never* coming in?" pressed the devoted porter.

"Never," I replied tight-lipped settling back in the carriage pulling my greatcoat around me. "Viva la Broadway!" he cried, gallant old warrior that he was, and single-handedly kept back the crowds of onrushing creditors beating them about the head with an old prospectus, as the driver whipped up the horses.

The four motors made a lulling whirr in my ears as I settled back in my plane seat. I had asked for a ticket steerage but TWA told me that service had been discontinued, so in spite of my humble mood of defeat I was still travelling first-class. This heartened me somewhat and, emboldened into action like a Hemingway hero, I took out our two years' lease on the office and lit a match to it, defying fate. I also inadvertently lit the lady's hat in front of me and was forced to transfer to a plane belonging to a rival airline.

As I finally took off I looked out of the window to see with some surprise that the clouds were pinker than I imagined. In spite of blood, sweat, tears and a nervous tic that was quite becoming—I had no regrets.

During the whole year-long adventure I had met and worked with a delightful and wonderful galaxy of talented, insanely fascinating, bizarre group of human beings.

It would take a dozen chapters to touch on them all. I wish now I had mentioned Kyra Petrovskaya, the beautiful actress-singer and refugee from the amorous arms of Stalin's boy, Vassily—who was one of Russia's first lady snipers in World War II, now happily married to an American Red Cross official, I'll always remember her singing *Russian* songs to me on Christmas Eve in Vernon's apartment, hoping for a role in "He and She."

Like Shepherd's Hotel used to be—Vernon's apartment was the crossroads of the world—lady bullfighters, lady snipers, kings, queens, and the League of Forgotten Music, played by a group of wild-eyed cello players—I met enough to fill a book.

But before this turns into one let me close by merely reporting that after I went back to Hollywood:

Janet Blair went to Rodgers & Hammerstein and into "South Pacific."
Dave Wayne flew to Fox.
Vernon Duke to Warner Bros.
Ogden Nash back into the pages of the New Yorker.
Helen Tamaris into "Touch and Go" and TV.
Jose Ferrer on to further fame and fortune.
Stewart Chaney to more artistic triumphs.
Dick Maney to Tallulah.

And I went to the cleaners and back to my Mother who took one look at me—gray in the face and the bank—and exclaimed with considerable pique, "I didn't raise my boy to be a producer!"

I could go on and on, and I will in the next chapters:

The Bobbsy Twins at Mrs. Howard Cullman's
and
Anyone for Broadway?

Post Mortems of 1952

By ALBERT STILLMAN

¶ *Rhymes Out of the B'way Nursery*
¶ *For Variety's 47th Anniversary*

November fourth, as was expected,
The 33d President was elected.
The resignation of O'Dwyer
Brought consequences less than dire.

The Flying Enterprise set sail
And capsized in the storm and gale,
But not before her gallant Capt.
Had the whole world tense and rapt.
And when, at last, it sank at sea,
He got relief—and so did we.

The savings banks increase in rates—
One half percent in many states—
Though held by some in high regard,
No way affects this Bankrupt Bard.

Those V-Dolls' expensive capers
Were covered by lots of family papers.
Drew Pearson, who has strong convictions,
Made a coupla wrong predictions.
The Tax Collector made out fine
With the firm of Rodgers & Hammerstein.

Bing and Peggy didn't hurt
"Little Jack Frost Get Lost," (Advert.)
"I Went To Your Wedding,"
A song I was dreading,
Got under my skin like the bugs in the bedding.
The first person pronoun made the grade
In Milton Drigo's Serenade.
I resented the Xmas hit because
It impugned the morals of Santa Claus.

From Maine to, let's say, Alabama,
The movie talk is Cinerama.
The treasured Times, that Seat of Virtue,
Prints only news that cannot hurt you.

'Tis rumored on the Metro lot
That Walter Scott is plenty hot.
From N. Y. C. to Golden Gate
Miss Monroe's calendars marked the date.
"Because You're Mine," his latest stanza,
Was healthy, but not boff, for Lanza.

The slickest chick in many seasons
Was Rita Gam; for two good reasons.
A darb, a pippin and a dilly:
The Evening I spent with Beatrice Lillie.
"Wish You Were Here," with few well-wishers,
Was made by a record of Eddie Fisher's.
And something tells me I don't need a
Ticket for the new "Aida."
But I'm doffin' both my last year's hats
To parodies by Mickey Katz.

Casey won again, and there was gloom,
As usual, in the Dressen room.
Australia took the tennis crown,—
'Twas hands across the sea, hands down.

I never understood too well
How "GI turned G-I-R-L."
A baritone named Johnnie Ray
Set out to prove that teardrops pay;
Though now, it seems, this moist sensation
Has reached the point of saturation.
A gal whose singin' style is warm,
Miss Sunny Gale, kicked up a storm.
Hillbilly music stole the show,
And pretty nearly all the dough,
With Rose-Acuff and Hill & Range
The Centre of the Corn Exchange.

On Tuesdays we must choose between
Milton Berle and Bishop Sheen.
The Sunday Trib is 20c. . . .
And that takes in the Big Events
From January to December,—
At least, the ones that *I* remember.

Many Vet Directors From Silent Days Still Going Strong in H'wood

By WHITNEY WILLIAMS

Hollywood.

The old adage that a star's life isn't longer than five years on the screen is a far cry from any axiom that might be culled for application to directors. With plenty of new and shining megging talent cropping up on every hand, the observer must give pause to the fact that many of the top directors today are survivals of the silent days, and can still give cards and spades to many of these upstart newcomers.

A goodly portion of the early directors who helped launch the bawling infant which was the "flickers" now are gone to their just reward or in retirement, but a goodly portion also remains. Names such as D. W. Griffith, Thomas H. Ince, George Fitzmaurice and Alan Holubar, all now gone, are matched now by such tops in silent days as Cecil B. DeMille, Raoul Walsh, David Butler, Robert Z. Leonard, Clarence Brown, all foremost in the present-day field and likely to continue so.

In a business where fresh talent constantly is nudging and crowding those who have grown up in it, it's surprising to find so many of the silent-picture directors still are uppermost in their chosen profession. And from their record, not in any danger of being eased out by all this new talent, either. Many of the most solid hits year after year are turned in by these battle-scarred veterans who refuse to give way, and one such as De Mille, most veteran of all, not only is a standout but his pictures make more coin than any other director in the business, old or new.

45 Silent Directors Active

No less than 45 silent directors are now busy in film production, the great majority active in "A" product output, while from 15 to 20 are engaged in television. Another 10 or more occasionally emerge to make a film or so, then retire for a period. All in all, there are approximately 75 silent-film meggers who are still active in varying degrees, approximately 25% of the Screen Directors Guild membership.

A large number are under contract to the majors, but others head their own indie groups and still others freelance. What is most important, their services still are in demand, and usually there's no gamble when a producer hands one of these vets an assignment—he knows he'll get his money's worth.

Top directors from the silents, and still tops, are such names as George Marshall, Leo McCarey, Lloyd Bacon, Alfred E. Green, Edmund Goulding, Mervyn LeRoy, William Wellman, to cite a few, in addition to those mentioned above. Marshall is at Paramount, where he recently completed "Houdini"; McCarey just left this lot, where he last did "My Son John"; Bacon swings around, doing "The I Don't Care Girl," at 20th-Fox, and "The Great Sioux Uprising," "Walkin' My Baby Back Home," UI; Green will do "The Cantor Story" at Warners, goes to Spain for America's "Female of the Species."

Goulding is pacted at 20th-Fox, last did "We're Not Married"; LeRoy, with "Quo Vadis" under his belt, now is doing "Latin Lovers" for Metro; Wellman also is at Metro, will go loanout to Wayne-Fellows Productions for "Island in the Sky."

Of those previously listed, DeMille is prepping another "The 10 Commandmants," last turned out "The Greatest Show on Earth"; Raoul Walsh did James Cagney's "A Lion Is in the Streets"; Butler, termed at Warners, is handling "Calamity Jane." Leonard, a fixture at Metro, is now doing "The Great Diamond Robbery"; Brown, also a top Metroite, made "Plymouth Adventure."

Lineup reads like a Who's Who of Motion Pictures. King Vidor did "Ruby Gentry," as an indie with Joseph Bernhard; Michael Curtiz, a Warners tradition, just wound "Trouble Along the Way"; Henry King was responsible for "The Snows of Kilimanjaro," in a many-year association with 20th-Fox. Norman Taurog is doing Martin and Lewis' latest for Hal Wallis at Paramount; Roy Del Ruth megged Warners' "Stop, You're Killing Me"; William Wyler has Paramount's "Roman Holiday" to his unreleased credit; and Allan Dwan bats them out at Republic, "The Woman They Almost Lynched" his latest.

Hall, Seiter, Etc.

Alexander Hall recently finished "Let's Do It Again" for Columbia; William A. Seiter will do "One for the Road," at Republic; John Ford hops from one picture to another, currently Metro's "Mogambo" and "The Quiet Man" his under his own banner. Norman Z. McLeod's latest credit is "Never Wave at a WAC" for Independent Artists, after a long contract at Paramount; George Stevens not long ago bowed out of Paramount, with his "Shane" still unreleased; George Archainbaud directs all the Gene Autry films, and also some of oater star's TV pix; William Beaudine handles all Allied Artists' "Bowery Boys" series, and also takes a frequent flyer in video.

Howard Hawks' latest is "Gentlemen Prefer Blondes" for 20th-Fox, but has his own Winchester indie firm. Lewis Seiler goes from one to another at Warners, his newest, "The System"; Tay Garnett did "Main Street to Broadway" for Cinema Productions; Walter Lang did "Call Me Madam," at 20th-Fox. Charles Lamont does most of the Abbott and Costellos at UI, just completing "A & C Meet Dr. Jekyll and Mr. Hyde"; Spencer Bennet directs all the Sam Katzman serials at Columbia; Eddie Buzzell has Metro's "Connie" for his latest credit; Sidney Lanfield, "Skirts Ahoy," also at Metro.

Ray Enright recently wound up "Cairo" for Bernie Luber in Rome, and is doing other films abroad; Merian C. Cooper returns to direction for the first Cinerama production, and is production head of this company as well as John Ford's partner in Argosy Productions; Lew Landers is active to the extent of about 10 B's annually and many telepix. E. A. Dupont just ended "The Neanderthal Man" for Wisberg-Pollexfen, and also does TV films. Alfred Werker megged "Posse" for Columbia, as his latest endeavor.

Reeves (Breezy) Eason recently returned from Singapore where he made two features and two shorts for Sound Masters, Inc., of N. Y.; Ralph Staub for the past 12 to 13 years has been grinding out "Screen Snapshots" at Columbia; Jules White for many years has been head of Columbia shorts department, and directs this product.

Al Rogell Active

Frequently active, too, is Albert Rogell, who makes at least one annually; Paul Sloane several months ago made a Japanese film, English-titled, "Forever My Love"; Frank Lloyd recently announced he would emerge from retirement for a picture; Frank Borzage, Eddie Cline, Chach Reisner, William Nigh, Lambert Hillyer, Tim Whelan.

Frank Capra, whose last was "Here Comes the Groom" for Paramount, will become active in television, he announces. He also has announced that if anything appealing to him shows up he will make another film.

The television scene has attracted a number of silent-fim meggers, too. Included here are Les Goodwins, now doing Robert Cummings' "My Hero" series, as well as shorts for RKO; Erle C. Kenton, Hal Roach's "The Racket Squad" series; Howard Bretherton, under yearly contract to Roland Reed Productions. James Tinling also does "Racket Squad," and so does James Flood.

Ross Lederman handles some of Autry's Flying A telepix; Charles Barton, "Amos 'n' Andy"; Hal Yates, "Margie," and E. A. Dupont also is associated with Gross-Krasne's "Big Town" series. Others who also are active in telepix direction are Del Lord, Edward Sedgwick, Frank Strayer, Sam White, Vernon Keays, Ralph Murphy, Robert Florey and Wallace Fox.

Goldwyn Office As 'Paradise' Sales Rep

Samuel Goldwyn office in New York, headed by James Mulvey, will serve as sales rep for "Return to Paradise," Gary Cooper starrer being turned out by Aspen Production (Robert Wise and Mark Robson).

Distribution will be via United Artists. Goldwyn outfit has served as producers' rep in distribution matters a few times in past.

More 'Seats' Than Ever, Drive-Ins On Upbeat in O.

By ROBERT A. WILE
(Exec Sec, ITO of Ohio)

Columbus.

Pix still has a tremendous interest for the people of Ohio, opinions by certain columnists to the contrary notwithstanding. This is evidenced by the fact that SRO signs are kept handy in many theatres.

Bob Weil

It is popular to blame television for the closing of certain theatres. As a matter of statistics, there are more film "seats" available today than there were at the end of the war. The word "seats" is put in quotes because many of the present patrons of the movies see them at drive-ins. The drive-in theatres have increased prodigiously all over the country. Only California, Florida and Texas rank ahead of Ohio in the number of drive-ins, these three states obviously enjoying climates enabling year-round operations.

Certain marginal conventional theatres have been closed. This is a natural process of growth and decline of physical properties such as exists in any business. In the larger cities, those theatres which do not have airconditioning for summer operation, or are located in declining neighborhoods, or have no parking room, or are so antiquated alongside their newer competitors as to be unable to withstand competition, have closed. Television has its own field of entertainment, separate and apart from the movies. There will always be an element of people who will enjoy a feature picture in a theatre without interruptions by commercial announcements, without risk of 'phone calls or visitors disturbing the train of thought. Television on the other hand at certain times offers to its audiences subjects which they feel worthwhile when viewed without charge but for which they would be reluctant to pay.

Theatre owners know that television will never be able to show the type of film which has proven most popular. A feature costs anywhere from $500,000 up to $5,000,000. What advertiser can afford to give this away for the sake of selling his wares?

Factors other than TV have caused a decline in b.o. attendance in certain areas. Some theatres in towns of less than 2,000 have closed their doors. Their patrons now all own automobiles and can attend either a drive-in or a conventional theatre in a larger town. In some other towns, which were large enough to support two theatres a few years ago, the same factors have compelled the closing of one.

It has been frequently said that there is nothing the matter with the movie industry that a few good pictures wouldn't cure. The difficulty is in the interpretation of the word "good." What is popular in some theatres in Cleveland, Cincinnati, Columbus or Dayton, would play to empty houses in other cities. What is b.o. in certain small towns cannot even get room as the second half of a double bill in the large cities.

Ohio has been the scene of a number of notable experiments in the motion picture theatre field during the past year. Led by the huge Twin Drive-In in Cincinnati, drive-in theatres have remained open the year round, closing only for ice and snow storms. The Belmont Drive-In in Dayton has also followed this practice. The ability of parents to dispense with a baby sitter and the bother of dressing up to attend a movie has led to a steady flow of business to these theatres during the winter months. Heaters attached to the car, which give ample comfort, are the secret of their operations.

The development of "art" theatres in Cleveland, Columbus, Cincinnati, Dayton, Youngstown and certain college towns is another innovation. These theatres, devoted largely to the showing of foreign films, long considered anathema to movie patrons, have found a new audience.

The drive-in in many localities has been used for church services at hours when it was not being used for entertainment.

Theatre television has been employed in several cities in the state to bring certain prize fights to the huge screens. Sports writers in newspapers throughout the state have commented favorably on these showings. The Metropolitan Opera's "Carmen" was televised to several theatres in Ohio.

Interest in the movies was shown to be at a high pitch by the huge attendance at the "Hollywood at the Fair" exhibit at the State Fair in Columbus last summer. It is estimated that at least half of the 500,000 visitors to the Fair stood in line to inspect the props, sets and costumes from Hollywood.

Paradoxically, television accounted for the success of one revival in the state last summer. "King Kong," originally released in 1936, was reissued and given a tremendous advertising campaign on television. It did a phenomenal business, being held over in many places. Simultaneously it was shown in certain non-television areas with a singular lack of success.

Theatre owners do face economic difficulties caused altogether by taxes. In addition to the taxes which every other business pays, the theatres are taxed 20% by the Federal government and in many cities an additional 3%.

This unfair tax burden was dramatically demonstrated recently at the Little Theatre in Columbus which stopped collecting admissions and asked its patrons to contribute what they thought the entertainment was worth. The experiment has been highly successful. Contributions have averaged almost exactly what the net return to the theatre owner was when he sold tickets and collected taxes. Attendance was tripled.

Those who are shouting that the movie theatre is dead will have to find another corpse for the coffin they built. "Ivanhoe," "Greatest Show on Earth," Martin & Lewis and Marilyn Monroe have proven otherwise.

Hedda Hopper's Radio Hassles

Excerpt From Columnist's Autobiog, 'From Under My Hat'

By HEDDA HOPPER

Hollywood.

Recalling my first experiences in radio, activity in my office on Hollywood Boulevard went into high gear when I started to go on the air three times a week for Sunkist Oranges. I saved all my spiciest bits of gossip for the air and, knowing nothing about libel laws, insisted on putting them on the radio. The battle for news was nothing compared with the battles I had at the broadcasting studio.

The entire legal department of CBS would be on hand before each broadcast. After laughing over the items, they would cut my best bits to pieces. I saw no humor in taking the spice out of my masterpieces, so I started a little scheming of my own. I would read the innocuous little stories straight, get the lawyer's okay, then when I went on the air would get the insinuations over with my vocal intonations, a little trick I'd learned from Wolfie (De Wolfe Hopper, her husband).

I was having a wonderful time until Ernie Martin, a CBS executive, pinned me to the mat. "How are you going to read this story, Hedda?" he would ask. "Straight?"

"How else?"

"Let me hear you do it."

I'd read it straight, then he'd trap me. Turning to his lawyer, Ernie would say, "I have a witness. You promised to do it just like that on the air."

Sometimes, with the help of Gordon Levoy, the most patient and one of the greatest lawyers I know, I'd rewrite an item 10 times, then Ernie would say, "Sorry, I can't pass it." I fought, I pleaded, I cried. I went on the air exhausted.

Chased Him to B'way

I was so tough on Ernie, he gave up radio forever, went to New York, and became famous as the co-producer of "Where's Charley?" and "Guys & Dolls."

My show wasn't heard in Los Angeles. The sponsor figured that everybody in California bought Sunkist oranges anyway, so why advertise? Dema (Harshberger) had retired to her peaceful avocado ranch near Whittier, Calif., but wanted to check up on her protegee's progress. So, when I'd been on the air a few months, she came in to hear the show.

After sitting through a rehearsal and listening to the performance, she said, "How long has this been going on?"

"What do you mean?"

"How often do you battle like you did today?"

"Three times a week. Why?"

"I started you on this career," said Dema. "Another year of this and you'll be dead. I can't sit by and let you commit suicide. Somebody's got to do your fighting for you so you can do the work. If you like, I'll come in and run your radio show and your business."

That was the luckiest day of my life. We made our business arrangement verbally. There's never been the scratch of a pen between us.

Dema hadn't been in my office 20 minutes until a house-cleaning job took place the like of which the Guaranty Bldg. on Hollywood Blvd. never saw before or since.

She swept the place as though it had an infection. And sure enough it had. I knew how to hire, but I'll be darned if I could fire. I can't yet. I have no more business sense than a rabbit. I admit it.

But for Dema, I'd have no more money today than I had then. I was paying my staff more than I was earning. But I liked that word "staff." It seemed very important, even though I was headed straight for the poorhouse.

Things underwent a change in "Hedda Hopper's Hollywood." Gertrude Shanklin and Freddie Banker remained; then when Freddie went to war we took on Spec McClure, who's been with me for 10 years, with the exception of three and a half years during which he helped to fight the war.

The same Toms, Dicks and Harrys got into my outer office but, except when Dema wasn't there, they never reached me. She was saving my energy for work. She also was saving money for a rainy day. I was put on a weekly allowance of $25. It's never been raised. I save the checks until I have four before cashing them. I feel richer with $100 in my pocketbook.

Jersey Theatre TV's 'Eve' on Times Sq.

To whip up interest in its newly-installed large-screen TV, the Lee Theatre, Fort Lee, N.J., picked up NBC-TV's description of the New Year's Eve festivities in Times Square, N.Y. Special program is believed to mark the first time that a regularly scheduled TV airer had been thrown on a theatre screen.

Pickup was suggested to NBC-TV by Charles Moss, owner and operator of the Lee, and the net okayed it. No fees or payments were involved since the broadcast was taken directly off the air and no admission was charged. Actual program started at 11:50 p.m. and concluded at 12:10 a.m.

Special event show followed shortly after the end of the theatre's regular bill of "The Steel Trap" (20th) and "Something for the Birds" (20th).

TALL GROSSES *are heading your way!*

Where there's GOLD and a WOMAN... you'll find

THE TALL TEXAN

GREED forced him onto a crooked one-way trail!

MEN and guns ...she knew how to handle both!

THE GUN in his hand was his only friend!

STARRING **LLOYD BRIDGES • LEE J. COBB • MARIE WINDSOR • LUTHER ADLER**

Directed by ELMO WILLIAMS • Produced by T. FRANK WOODS and ROBERT L. LIPPERT, Jr. • Written by SAMUEL ROECCA
Additional Dialogue by ELIZABETH REINHARDT • Music Composed and Conducted by BERT SHEFTER • A LIPPERT PICTURES PRESENTATION

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Top Grossers of 1952

Here are 1952's best, that is, all films which went into release during the calendar year which have, or will have, grossed $1,000,000 and over in domestic distribution rentals (U. S. and Canada). Estimates are used, based on actual billings and playdates to date. Only pix excluded are those which went into distribution too late in the year or have played too few dates to make any reasonable determination of final gross business. Among these are Allied Artists' "Battle Zone," Columbia's "The Happy Time," United Artist's "Moulin Rouge" and "Limelight," Paramount's "Come Back, Little Sheba," 20th-Fox's "My Cousin Rachel," RKO's "Hans Christian Andersen," Universal's "Against All Flags" and Metro's "Prisoner of Zenda"

1.	Greatest Show on Earth	Par	$12,000,000
2.	Quo Vadis	M-G	10,500,000
3.	Ivanhoe	M-G.	7,000,000
4.	Snows of Kilimanjaro	20th	6,500,000
5.	Sailor Beware	Par	4,300,000
6.	African Queen	UA	4,000,000
7.	Jumping Jacks	Par	4,000,000
8.	High Noon	UA	3,400,000
9.	Son of Paleface	Par	3,400,000
10.	Singin' in the Rain	M-G	3,300,000
11.	With Song in My Heart	20th	3,250,000
12.	Quiet Man	Rep	3,200,000
13.	Bend of the River	U	3,000,000
14.	Plymouth Adventure	M-G	3,000,000
15.	Stars & Stripes Forever	20th	3,000,000
16.	World in His Arms	U	3,000,000
17.	I'll See You in My Dreams	WB	2,900,000
18.	Iron Mistress	WB	2,900,000
19.	Just for You	Par	2,900,000
20.	Distant Drums	WB	2,850,000
21.	Million Dollar Mermaid	M-G	2,750,000
22.	Room for One More	WB	2,750,000
23.	Scaramouche	M-G	2,750,000
24.	Westward the Women	M-G	2,750,000
25.	Affair in Trinidad	Col	2,700,000
26.	Story of Will Rogers	WB	2,650,000
27.	Big Jim McLain	WB	2,600,000
28.	My Favorite Spy	Par	2,600,000
29.	Crimson Pirate	WB	2,500,000
30.	Kettles at the Fair	U	2,500,000
31.	Lovely to Look At	M-G	2,500,000
32.	Skirts Ahoy	M-G	2,500,000
33.	Texas Carnival	M-G	2,500,000
34.	Lone Star	M-G	2,400,000
35.	She's Working Way Through College	WB	2,400,000
36.	Springfield Rifle	WB	2,400,000
37.	Merry Widow	M-G	2,300,000
38.	Somebody Loves Me	Par	2,200,000
39.	Pat and Mike	M-G	2,100,000
40.	Robin Hood	RKO	2,100,000
41.	Battle at Apache Pass	U	2,000,000
42.	Bells on Their Toes	20th	2,000,000
43.	Bloodhounds of Broadway	20th	2,000,000
44.	Dream Boat	20th	2,000,000
45.	Francis Goes to West Point	U	2,000,000
46.	Lure of the Wilderness	20th	2,000,000
47.	Monkey Business	20th	2,000,000
48.	Red Mountain	Par	2,000,000
49.	Retreat, Hell	WB	2,000,000
50.	We're Not Married	20th	2,000,000
51.	What Price Glory	20th	2,000,000
52.	Wild North	M-G	2,000,000
53.	Viva Zapata	20th	1,900,000
54.	Carrie	Par	1,800,000
55.	Because You're Mine	M-G	1,750,000
56.	Carbine Williams	M-G	1,750,000
57.	Lydia Bailey	20th	1,750,000
58.	Carson City	WB	1,700,000
59.	Marrying Kind	Col.	1,700,000
60.	Winning Team	WB	1,700,000
61.	Big Sky	RKO	1,650,000
62.	Pony Soldier	20th	1,650,000
63.	Pride of St. Louis	20th	1,650,000
64.	Sudden Fear	RKO	1,650,000
65.	About Face	WB	1,600,000
66.	Jack and the Beanstalk	WB	1,600,000
67.	One Minute to Zero	RKO	1,600,000
68.	Decision Before Dawn	20th	1,550,000
69.	Bugles in the Afternoon	WB	1,500,000
70.	Clash by Night	RKO	1,500,000
71.	Don't Bother to Knock	20th	1,500,000
72.	Flame of Araby	U	1,500,000
73.	I Want You	RKO	1,500,000
74.	Island of Desire	UA	1,500,000
75.	Lost in Alaska	U	1,500,000
76.	Lusty Men	RKO	1,500,000
77.	Maru Maru	WB	1,500,000
78.	Red Ball Express	U	1,500,000
79.	Scarlet Angel	U	1,500,000
80.	Untamed Frontier	U	1,500,000
81.	Where's Charley?	WB	1,500,000
82.	Caribbean	Par	1,400,000
83.	Diplomatic Courier	20th	1,400,000
84.	Way of a Gaucho	20th	1,400,000
85.	Belle of New York	M-G	1,350,000
86.	Five Fingers	20th	1,350,000
87.	Phone Call from a Stranger	20th	1,350,000
88.	Walk East on Beacon	Col	1,300,000
89.	Back at the Front	U	1,250,000
90.	Cimarron Kid	U	1,250,000
91.	Deadline USA	20th	1,250,000
92.	Duel at Silver Creek	U	1,250,000
93.	Flaming Feather	Par	1,250,000
94.	Kangaroo	20th	1,250,000
95.	Pandora and the Flying Dutchman	M-G	1,250,000
96.	Red Skies of Montana	20th	1,250,000
97.	Son of Ali Baba	U	1,250,000
98.	Tales of Hoffmann	UA	1,250,000
99.	Wait 'til the Sun Shines, Nellie	20th	1,250,000
100.	Weekend with Father	U	1,250,000
101.	Death of a Salesman	Col	1,200,000
102.	Las Vegas Story	RKO	1,200,000
103.	Denver and the Rio Grande	Par	1,180,000
104.	Hurricane Smith	Par	1,175,000
105.	Man in the Saddle	Col	1,150,000
106.	Model and the Marriage Broker	20th	1,150,000
107.	Les Miserables	20th	1,100,000
108.	Macao	RKO	1,100,000
109.	My Six Convicts	Col	1,100,000
110.	Steel Town	U	1,100,000
111.	Submarine Command	Par	1,080,000
112.	Silver City	Par	1,075,000
113.	Callaway Went Thataway	M-G	1,050,000
114.	The Thief	UA	1,050,000
115.	My Pal Gus	20th	1,000,000
116.	O'Henry's Full House	20th	1,000,000
117.	The River	UA	1,000,000
118.	Steel Trap	20th	1,000,000
119.	Wild Blue Yonder	Rep	1,000,000

'Show,' 'Vadis' Tops

Continued from page 3

in other categories—male and femme performers, producer and director—all were associated with other films. The outstanding money producer was Leonard Goldstein while on the Universal lot which he recently exited (he's now at 20th). Goldstein made eight films for total domestic business of $13,250,000.

LeRoy Top Director

M-G's Mervyn LeRoy takes the laurels as ace director among 1952's crop. He called the turns on three productions with a total gross of $15,750,000. Trio of writers who fashioned "Greatest Show" copped first place in that division. They're Frederic M. Frank, Barre Lyndon and Theodore St. John.

For the most part, Hollywood veterans were connected with the pix which made the biggest b.o. impression. Only relatively new name among the male stars up front is Charlton Heston, who had one of the key roles in "Show." In the money listing, he followed Taylor, George Sanders (with two films grossing $17,500,000) and James Stewart (three films totaling $16,750,000). Gregory Peck, top man in 1951's rating report, was next with two films taking a combined $9,500,000.

There's not a single newcomer on the leading femme talent roster. Following Miss Taylor, in this order, are Betty Hutton, Dorothy Lamour (via "Show"), Susan Hayward, who was first last year, and Joan Fontaine and Deborah Kerr, tied.

For exhibs and distribs alike, probably the most significant aspect of the 1952 tabulations is the fact that the year brought a fewer number of big b.o. pix but they reaped greater revenue. Taking into consideration only those productions which promise distribution coin of $1,000,000, and over domestically, '52 had a total of 119 films with an overall gross of $253,510,000. Preceding year had 131 pix with total gross of $247,900,000. This is consistent with the trend in many entertainment fields: The successful entries are down in number but the clicks in many instances are smash b.o. performers and the duds are more of floperoo proportions than ever.

As for the hits, 1951 produced only two films with grosses over $5,000,000; 20th's "David and Bathsheba," $7,000,000, and M-G's "Showboat," $5,200,000. For '52, four films are in that golden circle. Runnersup to "Show" and "Vadis" are "Ivanhoe," at $7,000,000, and 20th's "Snows of Kilimanjaro," $6,500,000.

Male Stars' Ranking

The top actors with the number of pix in which they appeared and the total gross:

1.	Robert Taylor	3	$20,250,000
2.	George Sanders	2	17,500,000
3.	James Stewart	3	16,750,000
4.	Charlton Heston*	1	12,000,000
	Cornel Wilde*	1	12,000,000
5.	Gregory Peck	2	9,500,000

*Both for "Greatest Show."

Femme Stars

The gals emerge in this order:

1.	Elizabeth Taylor	2	$17,500,000
2.	Betty Hutton	2	14,200,000
3.	Dorothy Lamour	1	12,000,000
4.	Susan Hayward	3	10,900,000
5.	Joan Fontaine*	1	10,500,000
	Deborah Kerr*	1	10,500,000

*Both for "Quo Vadis."

Either Super Specs or 'Cheapies With Charm,' Prod. Trend of '52

Hollywod in the past year gave an unusally heavy play to two approaches to sound economics. There was a payoff for both, it's shown in VARIETY's annual probe of which pix fared best at the b.o.

Properties of super-scale proportions, more than ever before, represented the formula for smash money at the b.o. The landslide biz racked up by Paramount's "Greatest Show on Earth" and Metro's "Quo Vadis" is the evidence.

The second bid for a profitable buck was via what might be termed the cheapie with charm. If this needs explanation it means a low-cost pic, corny or otherwise, with characters who catch the public's fancy. Universal makes only money with the "Ma and Pa Kettle" series.

Though the formulae for the two are wide apart from the negative investment standpoint, they have plenty in common. For the producer and director in each case are called upon to manifest more picmaking savvy than in the usual run of films, and with less reliance on star names to build the b.o.

Dwarfs Stars

"Show," "Vadis" and others of that calibre are heavy with important names, of course. But the point which studio analysts sress is that the magnitude of the epics is of the greatest importance. As the production sweep becomes greater the importance of the star names becomes proportionately lesser.

No one is minimizing the onscreen talents employed in "Greatest Show" and "Quo." But in these two pix particularly, the production values were such that it would be difficult to conceive of either flopping at the b.o. with any other assortment of competent performers.

As for the lower-case pix, VARIETY's list of product in the money displays that folksiness, whimsy and good imagination in fashioning screenplays more than make up for an absence of stellar names.

Top Grossers by Companies

Company-by-company breakdown of films sent into distribution in 1952, promising to gross $1,000,000 or over in domestic (U. S. and Canadian) distribution rentals.

		No. of Films Over $1,000,000	Total Rentals
1.	Metro	19	$ 55,500,000
2.	20th-Fox	29	52,500,000
3.	Paramount	15	42,360,000
4.	Warner Bros.	17	37,050,000
5.	Universal	16	27,350,000
6.	RKO	9	13,200,000
7.	United Artists	6	12,200,000
8.	Columbia	6	9,150,000
9.	Republic	2	4,200,000
	Totals	119	$253,510,000

Top-Money '52 Producers, Directors

PRODUCERS

		No. of Pix	Gross Totals
1.	Leonard Goldstein	8	$13,250,000
2.	Cecil B. DeMille	1	12,000,000
3.	Sam Zimbalist	1	10,500,000
4.	Hal Wallis	3	10,300,000
5.	Darryl F. Zanuck	2	8,400,000

DIRECTORS

1.	Mervyn LeRoy	3	$15,750,000
2.	Cecil B. DeMille	1	12,000,000
3.	Richard Thorpe	2	8,750,000
4.	Henry King	2	7,750,000
5.	John Ford	2	5,200,000

Blue-Pencil Blues

Continued from page 35

hamlet couldn't possibly foretell a play's Broadway reception to such a fine degree, the blue-pencil department gave it the bum's rush in short order.

(Six months later, when the play *did* win the prize, the blue pencil turned to a red face, but it should be recorded that the editor was a good enough sport to admit the premature castration in a special piece headed, "VARIETY Misses the Boat.")

There have been various other eliminations over the years but maybe it's best just to let sleeping dogs lie. (Note: This is not meant to be a snide remark concerning my editor.)

At any rate, some day, when persecuted writers form an organization for the purpose of editing the editors, I'd like to apply for charter membership.

Meanwhile, as a sort of checkup on this blue-pencil subject . . . when this manuscript was turned in, it contained exactly 500 words. Now, let's us see how many of them actually get into print!

[If 500 is the count—*you* count 'em—so be it!—Ed.]

Coronation

Continued from page 3

polishing up his title and his contacts with the Royal Family. At this writing it had not been decided where he would be permitted to sit.

Anything less than a seat in the Abbey, of course, is inferior.

Mother Brown is shining up her knees.

That pub way out King's Road, the World's End, where Edith Head to everyone's astonishment sang songs and swilled brown ale last summer, is planning to festoon itself with strips of colored paper, and if anybody goes home sober on the night of June the Second it will indeed be the World's End.

The Daily Express has been yammering for weeks that the route of the procession should be lengthened to include the Embankment so that little children can see the Queen. The Express circulation among little children is expected to be augmented.

For street decoration, the Crown will be the dominating motif. Crowns will no doubt be on sale in the form of boiled sweets. Lamp-posts will be disguised to look like plumed knights. Special coins are being minted; naturally these are to be five-shilling pieces which, being double the value of the present well-known coin, the half-crown, will be crowns. Although the English are very fond of puns, no pun is intended by the Royal Mint. All new coinage for the reign of Elizabeth II will have her profile facing to the right. Victoria, George V and George VI faced to the left. I do not know which way Edward VII or Edward VIII faced nor do I know why Elizabeth will be turning the other cheek. This is one of those mysteries of British Tradition.

There have been some hints from north of the border that a few Scottish hotbloods are plotting to abscond with the Stone of Scone from the Coronation chair just before the great ceremony. An electric eye has been installed near the chair meanwhile to thwart this dastardly design.

Martin & Lewis will be at the Palladium during Coronation Week. The Royal Family does not consider this to be unfair competition.

Quite a number of impoverished dukes, earls, marqueses and their ladies are wondering where the ermine is coming from. Lapin will be worn.

Sir Alexander Korda will view from his office at 144 Piccadilly.

Will the Duke of Windsor take part? Will the Dean of Canterbury be there? Will Col. McCormick come over from Chicago? Will Pravda carry story and pictures? Will Baudouin refuse to march? Will Dr. Mossadegh send oil for the tions? Will the Mau-Mau killers of Kenya go on killing Englishmen? Will Dr. Mossadeq send oil for the Royal Daimler? Will the Queen's horse win the Derby a few days later? Will ex-King Farouk wish he'd kept his throne a little longer so he'd have a seat in the Abbey?

Will the weather be right or will it rain? One never knows in England.

God Save the Queen.

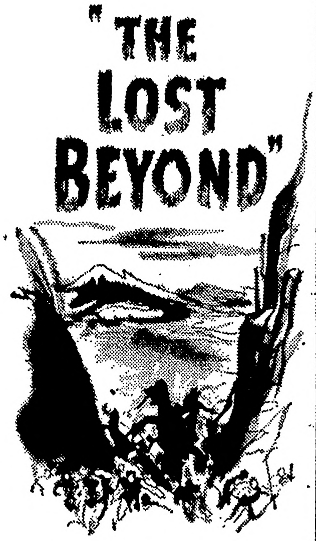
Announcement

CULVER CITY, CALIFORNIA

December 15, 1952.

Hal E. Roach, President of the Hal Roach Studios, announced here today an association with **Mr. Harry J. Allen** of Toronto, Canada, for the world wide distribution of twelve feature pictures per year commencing in 1953.

Asserting his confidence that the Motion Picture theatre will continue to serve the public to even a greater extent than heretofore, his plan provides for a series of films of unique plot and character which will be a "must" for the theatre marquees of the world.


"THE LOST BEYOND"

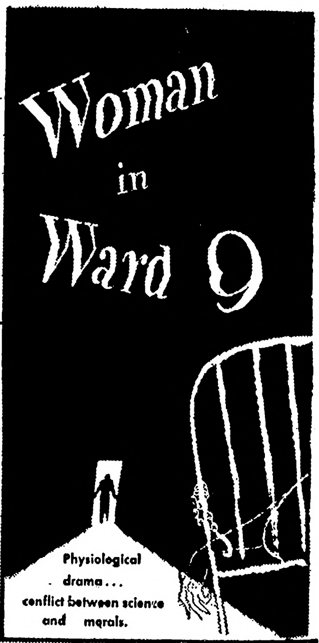
Prehistoric life in the glacier age.

"THE ELEVENTH COMMANDMENT"

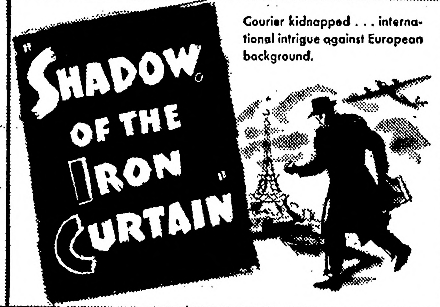
Sin and virtue combined against Philippine Hucks.

Shipwreck during hurricane; wild passion of girl for Captain.

"THE STORM AND THE LOBSTER"


Woman in Ward 9

Physiological drama... conflict between science and morals.


"SHADOW OF THE IRON CURTAIN"

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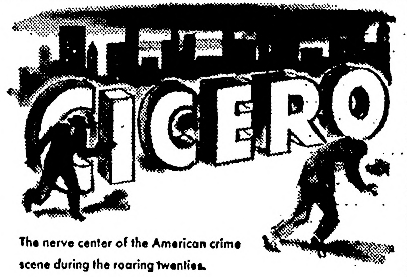

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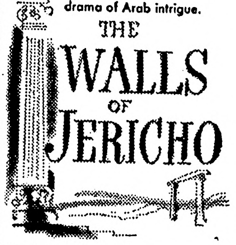
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Likens Theatre to Gospel

Continued from page 3

Presidents. Lincoln went so often that his assassin found him there. I have seen Woodrow Wilson rise in his box next to the stage and congratulate an actor who introduced him. And Franklin D. Roosevelt guffawed with laughter when George M. Cohan impersonated him and called to his stenographer to say:

"Take a law!"

There is something about the actor's art and profession for which I have a profound reverence. The actor practices a kind of priestcraft. Who else does more to teach mankind brotherly love, sympathy and mutual understanding?

The actor's motto is, "Put yourself in his place!" And that is the whole secret of understanding, sympathizing with, and loving, or at least forgiving, our fellow-beings.

The theatre and religion have always had intensely warm relations, though the warmth has sometimes been that of fierce hostility on the part of religion.

The Hindus preached, indeed, that the great god Brahma invented the theatre and ordained the building of a playhouse for the dramas of the inspired dramatist Bharata. The drama in India dates back at least to 1500 B.C.

Egyptians and the Greeks

But the Egyptians claim to have had a theatre before 3100 B.C. And the Chinese, of course, point back still farther.

The profession of the actor is therefore nearly 5,000 years old.

The Greek tragedies and comedies are, many of them, well known to us and the Greek theatre was also divinely invented—by the vivacious god Dionysus, whom we more familiarly call Bacchus.

Similarly the Christian religions have had intimate, though varied, relations with the theatre. Part of the time the church produced plays as "Mysteries and Moralities." Part of the time the religions have denounced the theatre as the "very vestibule of hell" and actors and actresses as very devils.

Shortly after Shakespeare's death, the Puritans closed all the theatres in England and they stayed shut until Charles II came back from exile and reopened them with a bang.

The Italians of the Renaissance period treated actors with the usual inconsistency, an alternation of homage and hostility.

The great poet Tasso tells of a banquet given to the actress Vittoria called the "divine." Seven cardinals joined in sponsoring that banquet in Rome.

Yet when the equally honored actress, Isabella, died she was refused burial in consecrated ground. And that was what most embittered Voltaire against the Church. When the great actress Adrienne Lecouvreur died, she was buried under a crossroads. Voltaire adored her and never forgave the church.

So in America, not only in Puritanical Boston, but in other cities at various times the giving of plays has been sternly forbidden. Yet at times astute managers were able to present dramas under the thin disguise of "Moral Lectures." Thus the tragedy of "Othello" was played straight through as a "sermon" on the evils of Jealousy.

The story of the theatre in America is one of violent ups and downs. In the early days the whole country was a mixture of small towns and wilderness; but adventurous theatrical travelers dared all the dangers and reaped the small rewards. Western mining camps were rarely so remote or rowdy that roving actors and actresses did not visit them.

And quite recently theatrical troupes have ventured to the very war-fronts and put on plays so close to the firing line that the rumble of artillery furnished the background music. Now and then the audience and the actors and actresses had to disperse in haste when an enemy bomber passed overhead.

Kay Francis told of such an air-raid in World War II. When the company of fearless men and women with whom she was giving a play was dispersed, she ran, and said later:

"When I jumped into a foxhole I found a wolf there."

Curiously, during the Revolutionary War, when the British were occupying Boston, the English officers put on a play ridiculing the Yankee Doodles outside. At a high spot in the satire, Washington's siege-guns began a bombardment of the town and emptied the theatre in a panic.

The first plays ever produced in America were necessarily late in arriving on account of the slow settlement of the wilderness. Yet in 1665 in Virginia three young men were accused of having acted a play. But they were acquitted. And it probably was not real acting.

In Boston in 1697 the Rev. Cotton Mather warned that there was talk of certain persons "conspiring" to commit play-acting. They were evidently scared off, as there is no record of their performance.

First Theatre in America

The first actual professional production seems to have been about 1699, when a man named Richard Hunter asked the Governor of the province of New York for a license to present plays in the city of New York. He alleged that he had been "to great Charge and Expense in providing Persons and Necessarys." We know only that the petition was granted, but there is no record of performances.

In 1703 Anthony Aston came to Charles-Towne, later Charleston, South Carolina, which was for many years the most active town on the continent in its hospitality to the theatre. After producing plays there, Aston went to New York, where he seems to have been active. But in 1709 the Governor's Council passed a law forbidding play-acting and prize-fighting. In Boston in 1714 there was an official ban against the same two evils.

One can imagine the hardships confronting the travelling companies in those crude days. Aston described himself as crossing the ocean and arriving in Charles-Towne "full of Lice, Poverty, Nakedness and Hunger."

Even in this maryrdom there was a certain religious enthusiasm and the strolling players shared the conditions of wandering friars and holy mendicants. They, too, were spreaders of the gospel of human brotherhood and charity.

There is a kinship between the spirits of those who have the call to the pulpit and those who have the unquenchable thirst to appear on the stage. Both are on fire with a passion to express themselves and their ideals and to interpret other souls.

But in Virginia in 1716 at Williamsburg, permission was granted to William Levingston to build a theatre. From then on, though at great intervals, plays were produced in Virginia. In fact the students of William and Mary College gave plays, as did a number of "ladies and gentlemen." In 1732, the very year of George Washington's birth, New York opened "the New Theatre," which seems to have been on Broadway, already becoming a synonym for the theatre 220 years ago.

About the same time in South Carolina, the city of Charles-Towne began to encourage the playhouse. In that city as early as 1735, there seems to have occurred the first presentation of a musical piece—an opera called "Flora, or Hole in the Well."

It is a quaint fact that in England before the Restoration, when the Catholic faith was proscribed, both masses and plays were given secretly in homes. And the penalty for both was death!

Always Under a Cloud

The history of the theatre is packed with the sufferings and indomitable determination of men and women who were so devoted to the theatre that no disgrace, privation or imprisonment, could drive them into other careers. There may not be entire truth in the legend that the young Shakespeare ran away from Stratford village and held horses in front of the theatre to earn pennies enough to keep him alive until he could get inside as an actor. But countless others went through equal or worse humiliations to the same end.

And, speaking of Shakespeare, not everybody realizes that during his lifetime women were forbidden to appear on the English stage, though they were active in the Continental theatres. It gives you the heartache to realize that Shakespeare never saw his Juliet, his Rosalind, his Viola, Desdemona or Portia or any of his other wonderful girls and women played by a woman. Pretty boys or burly men impersonated all of those ravishing creatures.

In his Epilogue to "As You Like It" Shakespeare has his Rosalind say: "If I were a woman I would kiss as many of you as had beards that pleased me." And sometimes the Juliets and Violas gave evidence that they needed a shave.

It was not until the time of Charles II that women appeared on the English stage and the first of them were pelted with oranges, or worse missiles, by the female impersonators whose jobs they were taking away.

By a curious coincidence I claim a relationship to the theatre from the fact that Peg Hughes, who was perhaps the very first English actress, was the sweetheart of Prince Rupert.

The prejudice against women on the stage was suffered also by the male actors in a thousand ways and is still not entirely unknown.

Though certain actors and actresses have always been social favorites since the most ancient time, as a class the people of the theatre have had to endure a certain suspicion or condescension.

Queen Elizabeth could invite Shakespeare and his players to the court and command him to write another play celebrating the character of Falstaff, which delighted her. But actors were still legally vagabonds and could play only when sponsored by some nobleman as more or less servants of his. In fact they called themselves "servants," and were fined for unlicensed performances.

It was nearly 300 years after Shakespeare's time before Henry Irving broke down the prejudice and was knighted in 1895. Since that time Sir Johnston Forbes-Roberston, Sir Cedric Hardwicke, Sir Laurence Olivier, Sir Charles B. Cochran, Sir Louis Sterling, Sir Michael Balcon and other actors and showmen have been knighted. Actresses, too, have been royally honored. And in our day the actor and the actress have come into the fullest social recognition.

Yet even now in certain circles there is a curse upon the theatre and its folk. But so in certain circles there is a curse on the rival priests, the most ardent religious sects and their followers.

In Boston of the Puritan days when the theatre was looked upon with such horror, Catholics were regarded with equal horror and Quaker women were stripped and actually flogged to death.

But that is part of human nature. The more intensely people feel their beliefs, the more fiercely they hate and persecute the followers of slightly different creeds.

The religious preach that we are all the children of God, suffering the temptations of the devil. They try to teach us to understand one another, to love one another, even our enemies, and to forgive those who trespass against us.

The Priesthood of Acting

But what else is the mission of the theatre? Is it not to portray for us the souls of other human beings who are following their natures, conflicting with one another and with their environments?

What else is the actor or actress doing but putting himself or herself inside the skin—and inside the soul—of somebody else, then making that person's motives and suffering real to us? In that way they are teaching and preaching human understanding.

People who cannot or will not read can attend the theatre. There they are gripped by some exciting plot. They learn to weep for Juliet or some modern victim of misfortune; they laugh at ancient characters or people like their own neighbors. They grow excited about the woes and welfare of strangers of all nations.

To weep for other people's woes is the very sublimity of human sympathy and understanding. The further and equally glorious achievement of the actors and actresses is that they make people forget their own troubles for a while. By making the public laugh or thrill at some humor or beauty, they give release and relief to millions. They are benefactors of the race.

There has always been, there will always be, a place for them, no matter what changes take place in conditions. The theatre may be a hillside, a hut, an arena. Every new invention enlarges and renews the need of a man, a woman or a child to impersonate some-

(Continued on page 65)

7 Majors' $25,000,000

Continued from page 5

and salary ceilings were also imposed. Likewise, at 20th-Fox a number of top execs have had their compensation trimmed but are permitted to recover the cuts if company earnings so warrant.

Careful planning before the script goes before the camera is stressed by Paramount as another means of whittling the overhead. At the suggestion of production chief Don Hartman, the studio surveyed all aspects of filmmaking with a view to economy and came up with a report which recommended pre-rehearsals and conciser screenplays, among other things.

It was no trick at all for the majors to reap grosses in excess of the billion dollar mark in the fat '46-'47 postwar stretch. But with the advent of television's competition and loss of some company-owned theatre chains, due to divorcement under the government consent decree, the majors' aggregate gross in 1951 eased off to $717,176,000.

Bouncing Back

Apparently the take has leveled off and is even bounding back to some extent. For grosses during the first nine months of 1952 added up to a stout $551,121,000 compared to the $525,876,000 gleaned over the equivalent 1951 period. It's also interesting to note that the business peaks and valleys take place in the same months of both years as the table herewith attests.

	1st Qtr.	2d Qtr.	3d Qtr.	4th Qtr.	Total
1952..	$176,121,000	$193,600,000	$181,400,000	————	$551,121,000
1951..	164,500,000	182,376,000	179,000,000	191,300,000	717,176,000

Realistic attitude adopted by 20th-Fox and Paramount to improve their profit picture obviously has paid off according to the two majors' recent nine-month earnings reports. From a low point of only a $34,001 net for the first quarter, 20th-Fox improved smartly in the second quarter with $928,492 and snared a rousing nine-month net of $2,768,191 against the $2,147,628 for 1951. Moreover, a change in the company's overseas accounting methods resulted in a special credit of $1,077,755 to boost the total net to $3,845,966.

Paramount started off the year with a first quarter net of $1,355,000. Picking up momentum, it registered a fancy consolidated nine-month profit of $4,663,000. Figure was well above the $4,205,000 for the equivalent 1951 period. Company's strong foreign coin was a decided factor in its favorable showing as were some pictures such as "Greatest Show on Earth."

40% From Foreign

Foreign market, which has been estimated to furnish about 40% of Hollywood's total income, came through in 1952 with about $170,000,000. Fat tally eclipsed the 1951 record of $160,000,000 and substantially augmented the majors' coffers. Without this revenue the companies undeniably would be in a bad way.

Hence, most of the majors haven't been idle insofar as their domestic future is concerned. Minus their theatre subsidiaries, some have invaded television not only as a fiscal cushion but as a means of protection. Paramount has long held a 29% interest in Allen B. DuMont Laboratories, has a 50% interest in Telemeter, a subscription TV system; and owns half of the Lawrence chromatic tube. This device gives the firm a foothold in color TV.

Columbia, of course, turns out vidpix via Screen Gems and has indicated that it may spend up to $3,000,000 for purchases of TV stations or allied acquisitions in the field. 20th-Fox has rights to Eidophor, the Swiss color theatre TV system, and has been editing product on hand for sale to video. Universal has also been active in TV via its 16m subsid, United World Films.

Majors and TV

Only majors which have failed to step into TV as yet are Warners, Loew's and RKO. Although both the WB and Loew management have professed no intentions of entering TV at all, industry observers feel that it's only a question of time before these two firms make the jump.

RKO's is a special case. Saddled with an uncertain management and few pictures of its own in production in 1952, it's been so busy worrying about the present that the future has hardly been scanned.

Past year was notable for the fact that 20th-Fox divested itself of its theatre owning subsidiaries as of Sept. 27 under terms of the consent decree. Warners, which is required to dispose of its theatre holdings by next April, last month sold controlling interest in the 300-house loop to a syndicate headed by Si Fabian. RKO and Paramount complied with the theatre divesting provisions of the decree in 1950 and 1949, respectively.

At that, production and distribution may turn out to be the more lucrative end of the industry. For theatre circuit earnings in 1952 dipped sharply from the 1951 take. Wesco Theatres Corp. and Roxy Theatre, Inc. only last week reported net income of $1,503,443 for the 39-week period ended Sept. 27, 1952. Figure compares with the $1,821,881 net for the comparable 1951 stretch. Wesco is wholly owned by National Theatres, formerly 20th's theatre subsid.

The field of exhibition tended to be a spotty one over the past year. Nine-month net of United Paramount Theatres slid to $5,435,000 from the thumping $9,537,000 culled in the equivalent 1951 period. On the other hand, business of the small Trans-Lux loop improved to the extent where a 15c dividend was paid on the common as of Dec. 18.

An Actor Started

Continued from page 3

Badrutt built his world famous Palace Hotel, which is the community's social pivot. Badrutt asked Wyndham to say a few words to the gilded throng, and he responded;

"All of us come to St. Moritz for a change and a rest." He paused to let it sink in, then continued: "The waiters get the change, Badrutt the rest."

What was true of the time of Sir Charles, when he blazed the trail for other theatrical personages to follow, is still true today, but St. Moritz provides facilities in the lower price brackets. From the extreme of the Palace's Hollywood Room, which can be had for $50 a day, there are other hostelries which go for $5, all-inclusive.

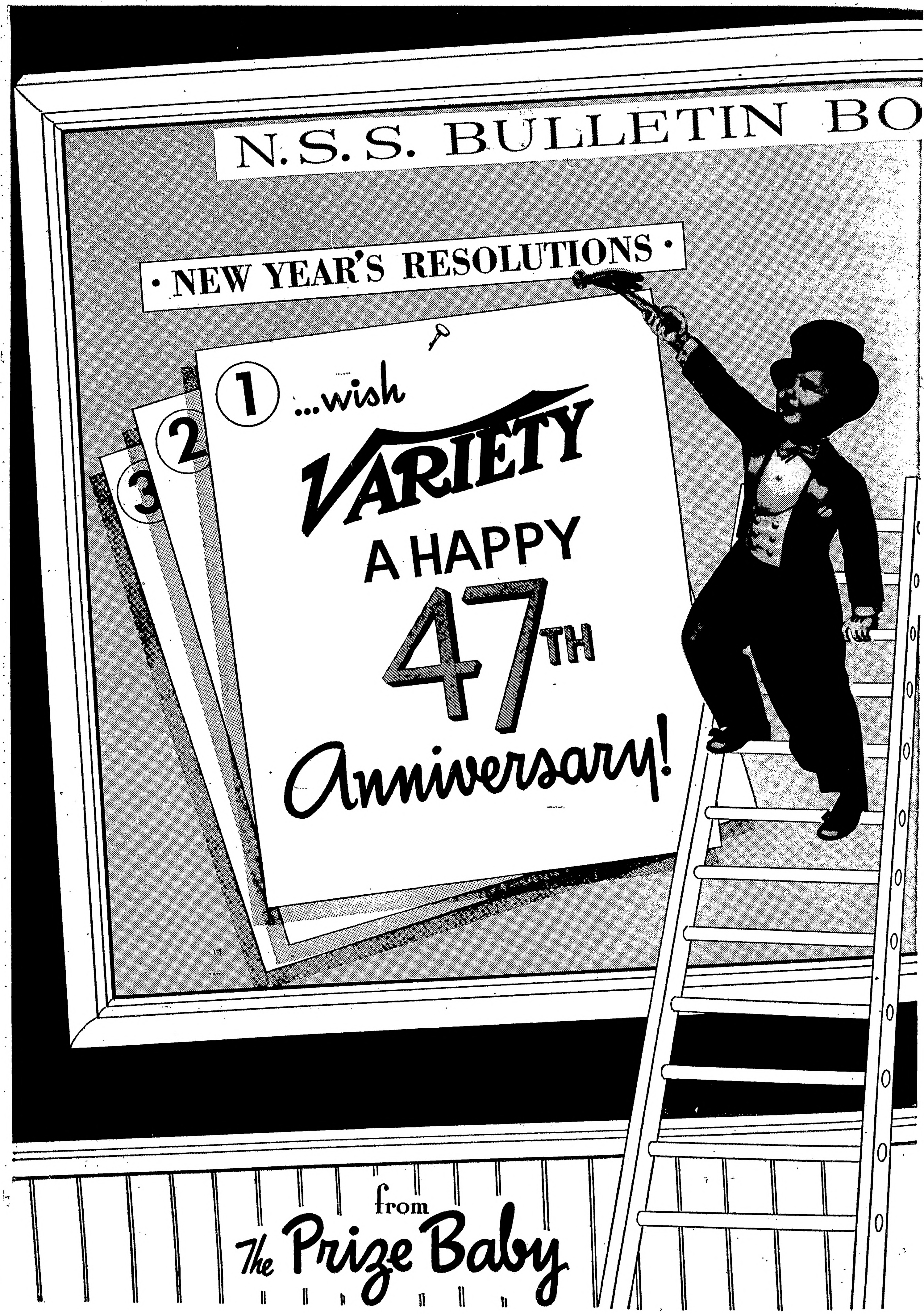
Important Guest

Rise of the power of celluloid since the turn of the century is indicated in the local vote on this season's most important guest, neither prince nor potentate, but filmdom's Gregory Peck. His movements attracted much more interest than such old St. Moritz hands at the munitions manipulator, Fritz Mandl (ex-husband of Hedy Lamarr), and the Marquise de la Falaise (ex-husband of Gloria Swanson).

When Charles Chaplin and Douglas Fairbanks, Sr. were here together in 1928, the former unwittingly contributed a museum piece to St. Moritz. He didn't want to lug his skis back to Hollywood with him, so he parked them in the Palace cellar, where they still are awaiting his return to retrieve them. They have almost come to equal the novelty of the B. C. (Before Conflagration) Shepheard's Hotel, Cairo, which kept in storage the heavy baggage of Britain's brave Light Brigade which charged to decimation at Balaclava.

Hotels in many countries skip room No. 13, and floor No. 13, knowing the intense prevalence of superstition, but St. Moritz probably has more trouble with the bad-luck digits than any place in the world. They even have trouble getting some people into rooms with numbers like 76, 85, 94, or even 157, because they add up to 13. One of the hotels has a number changer, who goes around turning 76 into 77-a, 85 into 86-a, etc., when the complaining guest's back is turned.

For St. Moritz, it is said, the Norwegians developed the ski in 1859, the British the bobsleigh in 1890, the Americans gave the salmon trout in 1910 for the Inn river, and, most important of all, the whole world brought money!


N.S.S. BULLETIN BO
• NEW YEAR'S RESOLUTIONS •
1 ...wish
VARIETY
A HAPPY
47TH
Anniversary!
2
3
from
The Prize Baby

H'wood Best Ambassador

Continued from page 5

they come at a time when the world is locked in a mortal struggle for the allegiance of mankind. It's a fight we're all in—and that includes Hollywood.

Right off the bat, though, I want to make it clear that Hollywood makes no claim that it is in the business of grinding out propaganda pictures neatly earmarked for use as weapons in the cold war.

Quite the contrary. Hollywood is in the entertainment business and that's precisely why American movies are more popular around the world than the films of any other nation.

To great masses of people, forced fed as they are on uninterrupted doses of propaganda, the freedom of American movies from propaganda gives them an unmatched authority and authenticity. Our pictures are believed because they show *all* sides of America—the good and the bad.

And here's a reminder to those people who bemoan that our films are undercutting American foreign policy abroad. It's old hat to most of us but it's never been more true: that Hollywood films, while made to entertain, also reflect the spirit of a free country and thereby carry important social and ideological by-products. Cut down to size, that means that along with entertainment, people abroad get rich dividends of democracy from American films.

The charge that Hollywood movies are playing havoc with America's foreign policy is wearing paper thin. That's not just my opinion. It's the judgment of a lot of people who ought to know.

Official Okays

For example, Stanton Griffis, who has served since the war as U. S. Ambassador to four countries, has this to say about the job done by American movies abroad:

"You perhaps do not realize how important I have found films in my work in Warsaw and Cairo. I make no bones about saying that I have on many occasions accomplished more with good American pictures than with all the formal activities and paraphernalia of official diplomacy. It is my conviction that good American films, both screened privately, as I used them, and in the theatres, are an invaluable adjunct to American foreign policy."

Or take the word of Loy Henderson, who has served in several U. S. ambassadorial posts. Henderson recently commented that:

"Feature films are a most valuable medium for giving foreigners a better understanding of the United States and the American people."

Does that sound like Hollywood films are undermining American foreign policy? Far from it.

But if I have left the impression up to now what I think all American movies hit home runs, I want to knock that one down—and fast.

I'm sure Hollywood would be the first to concede that it sometimes hits foul balls—and strikes out more than once, too. So do newspapers, radio, magazines, books and other mediums of expression.

But taken as a whole, Hollywood's batting average is good and the best of its films go abroad.

Hollywood, of course, is an old hand at this export business. It's an expert at export. It is geared economically to the world market and in today's sundered world it is acutely aware of the important impact of its films abroad.

On the economic side, perhaps no other major U. S. industry is so heavily dependent upon exports for its economic health and well being.

It's a fact little known outside the industry that nine out of 10 American films cannot pay their way in the domestic market alone. A scant few years ago, about 35% of the total revenues came from abroad. Today, the foreign market is more vital than ever to the industry. At the present time between 40-50% of the business of American producing and distributing companies is done in overseas markets.

Now what about the charges of those who question the "selection" of Hollywood films going abroad?

The selection of pictures, like the selection of books and magazines going abroad, raises some tough problems.

Who is it they would have sit in judgment? Who is it they would have determine that this film shall go overseas, or that shall not? Who would they have say whether a film is "bad" for America—or even "good" for America?

Would they have government make these decisions? If that should happen the free media of expression would be turned into tools of official propaganda, as in Russia. The motion picture would become suspect in the minds of people. Its present towering influence in presenting all phases of a free and democratic America would be destroyed.

Or should the selection of motion pictures to be exported be left to an industry which has demonstrated that it is sensitive to the problem and fully conscious of its responsibilities?

That is the great decision. We think that in a democracy there can be only one answer. We are confident that the American people do too.

Sarnoff More Active

Continued from page 3

pervision of the entire NBC radio and TV operations, and leaves the administrative aspects to White.

It is no secret that the McConnell move was a great surprise to the topmost RCA executive echelon.

Colgate - Palmolive - Peet president E. H. Little has said that McConnell's prospective post as president of CPP was "premature." This is the tipoff that Little hadn't as yet taken the proposition to his board that he would become chairman of the board, with McConnell succeeding him.

McConnell personally handled the $9,000,000 billings from Colgate to NBC for the "Colgate Comedy Hour," et al. Besides whatever extra money and/or stock reasons for McConnell's shift from NBC to Colgate, a major reason is said to be his wife's desire to keep him more in one location rather than having the peripetatic duties of a constantly moving supersalesman, which the NBC spot calls for. As Colgate prexy the position would be reversed—he'd be dispensing the $9,000,000 to NBC (it is presumed the business will remain status quo ,of course) instead of being on the selling end. That perforce will still entail considerable show biz activity, and with it the regular business trips to Hollywood, etc.

Incidentally, following his cruise to Bermuda this week with the Reynolds Metals people on a specially chartered ship, McConnell plans a two-month holiday in Florida before assuming his Colgate-Palmolive-Peet duties.

White, Weaver Posts

Confirming VARIETY's exclusive last week on the resignation of McConnell as prez of the National Broadcasting Co., the NBC board last Friday (2) named White as new prexy. Formerly veepee and general manager of NBC's radio and TV networks, White was also named a director of the company.

In other top echelon shifts, Weaver was named to the newly-created post of vice-chairman of the board. John K. (Jack) Herbert, sales veepee for the AM and TV nets, was named to succeed Weaver as operating veepee for both media. Herbert continues also as sales veepee, holding down the two jobs concurrently. No successor was named to White's job and it's not known whether he will be replaced in his former post.

Lauds White, McConnell

To inform its affiliates across the country of the new exec lineup, NBC staged a closed-circuit radio report at noon Friday, during which the new appointments were disclosed by Sarnoff.

In announcing the exec shifts, Sarnoff lauded White, declaring that "he brings to his new responsibility the practical experience of a long and distinguished career in broadcasting, an unusual executive ability and a great talent for human relationships, which is so important in any business and particularly in broadcasting." Sarnoff also praised McConnell, declaring that the "great strides which NBC has made in speeding the development of TV and maintaining the strength of radio are in themselves the greatest tributes to his leadership."

Sarnoff said that the expansion of NBC's activities prompted the creation of Weaver's new position as vice-board chairman. "In his (Weaver's) new position," the general said, "Weaver will be enabled to concentrate on the problems of long-range development both in radio and TV and will fill a vital function in this rapidly-expanding industry." Under his new assignment, Weaver will be freed of all administrative problems and the day-to-day duties which formerly occupied much of his time.

It's expected that Edward D. Madden, formerly McConnell's chief aide under his title of assistant to the president, will continue in that same capacity under White's leadership at NBC.

'Premature' Tag

When VARIETY broke the exclusive on Joe McConnell's resignation to join Colgate-Palmolive-Peet, the latter's president, E. H. Little, called the RCA echelon and stated, "if you want, we can deny the VARIETY story as 'premature'." The RCA-NBC toppers expressed themselves as not caring one way or the other. The dope is that Little moves up to board chairman and McConnell becomes the CPP prexy.

The rapid rise of McConnell from $9,000 as a staff lawyer with RCA Victor in Camden to $140,000 a year as NBC president, has led to conjecture on "how much better deal could he have gotten?" Whether it includes possible stock options is not known.

Besides the 140G, McConnell had a company limousine and chauffeur and a town apartment in the Hotel Drake, N. Y., for which RCA paid.

RCA Names Sacks

Continued from page 3

ganizational disturbances unless and until Sacks deems it necessary. He will coordinate his thinking with George R. Marek, the artists & repertoire chief of Victor, and David Kapp, the diskery's pop recording topper.

RCA Victor's record business is a $28,000,000 billings item, and RCA president Frank M. Folsom deems it important enough to turn it over to Sacks for trouble-shooting. Board chairman General David Sarnoff also wants Sacks to revitalize the plattery which finished with a strong fourth quarter on the strength of its new EP (Extended Play 45 rpm) line, selling 1,500,000 sets of refurbished and repackaged items.

Folsom, whose background in RCA dates back to the Victor line in Camden—being shifted from there to the presidency—will keep closer tabs on the Sacks-Victor operations as part of the plan to pep up the plattery.

Sacks came to the RCA from CBS and Columbia Records where he was the a. & r. veepee. Before that he was a Music Corp. of America agency exec. This put Sacks in the middle of key negotiations for all RCA-NBC talent, just as he functioned in CBS' talent "raids" on NBC.

Incidentally, Sacks will also look in more on NBC programming, as part of his expanded duties. (The Sacks' move is part of the No. 2 segment of the "surprise" shifts within the RCA family—the other being Joseph H. McConnell's resignation as NBC president, and the designation of Frank H. White, ex-Mutual Broadcasting, later NBC exec veepee, to the NBC top spot).

Likens Theatres

Continued from page 63

body and to tell a story in the flesh. In tragedy, comedy, farce, melodrama, on the stage, the screen or in television, still there is a need for the actor and the actress to tell the story and fulfill it into flesh.

The noble and difficult work of the clown to set a crowd of hundreds of varied souls to shrieking with laughter is a pure philanthropy. What greater benefaction is there than a gale of laughter?

A crowded theatre is a wonderful thing, binding throngs of strangers together in a mood of humanity, mutual friendliness, art, and the beauty of sympathy. The actors on the stage minister to the hunger for divertissement but also for uplift of the soul.

My Life with Steinbeck

Continued from page 5

ject all offers." So it was decided we'd do it for the stage.

We set to work in a maid's room we hired at 2 Beekman Place, where I've lived ever since my arrival in New York a decade ago. I had splendid relations in the district until the day John came on to the scene with a flourishing beaver. We were both off the sauce, so we drank coffee interminably, usually at a little store called Leff's on the corner of First Avenue and 50th Street. Between coffees, we essayed work—on a dictaphone. Which makes me wonder why neither of us has ever had the nod from radio. We sounded exquisite.

Wired For Sound

Nothing wrong about a dictaphone unless you're enchanted with the sound of your own voice. Well, John was, and, instead of devoting himself to "The Wizard of Maine," he insisted upon telling dialect stories. Very, very funny! All day the so-and-so sat there and roared at the sound of his own voice. Very, very funny, but no work on the musical. And I had to earn my pay from Henry Luce.

That Earl Wilson!

One day Wilson ran an interview with Steinbeck, and it was a killer, except — except that it quoted John as saying, at three in the afternoon, "I guess I better call George Frazier and get him to work." The son of a seacook—I *was* at work! Or so Life thought anyway. Life doesn't like its employees pulled out of the office in midafternoon to work on "The Wizard of Maine," a project, in which they have no financial interest. From that point on, John and I worked nights. But that dictaphone!

Things would have been just fine if I hadn't mentioned that I liked the Bronx Zoo. That gave John the idea for a story for Abbott & Costello. The way it went, Bud and Lou were on their way to join the Brooklyn Dodgers when their plane made a crash-landing in the African Plains of the Bronx Zoo. Abbott & Costello got confused and thought they were in Africa. Hilarious! Well, we worked on that for a week, sent it to Al Horwits of Universal - International, another hail fellow well metten and the co-inventor, with your correspondent, of "Drew Berkowitz" (hail fellow well met), and soon afterwards received an offer. We were discussing it when Bud and Lou had an altercation!

Well, those things happen. So we began worrying about getting our Old English Sheepdogs into the thing—"The Wizard of Maine," that is—and we spent hours having the mastiffs bark into the dictaphone. They sounded real good and are available for any Broadway production.

Author! Author!

We were finally going like the devil on this thing—"The Wizard of Maine," that is—when John began fretting about the backdrop against which the cast would take its curtain calls. (Previously we had agreed that it would be unseemly to answer the calls of "Author! Author!" unless we both ran down the aisle in track suits). Anyway, we got to thinking about this backdrop and we decided we'd it out the opening at Ben Sonnenberg's or Harold Guinzburg's or Lucille Malin's or Molly Binion's. But then John said, "Gosh, no, I gotta see that backdrop." And I do not blame him, because this backdrop was insurance against a thirsty, hungry day. Indulging in *recherche du temps perdu* after the fashion of old movie curtains, we were going to plug things, especially things we needed—the complimentary case, so to speak; the economy family style, if you know what I mean. Well, while the cast was bowing to absolutely thunderous applause, the audience would see behind it the inducements of such pleasures as Miller's High Life, Chivas Regal, Stodwell (a wonderful tailor), Delbeck bubbly, and Macy's. But being unselfish, we decided to help our wives along. We then came up with a plug for Jamaica, the tourist's Paradise; Revere ware; the Colony restaurant; Maxmillian, the elite furrier; and the Ruiz Galindo Hotel in El Fortin, Mexico. This seemed to be what our wives wanted. At the last minute, we also agreed to put a picture of Cary Grant on the screen.

Well, it might not have been such a hot musical, but that backdrop! As long as we lived, we'd drink Miller's High Life, Chivas Regal, wear Stodwell Clothes, drape our wives in Maximillian creations, dine at the Colony, relax at the Ruiz Galindo.

Mr. Steinbeck subsequently returned to the form of the novel and I to article writing.

However! If that creampuff Steinbeck uses our final curtain idea in "The Wayward Bus," I want my cut, see?

Sees Paperback

Continued from page 5

sit up and see. This point is the contention that a number of entertainment mediums have not yet realized the potentialities that lay in paperback material with its huge and growing public. Paperback distribution—says our point —is building potential audiences for picture, radio and TV material that have never been seen before.

Take an average hardbook novel. Take a far better than average one. "The Old Man Raises Cane" in its hard book trade edition sold 10,000 copies. If you don't think that better than good, you should be a hard book novelist these days and try to eat. Give "The Old Man Raises Caine" a break and say it has five readers to every copy. That means 50,000 readers.

How much of a potential audience has this book for the mass entertainment field? Not much, with a mere 50,000 readers. Its value for pictures or broadcasting or video has been elevated little, if any, by its sale. Of course it is pretty well known through reviews and literary circle talk. But outside whatever intrinsic story value it has there isn't much being offered by "The Old Man Raises Caine" for mass entertainment.

Now take an average paperback. The sale of "The Girls Raise Caine" is just about an even 500,000. Usually it sells better than the most screaming hardbook bestseller, even though it gets on no bestseller list where, if it is an original, it logically belongs. With a mere four readers (it's more destructible than a hard book) to a copy this means 2,000,000 readers.

Vast Influence

How much of a potential audience has "The Girls Raise Caine" built up to be used in other mediums? Two million readers creates quite a splash. It makes a nice-looking line at a boxoffice or turning TV and radio dials.

True, "The Girls Raise Caine," supposing it is an original novel published first in paperback, probably wasn't much reviewed around the country, not even if it was a sincere, good, non-censorable book that can be used in the mass entertainment fields. (No matter what you've been told, there are such, with the trend now that way). Few reviewers have been able to jump the mental bloc of a good book appearing first in paperback. And "The Girls Raise Caine" isn't much talked about in literary circles. There it is apt to be looked down upon, even by those who have not read it.

"The Girls Raise Caine," however, is known. It is known all over the country, not just a little and spottily in the literary circles. If a picture of a video show founded on it were shown it would have a ready audience spread from one end of the U.S. to the other; it is sold and read, for instance, in towns where there are no hardbook stores, which is most towns. The fact that this vast audience cannot be seen as readily as the much smaller audience created by the hard book, "The Old Man Raises Caine," is the crux of our point.

Soon, perhaps, it will be seen better. The evidence of its existence is there to view. Many paperbacks reach a million sale now, some 2,000,000, a few even more than that. Take one with a million sale. That means 4,000,000 people readied to see its story in another medium.

This figure is being reached regularly, both by paperback reprints and originals.

Best Wishes

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DIRECTOR

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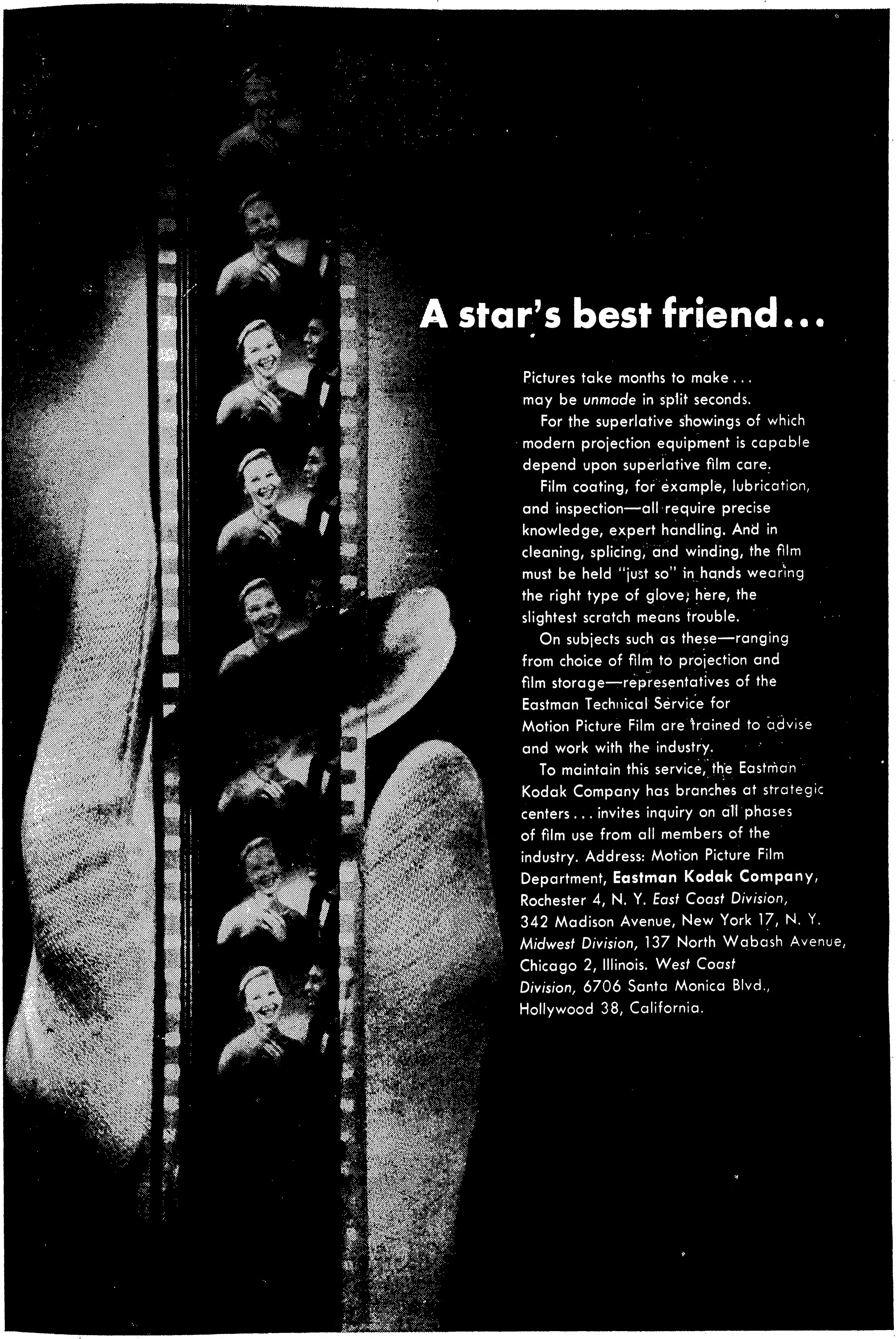

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METRO-GOLDWYN-MAYER

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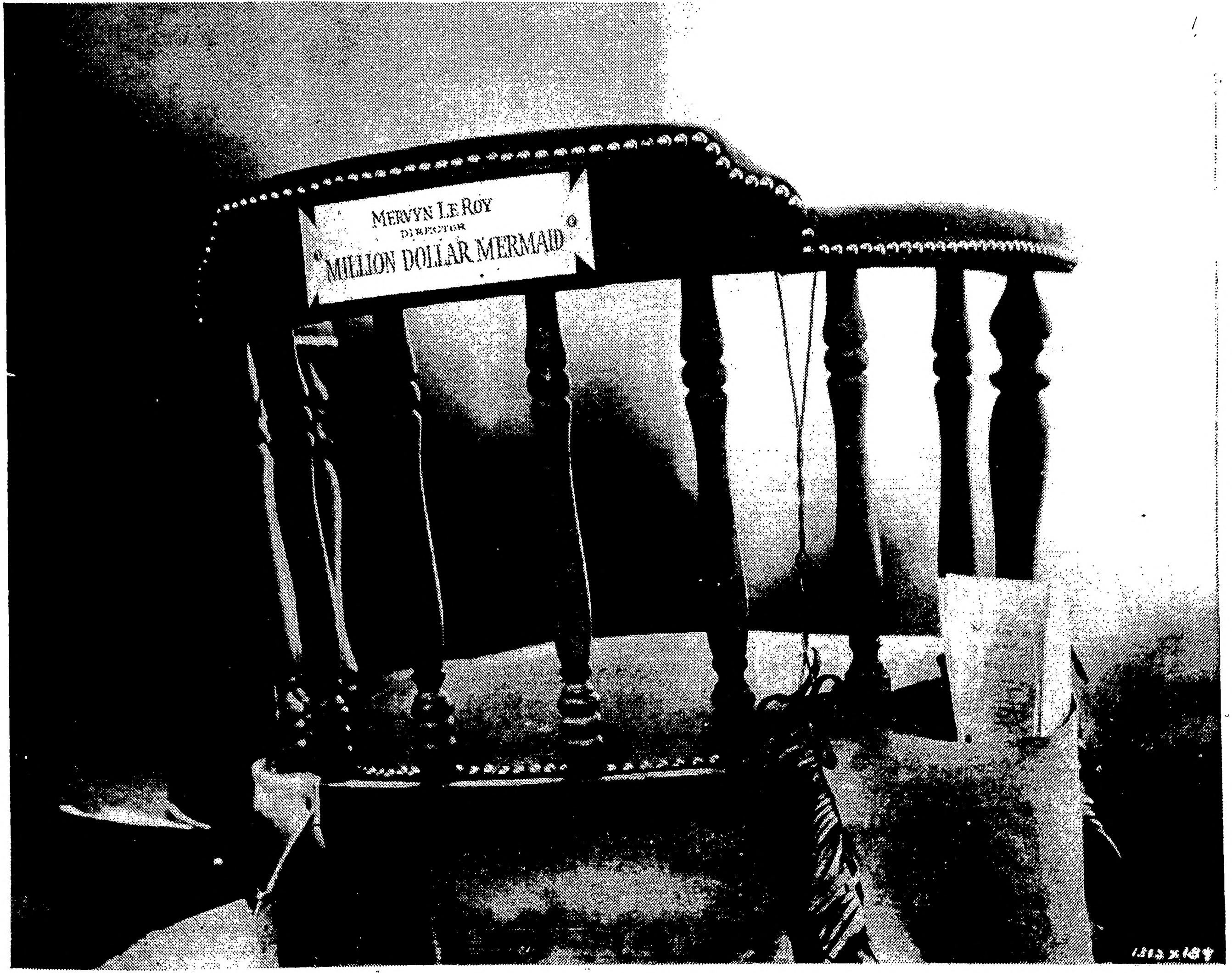
METRO-GOLDWYN-MAYER

ARLENE DAHL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OF

RADIO CITY MUSIC HALL

NEW YORK CITY

Holiday Greetings

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for Universal-International

Congratulations VARIETY

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THE HAPPY TIME

EIGHT IRON MEN

THE FOUR POSTER

THE MEMBER OF THE WEDDING

THE 5,000 FINGERS OF DR. T
Color by TECHNICOLOR

THE JUGGLER

...and soon
THE CAINE MUTINY

FOR
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WM. MORRIS AGENCY

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Abbott and Costello "Go to Mars"

For MGM
"Fast Company"

Agent
LOUIS SHURR OFFICE

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BILLY DE WOLFE

Just Concluded
"CALL ME MADAM"
for 20th-Century

Direction
MUSIC CORP. OF AMERICA

GEORGE JESSEL

Producer of

20th Century-Fox's

Most Majestic Musical

"TONIGHT WE SING"

HAPPY NEW YEAR

FROM

BUTTERFIELD THEATRES

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MICHIGAN

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1906 1953

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"BLACKBEARD THE PIRATE"
Color by TECHNICOLOR

JUST COMPLETED
"SPLIT SECOND"

Ready for Immediate Production
"ARIZONA OUTPOST"

RKO RADIO PICTURES

My Machine and Me

By COL. BARNEY OLDFIELD

St. Moritz.

I have just had an offer.

As must come to everyone in this life, judging from the frequency of the device in advertising, a fee has been ventured me for endorsement of product, provided. . . .

The crux of the issue is my typewriter.

Come May, 1953, it will be 25 years since it came into my cramped college room, accompanied by a tedious responsibility to dig up $5 a month until I owed it.

It withstood the college toil.

It went into pressboxes at football and baseball games, horseraces and was even the starting point for stories in VARIETY.

It went in and out of Hollywood, and helped some with perpetuation of the fable there.

It went off to a war with me, a war almost as globe-encompassing as an old A. B. Marcus tour.

On it, pecked out by their own hands, were written the obituaries of Ernie Pyle and H. R. Knickerbocker, before Normandy, although neither was to die there.

Once encased in a sponge-rubber bag, it was jumped with me in a parachute to test whether war correspondents could safely take their own equipment with them on airborne invasions and have it survive a crushing fall.

It has been in 26 countries, three full coats of travel stickers have been on it, and worn off it.

It has worked variously for newspapers, radio stations, Beckmann & Gerety's carnival, Jack L. Warner, the U. S. Army and Air Force, and even the only living President-elect.

Now, after an illustrious life, it has won the right to a niche in the company museum, and a tribute from its constant user.

Only the "provided" has to be worked out.

The company wants a photo of it while being jumped in the parachute, an incident now 10 years old and having in no way then been thought to be of such likely historic moment now.

The offer can go hang; it's too crassly commercial. Besides, neither the typewriter nor myself could survive another parachute jump to get the picture.

The only out is if I am able to split-fee with Hollywood stunter, Yakima Canutt, who is used to doubling for people, and falling on his head for money and photographers.

The company is offering money enough for everybody—$35 cash!

New York Theatres

RADIO CITY MUSIC HALL
Rockefeller Center
"MILLION DOLLAR MERMAID"
ESTHER WILLIAMS • VICTOR MATURE
WALTER PIDGEON • DAVID BRIAN
Color by TECHNICOLOR • An M-G-M Picture
and The Music Hall's Great Christmas Stage Show

DORIS DAY RAY BOLGER
April in Paris
Color by TECHNICOLOR
CLAUDE DAUPHIN
in person
SARAH VAUGHAN
STUMP & STUMPY
THE FOUR TUNES • TEDDY HALE
Extra Added Attraction
ILLINOIS JACQUET
And His ORCHESTRA
PARAMOUNT
Midnight Feature

Season's Greetings

ESSANESS
WOODS
CHICAGO

LEVATHES QUITS 20TH TO BECOME Y&R V.P.

Peter Levathes, in charge of shorts and television sales at 20th-Fox, has resigned to join Young & Rubicam as a veepee in mid-January. Levathes, who has been with 20th for 16 years, will have special assignments, reporting directly to Tony Gaghan, v.p. in charge of media.

Exact nature of Levathes' work at Y & R was not disclosed but while at 20th, where he was v.p. of the TV subsidiary, he was active in the origination of TV program ideas. He was also a prime mover in the establishment of the United Press-Movietone TV newsreel setup.

Levathes joined 20th in 1937 as assistant to prexy Spyros P. Skouras. After going into service, he became exec assistant to the sales manager in 1944 and, in 1947, took over his present position.

McNamara for 'Moon'

Hollywood.

Maggie McNamara will co-star with William Holden and David Niven in Otto Preminger's "The Moon Is Blue."

She will play the role originated on Broadway by Barbara Bel Geddes.

Rising Prices Still Top Paris Tourist Beef

Paris.

A new mark was again set touristwise in Europe in 1952, with numbers and dollars spent ever-spiraling upward. The American Society of Travel Agents reported that the sum to be spent the coming year by American travellers abroad would exceed the past year, and next year would find an even greater exodus and spending spree.

Paris is still the top mecca for the vacationing tourist, but numerous squawks about the rising prices here have led to many tourists exiting the city for greener and cheaper pastures before their planned time here was up. Other European spots are now offering a much more reasonable living scale and the tourist is taking advantage of it. Airlines here report that many stays are prematurely curtailed, and the Bureau of Tourism is concerned and looking into the matter.

Questioning has found that many Americans feel that they are being taken for suckers in hotels and restaurants here. They state that hotels quote a price and the bill finds a hefty 15% tax tacked on to the price. They also feel that some restaurants have special tourist season menus that come out for them. Others say hotels make breakfast obligatory and then charge full-meal prices for them. Some state that hotels which serve meals put the tax on meals and then add an overall tax again on the bill.

Hoteliers claim that they are not responsible for this and blame excessive taxes. They also say that antiquated tax system forces them to add the tax in after bill price, or otherwise they would find themselves taxed on the taxes they pay. Government is taking steps to remedy some of these conditions, for tourism is still one of the top industries here. It is estimated over 350,000 Americans passed through in 1952.

Bureau of Tourism has stated that it will issue questionnaires to all visitors and take cognizance of all beefs for action.

Feldman Takes Over

Alfred W. Schwalberg, Paramount sales head, has concluded his term as head of the Motion Picture Assn. of America's sales managers committee.

Charles Feldman, Universal's domestic sales chief, has taken over.

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DANNY KAYE

ARTHUR FREED

METRO-GOLDWYN-MAYER

Easy-Taking Natives Make Samoa No Film Production Paradise

Hollywood.

Protocol and the native way of thinking constitute the principal production problems for American producers in Samoa, Theron Warth, producer of Aspen's "Return to Paradise," reports upon his return from that South Seas isle, where the Gary Cooper starrer was directed in its entirety by Mark Robson.

Despite countless inconveniences, unanticipated delays, bad weather and irritating practices of the natives, however, the picturization of the James A. Michener yarn was brought in in 49 days, only nine days over schedule.

Though he and Robson preceded the troupe by two months to set up all arrangements for the picture, Warth said that production was stymied more than anything else by set rules of procedure which the stranger is not aware of until different situations arise. For example, selection of a village without calling a council of all the chiefs of the island meant that absolutely no cooperation was forthcoming from other communities, needed for the smooth activity required by any location company. By contacting only one chief, without respecting practically countless other chiefs, antagonists were made who retarded, gently but firmly, the wheels of production progress.

For a Hollywood producer to operate as he does on location in this country, along Hollywood lines of thinking and reasoning, is suicidal, Warth pointed out. The Samoan mind isn't attuned to American operation, and therefore a barrier early is reached which only the most delicate manipulating can hurdle.

The community property attitude of the natives also was a source of great annoyance, producer stated. Since everything is owned by the people and the communities, there is no thought of stealing when one person "lifts" something which may be in the possession of another. In round figures there were 1,100 thefts by natives during the filming of the picture, Warth declared. It reached the point that guards had to be set to watch even the least inconsequental item. If a cameraman turned away from his camera for a moment he was apt to find certain vital parts missing. Anything and everything which could be lifted was fair meat for the natives, who climaxed their activities by purloining a boat which was being moved on wheels from one village to another.

To the natives, this wasn't stealing; it simply consisted of "borrowing" or "taking" the items for themselves, regarded as an age-old practice and engaged in by everybody.

ROY ROWLAND

"BREAK-UP"
RKO

"5000 FINGERS OF DR. T"
KRAMER-COLUMBIA

SEASON'S GREETINGS

MARILYN MAXWELL

Best Wishes

BUD ABBOTT and LOU COSTELLO

Current Release:

"ABBOTT AND COSTELLO MEET CAPTAIN KIDD"

co-starring

CHARLES LAUGHTON

(Distributed by Warner Bros.)

For Easter Release:
"ABBOTT AND COSTELLO GO TO MARS"

Now in Production:
"ABBOTT AND COSTELLO MEET DR. JEKYLL AND MR. HYDE"

(Universal-International)

Exclusive Management:
EDWARD SHERMAN AGENCY

TOP QUALITY INDEPENDENT PRODUCTIONS

NASSOUR STUDIOS INC.

WILLIAM NASSOUR

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Never Has Freelancing Been So Rough

By KAY CAMPBELL

There's never been a year like '52 for Coast freelance writers. Never has the market been so erratic, so replete with customgreased skids, so mined with shake-ups and changes in editorial policies and ownerships. Two decades ago, the bottom fell out, but today's picture is different. That was debacle. Today's scene is one of upheaval.

The economy wave and subsequent curtailment of contracts have swept screen writers back into the book and publication field, where they've found their old contacts *non est inventus.* The new editors didn't recognize their names and felt that they had lost their "reader appeal." A canvass of currently established names revealed that numerous manuscripts had been returned because the editors who gave out the assignments had moved to greener pastures or obscurity.

Never before has there been such a wealth of opportunities, with paperbacks competing with hard covers, new magizines besieging studio flacks with demands for unavailable material but—editors have been tossed about like tickets in a lottery bowl and assignment today may mean a rejection tomorrow. Take a look at the masthead of any national magazine dated December, '51, and compare it with the current issue. What a difference a year makes!

Many national publications, including Holiday, the Conde Nast group, and others have abolished Coast editorial offices. The remaining few includes Time, Life, Look, Collier5s, McCall's, Good Housekeeping, and Better Homes and Gardens. None of the big-circulation, point-of-sales books such as Woman's Day, Family Circle, Better Living, Today's Family or Everywoman has a Coast editor.

Most of the established Coast freelancers follow the procedure of visiting eastern editors at least once a year in order to learn new policies, new requirements and to secure assignments. What happens now? He returns, spends days or weeks gathering material, whips out a masterpiece—only to have it rejected by the new editor, who pursues a new policy. Numerous periodicals have folded suddenly, some with a big inventory and a huge backlog of outstanding assignments. But for every book that's faded, two more have been announced.

Drastic changes in ownership or management have played an important role in many well-known houses. Liberty, American Mercury, Magazine Digest and MacFadden Publications are typical illustrations. Fawcett, Hearst, Crowell-Collier and Conde Nast have shuffled editors like cards in a canasta deck. Parents Institute abandoned 21 when the ink was scarcely dry on the first copies and inaugurated "Humpty-Dumpty." A great influx of men's mags has hit the stands; and paper-back publications have hit a new high.

When Lou Ruppel ankled Collier's after months of continual editorial shifts, during which time three of the best Coast "names" crossed that market off their list and sent queries elsewhere, that wasn't the beginning of the turmoil. The real shuffling of staffs began the previous year with a long list of radical changes. MacFadden led off, and Adele Whitley Fletcher followed Ernie Heyn to the American Weekly. The exodus of a dozen editors from the American Home was followed by a similar group from Better Homes and Gardens.

Christine Holbrook, from the latter publications, took over the reins of a new book, Better Living. Gerry Gruen joined her. Robert Crossley, Ted Kimble, and Pat Flynn Kollings moved to Household to head a new staff. Editor Joe Ratner turned huckster. William J. Hennessey, ex-American

(Continued on page 88)

Holiday Greetings

Lyn Murray

Music for

"Son of Paleface"

"Pleasure Island"

"Here Come the Girls"

Paramount Pictures Corp.

Management: WM. MORRIS

ROBERT EMMETT DOLAN

PRODUCER

PARAMOUNT STUDIO

Season's Greetings

JONES,

LINICK &

SCHAEFER

Chicago, Illinois

HENRY LEVIN

DIRECTOR

20th Century-Fox

For Spring Release

"THE FARMER TAKES A WIFE"

"THE PRESIDENT'S LADY"

CYD CHARISSE

●

TONY MARTIN

NAT HOLT
AND COMPANY
Nat Holt Wm. B. Jaffe

Pictures Completed for
PARAMOUNT RELEASE

"ARROWHEAD"
"PONY EXPRESS"
"HURRICANE SMITH"
"FLAMING FEATHER"
"DENVER and RIO GRANDE"
"SILVER CITY"
"WARPATH"
"THE GREAT MISSOURI RAID"

Now Preparing
"FLIGHT TO THE AZORES"
"KING COPPER"
"SEVEN BAD MEN"

20th Experimenting With Pan-Type Pix Via Projector, Tele

Impressed by public and trade interest in Cinerama, 20th-Fox is currently experimenting with panorama-type pix both via theatre projector and television. Demonstration of 20th's own large-screen system using 50m film is due soon, according to Earl I. Sponable, technical research director for the company.

Twentieth is also giving serious consideration to ways and means of achieving a Cinerama-type effect with its Eidophor color theatre TV system. Practical experiments will go forward as soon as the first prototypes of the improved Eidophor come out of the line at General Electric. It's understood that, unlike Cinerama, 20th proposes to cover a similar 63 x 26 ft. screen with just one Eidophor projector. Cinerama uses three projectors.

Large-screen projection via 50m film was demonstrated at the 20th labs on the Coast six years ago but since then hasn't been used. Company has now dusted off its process and is making improvements on it. Original impression was that for the apparatus to function the projector would have to run at a different speed. Conversion of standard equipment would be very costly. It's understood now that some way has been found to overcome this obstacle.

Twentieth plans to turn out between five and eight pilot models of the Eidophor before going into actual production. Units will retain the CBS color wheel, since there is at present no other way of projecting a color TV image with an arc lamp, according to Sponable.

While the Eidophor units will be assembled by GE in N. Y., much of the optical equipment will be manufactured in Switzerland. Arrangement originates with GE rather than 20th, with the latter interested only in receiving delivery of completed units. The equipment is much more compact than the previous laboratory model but still takes up the space of an ordinary film projector. Controls have been greatly simplified.

Walter Ross Joins WB

Walter Ross, formerly an associate editor of Collier's and Cosmopolitan and onetime publisher of the defunct '47 and '48, has joined Warner Bros. N.Y. flackery.

Ross succeeds news-and-feature editor Leonard Spinrad, who resigned to form his own motion picture consultant service.

William Goetz prepping a remake of the Lloyd Douglas story, "The Magnificent Obsession."

EDMUND GWENN
1952

"SOMETHING FOR THE BIRDS"
20th Century-Fox

"LES MISERABLES"
20th Century-Fox

"SALLY AND SAINT ANNE"
Universal-International

"BONZO GOES TO COLLEGE"
Universal-International

Management
MCA

Congratulations VARIETY

ETHEL BARRYMORE

Greetings!

NICK CASTLE

Now Preparing

HERE COME THE GIRLS

Paramount

Completed

EVERYTHING I HAVE IS YOURS

MGM

STARS AND STRIPES FOREVER

20th Century-Fox

Greetings to VARIETY

On Its

47th ANNIVERSARY

from

ELLIOTT NUGENT

Who is most grateful to all the picture
and stage critics and to the public for
the approbation which has given him,
in this year of Our Lord, three gifts:

1) JUST FOR YOU

CROSBY - WYMAN - ETHEL BARRYMORE

(A Paramount Picture)

2) THE MALE ANIMAL

(By JAMES THURBER & ELLIOTT NUGENT)

ELLIOTT NUGENT - ROBERT PRESTON - MARTHA SCOTT

A City Center Revival
and
A JOHN GOLDEN Broadway Hit
Now Featuring Buddy Ebsen, Nancy Coleman, Larry Fletcher,
John Gerstad, and Nancy Nugent

3) THE SEVEN YEAR ITCH

TOM EWELL - VANESSA BROWN

Produced by COURTNEY BURR and ELLIOTT NUGENT
Directed by John Gerstad
Supervised by Elliott Nugent

(P.S.: Inside stuff, pict.)
Mr. Nugent plans to have a hand in the picture, too.
We Mean "THE SEVEN YEAR ITCH"

PINE-THOMAS PRODUCTIONS

FOR

Paramount Pictures

Current

"TROPIC ZONE"

Starring

RONALD REAGAN — RHONDA FLEMING
ESTELITA

Color by Technicolor

"JAMAICA"

Starring

RAY MILLAND — ARLENE DAHL
WENDELL COREY

Color by Technicolor

"THE VANQUISHED"

Starring

JOHN PAYNE — JAN STERLING
COLEEN GRAY — LYLE BETTGER

Color by Technicolor

in Production

"SANGAREE"

Starring

FERNANDO LAMAS — ARLENE DAHL
PATRICIA MEDINA

Color by Technicolor

WILLIAM H. PINE WILLIAM C. THOMAS

Freelancing

Continued from page 84

Home architectural editor, joined House and Garden. William Atkin is now architectural book editor for Reinhold. Esther Foley, food editor, migrated to MacFadden. Five other editors found new berths.

The current changeovers are virtually impossible to tabulate. Eileen Tighe left Theatre Arts to replace Suzanne Gleaves as managing editor of House and Garden. Harriet Burket switched from Woman's Home Companion to this book, replacing Frederika Fox who joined the House Beautiful staff.

David Brown deserted Cosmopolitan for 20th-Fox, and Lew Gillenson, ex-Look editor, took the reins. Sterling Lord shifted from the defunct 21 to the Hearst publication and resigned a few months later. Julian Muller, Helen Sells and Jules Von Sternberg are among the recently-resigned editors at Good Housekeeping.

Geraldine Rhoads, who masterminded Today's Woman from its inception to success, resigned to aid Ike's campaign, and is now building a new point-of-sales book, Today's Family. Anne Mosher followed her. Julian Bach, formerly with True, now heads Today's Woman's staff, and James Skardon has replaced Harold Baron as feature editor.

New Fiction Editors

New fiction editors have been announced for Charm and Harper's Bazaar, namely Lee Rhodes and Alice Morris. William Lowe is the new managing editor for Look. Edward Maher, associated for years with Liberty, is now editing U.S.A., and Kay Bourne is back in her old place at Cosmopolitan.

Writers are hailing the return of Arnold Gingrich to Esquire, as publisher Gordon Carroll is upped from editor of Coronet to publisher. Fred Birmingham is now editor of Esquire, and Fritz Bamberger holds the same position at Coronet. When Don Cormack resigned from Esquire because of illness, Kenneth White was appointed feature editor, only to leave within a few months.

Ted Irwin deserted Farrell Publications, after serving 10 years as editorial director, to head up the staff of Real. Marion Hargrove replaced Bob Crichton as feature ed of Argosy. Jerome Beatty is a recent addition to Pageant. Roger Dakin switched from Woman's Home Companion to Collier's; and William H. Birnie has been upped to publisher of the former book. John Danby, formerly articles editor of Redbook, has been named executive editor, succeeding Bill Hartley. Pauline Reynard, formerly with Cue, Magazine Digest and Parade, is now associate editor of Brief.

CLAUDE BINYON

Directed

"DREAMBOAT"

CLIFTON WEBB GINGER ROGERS

(20th Century-Fox)

"HERE COME THE GIRLS"

BOB HOPE TONY MARTIN
ARLENE DAHL ROSEMARY CLOONEY

(Just Completed at Paramount)

Bob Hope

★ ★ ★ ★ ★ ★ ★ ★ ★

MAINE
AND
NEW HAMPSHIRE THEATRES CO.

John J. Ford

★ ★ ★ ★ ★ ★ ★ ★ ★

Congratulations VARIETY

BUDDY ADLER

Production Completed

Rita Hayworth

Stewart Granger

in

"SALOME"

Now Shooting

"From Here to Eternity"

for Columbia Pictures

POOR LITTLE RADIO

By EDDIE DAVIS

COMIC

Ladies and gentlemen. By way of diversion, I will do something from Shakespeare. Hamlet's Soliloquy—in the 1952 manner.

(Lights dim . . Spot catches COMIC in the pose of HAMLET. In his hand is a small radio, instead of the usual skull. COMIC reads his lines in manner of a Shakespearean actor.)

TV or not TV? That is no longer the question. Alas, poor little radio, television has replaced you . . . Friends, Sponsors, and countrymen! Lend me your ears. Go to your Merchant of Venice and say to him . . . Avant! Avant! Avant a new television set.

(COMIC is now himself)

Yes, little radio! Television is here to stay. People are buying sets to match their walls, to match their furniture . . . I know a fellow who had a set made to match his bathroom. That's a heckuva place to watch Milton Berle . . . I remember when I bought my set . . . I would go out and buy candy, fruit, and nuts. My wife would get up early and make a big batch of coffee and sandwiches. We'd call in the family and the neighbors, sit down in front of the set all day, and watch the man fixing it . . . Aahh, little radio, what has television got that you haven't got . . . Television has music! You have music! . . . Television has news! You have news! Television has Dagmar!

(Hesitate to consider)

Now you see why I bought a television? . . . But you still have *some* things left. Like your breakfast shows, which go something like this:

(COMIC as ANNOUNCER)

We bring you that charming young breakfast couple, Danny and Fanny.

(MUSIC: "RISE AND SHINE." COMIC now puts on night cap and night-gown. GIRL PARTNER enters wearing morning attire too. Sits down at table with him.)

SHE: Good morning, Danny.

HE: *(Yawning)* Good morning, Fanny.

SHE: What's the good word, Danny?

HE: Drop dead, Fanny! I'm still sleepy.

SHE: Sleepy? . . . Then why don't you try that wonderful wakeup beverage? Caffeen's Coffeeless Coffee . . . the coffee that comes in teabags and tastes like cocoa. The coffee with 25% of the caffeine removed.

HE: 25% of the coffee beans removed.

SHE: 25% of the coffee grounds removed.

HE: Leaving you a cup of delicious mud. *(HE lights himself a cigaret and offers her one)* Cigaret?

SHE: *(Taking one)* What kind is this?

HE: It's a William Morris . . . That's 10% less than Philip Morris.

SHE: Yes, folks! William Morris are kind to your throat.

HE: But ruins the rest of your body.

SHE: Nine out of 10 doctors smoke them.

HE: The Tenth doesn't smoke at all . . . He's too busy taking care of the other nine.

SHE: Remember our slogan. "You'll be happy tomorrow you smoked William Morris today."

HE: You know what this means? You're dying for a smoke . . . You take a puff, and then have to wait 24 hours to enjoy it.

(SOUND: DOG BARKING)

SHE: Darling! Do you have a cold?

HE: No! It's our dog Fido. He's barking for his Happy Hound Dog Food.

SHE: Dog lovers! Do you want your chow to be a wow? Your terrier to be merrier—Then feed him Happy Hound Dog Food. The only dog food that contains proteins, calcium, magnesium, riboflavin and thiamin.

HE: Too bad it doesn't contain meat.

SHE: The only dog food untouched by human hands.

HE: It's made by other dogs.

SHE: Listen to the happy bark of the dog who eats Happy Hound Dog Food.

HE: *(Imitating barking dog)* Borsht! Borsht!! Borsht!!

SHE: You have just heard a *Russian* wolfhound.

HE: Darling, shall we have breakfast?

SHE: I'm not eating now. I'm on a diet. I've put on weight around the hips.

HE: Oh, you wouldn't have to worry about your hips if you wore a Hurdle Girdle. Girls! Are you overweight? Do people call you fat slob? Then wear a Hurdle Girdle. It'll make your fat disappear from the front, and go to the back.

SHE: Hurdle Girdles come in three sizes. Large, Extra Large, and *Wow!!!*

HE: It's the only girdle dipped in alcohol. You wear it and get a rubdown at the same time

(SOUND: STATION CALL CHIMES)

(Comic takes off attire and talks to radio again)

COMIC

And then, little radio, you gave us those never to be forgotten soap operas . The Announcer would say something like this.

(SOUND: SOFT MUSIC)

(As ANNOUNCER)

And now we bring you another episode of "Life Can Be Beautiful. With John's Other Wife." As we left John and Mary yesterday, John was fast asleep.

(COMIC closes eyes and begins whistling snores)

SHE: John! John! Wake up, John!

HE: *(Sleepily)* What is it, Mary?

SHE: Answer the telephone.

HE: The phone's not ringing.

SHE: What do you want to do? Wait till the last minute? John! You don't love me.

HE: I do so love you.

SHE: If you love me, why did you come home late last night? I missed you!

HE: Why do you have a heart full of love for me?

SHE: No! A sinkful of dirty dishes.

HE: *(Angry, Snores again)* Good night!

SHE: Why can't you be like other men? Look at our neighbor Jones. He kisses his wife good night. Why can't you do the same?

HE: I'd love to! But her husband won't like it!

SHE: You're impossible. I wish I had a car, so's I could get away from you.

HE: Here's the money. Get yourself a car—anything to please.

SHE: Wish I had a home, so I can live by myself.

HE: Here's the money, get yourself a home. Anything to please.

SHE: I know, you want to get rid of me. Oh, I wish I were dead!

HE: *(Shoots her)* Anything to please.

COMIC *(as ANNOUNCER)* Tune in tomorrow for another episode of "Life Can Be Beautiful."

COMIC *(Again talks to radio)* And will we ever forget those Quiz programs?

(SNAPPY MUSIC)

The Master of Ceremonies comes out and says . . .

(COMIC *does breezy Emcee)* How do you do? How *do* you do? How do you *do?* Welcome to our Quiz Show. "Take it! And we'll break your fingers." The show where everybody wins . . . Last week a man won the jackpot . . . He dropped dead from excitement . . . Do you know what our sponsors did? They sent him to Miami with all expenses paid . . . And now to get on with our Quiz Show. If anybody says the secret word they get a thousand dollars . . . It's a common word you find around the house.

(Secretly to audience)

Constantinople . . . Send in the first contestant. *(The contestant enters. It's a lady with a funny hat and misfit outfit. She speaks Brooklynese.)*

HE: *(As Emcee)* How do you do? And what is your name?

SHE: Shirley C. Shlump.

HE: Shirley C. Shlump!? What's the C for?

SHE: Chevrolet. My mother wanted a car.

HE: Married?

SHE: No! For 10 years I've been sitting on a park bench waiting for the right fellow. What have I got to show for it? Splinters!

HE: *(Laughing it up with personality)* Oh! You got lumber in you rrhumba. *(Still enjoying his joke)* I'm another Milton Berle.

SHE: Must there be another Milton Berle?

HE: All right here is your question. In geologic times, what divisions are Canozoic, Mesozoic and Paleozoic?

SHE: Hm, kid stuff.

HE: Do you know the answer?

SHE: I don't even know the question!

HE: Oh, I'm so sorry, but you still win a prize——

SHE: *(Interrupts)* I don't want a prize.

HE: No——

SHE: No.

HE: Then what are you here for?

SHE: I'm looking for the powder room.

(MUSIC)

(COMIC again addresses the radio)

COMIC: Yes, my little man, shall we ever forget the mystery shows you gave us which went something like this.

(MYSTERY MUSIC. RADIO ACTOR style)

I was sitting in my private office, going through my private papers, with my private eye, while smoking my pipe filled with Tweed . . . I always smoke Tweed . . . can't afford gabardine . . . When the door opens. She walked in.

(MUSIC plays "Frankie and Johnnie."

(GIRL is sexy looking. MUSIC stops)

I looked at this girl . . . What a body! What a paint job! what lines . . . I couldn't tell if she was a girl or a Cadillac.

(GIRL shakes hips)

SHE: I'm looking for Bulldog Drummond.

(HE barks like dog)

Thank you for introducing yourself, Mr. Bulldog.

HE: My friends call me just plain Bull.

SHE: Mr. Bull! I've just shot my husband while he was eating delicatessen.

HE: Where did you shoot him?

SHE: Between the liverwurst and the cole slaw.

HE: Messy, wasn't it—Did anyone see you shoot him?

SHE: The maid, the butler, the housekeeper, the cook, the chauffeur, the secretary and the janitor.

HE: No witnesses!

SHE: *(Pleading)* I'll pay you anything to help me get rid of the body. *(SHE lifts skirt and takes a large roll of bills from her stocking. HE does a wolf whistle) (Indicating her knee inside stocking.)* This is my bank.

HE: Need a cashier?

SHE *(Exposing other leg)* I also make money here.

HE: Oh! A joint account!

SHE: *(Handing him large roll)* Here is an advance of $10,000.

HE: *(Balancing roll on one hand as though to weigh)* You're 10 cents short.

SHE: And here is a bonus. *(SHE grabs him and bends him over, gives him a long, lingering kiss. Then she stops . . .)*

HE: Quitter!

SHE: Will you take the job?

HE: Yes! And after I get rid of your husband's body, let's get married.

SHE: You don't want to marry me! You'll have nothing but a problem.

HE: I'll have no problem. Our marriage will be a 50-50 proposition. When you have a cold, I'll have a cold. When you have a headache, I'll have a headache.

SHE: Yes! But suppose I'll have a baby?

HE: Boy! Have I got a problem?

(MUSIC)

(COMIC again addresses the radio)

COMIC: Yes, little radio, you've given us fine entertainment, but the time has come when you have to be replaced by the television . . . You're through! . . . Finished! . . . Washed up! . . .

(Holds radio up over head in act of throwing it to the floor. GIRL rushes in)

(MUSIC—PLAYOFF)

SHE: Stop!! Don't break that radio!

HE: Why not!?

SHE: We've just been signed for a *radio show!*

HE: *(To radio, in ecstasy)* You're wonderful! You're marvelous. I love every little tube and condenser in your little chassis!

(Kisses radio as HE walks off)

(MUSIC PLAYOFF)

BROKEN HEART

By JACKIE GLEASON

Frank Farmore stood on his terrace looking down at the roof of the church across the way. He watched the aesthetic wooing of the pigeons as they circled and smothered each other in the warm sunlight atop the dome.

Jackie Gleason

He glaced at his watch. There was still three hours before train time. He wondered if Marion was up yet. He decided to give her a call.

As he stepped out of the glare of the terrace into his apartment he called to his houseboy.

"Candido. Will you bring me a double scotch and soda?"

"Yesler." Candido answered from the kitchen.

"With plenty of ice."

"Yesler."

In the middle of dialing Marion's number he stopped and returned the receiver to its cradle. He went over to the Capehart Console and selected her favorite record. He placed it on the machine and turned the volume up so it could be heard by Marion as he spoke to her. As he walked back to the phone Candido handed him his drink.

"Thanks, Candido."

"Yesler."

He dialed the number and sipped his drink as he listened to the busy signal. He put the receiver back and wondered who she could be talking to.

Candido came out of the kitchen to answer the chimes that tinkled in the foyer. Bill Cartel breezed into the apartment.

"And how does television's Number One feel today, Frank my boy." Frank looked up at his manager and grimaced. "I have television's Number One hangover."

"Which comes as no surprise to me, Frank my boy. You were sopping up the booze last night like a fugitive from A.A."

"You want a drink, Bill?"

"I certainly do, as I have a hangover that might win a few prizes, too. But, what the heck it was a great party and a fitting tribute to the end of a successful season."

Bill walked over to the Capehart and turned the volume down.

"Why have you got this thing so loud for?"

"Oh, I was calling Marion but her phone was busy. I'll give her a call now."

"Oh, I get it. A little romantic music in the background, eh."

"That's funny."

"What's funny?"

"She doesn't answer now."

"Well she's probably on her way over."

"You know, Frank my boy, that girl's nuts about you. Did you see her start crying last night when I announced the two of you were getting married in Vegas, next Sunday?"

Candido brought in the drink.

Hearts & Ratings

"Oh, and, did you notice the kisser on Milton Lear's face when I made the announcement? He looked like he could have shot you dead right there and then.

Bill took a long drink.

"Well, I suppose you can't blame him. He's pretty stuck on her. And, then, you knocked his brains out in the ratings this year. And if that wasn't enough, to top everything off you got the best comic award. Heh, he must be going nuts."

Frank went over to the console and put a stack of records on.

"Well, all I can say, Frank my boy, is you're a mighty lucky fellow to be getting a girl like Marion."

Candido came out of the kitchen to answer the tinkling chimes in the foyer.

"That's probably her now, Frank my boy."

Frank quickly went over to the Capehart and put Marion's favorite tune on.

Candido came in from the foyer.

"It werese the Welsten Onion and a telelgram."

Frank opened the telegram. He stared at it for a long time.

"What's the matter, Frank?"

Frank held the telegram toward his manager. Bill got up from the couch, walked over and took the yellow paper from Frank's hand.

"This is impossible, Frank my boy. Absolutely impossible. What the devil would she do a thing like this for? Why should she run off with Lear to get married for? She must have gone nuts. After all you've done for her, Frank, my boy. After the jewelry you heaped on her. After all the time you spent romancing her."

Candido came out of the kitchen to answer the tinkling chimes.

"Wait a minute, Candido. You don't want to see anyone now, do you Frank?"

Frank shook his head.

"Let me answer the door, Candido, he doesn't want to see anyone."

Bill went into the foyer and opened the door. Howard Kent stepped in.

"Wait a minute, Howie, don't go inside. Frank's just had a bad shock and he wants to be alone. Stay here, I'll say so long to him and we'll go down to the bar for a drink."

* * *

Bill and Howard sat at the bar. They had been sitting silently for a long time.

"You know, Howie, I don't know how bad this thing is going to effect Frank. It might wreck his whole career. I've been with Frank almost 10 years now and I've never seen him go after anyone before like he went after Marion. Whenever we'd sit alone at night, just Frank and I, having a couple of drinks, he'd let his hair down and start telling me how much he needed her. He'd tell me how much he wanted her, how much he had to have her. If he told me once he told me a thousand times how he had to have her always or he just couldn't go on. You know when we were upstairs and I went back to say so long to him, Howie? He was just sitting there crying like a baby. I broke up myself, he looked so sad. And, when I sat down on the couch alongside him and put my arm around him, he looked at me with the most pitiful expression I've ever seen and he said, 'Bill I've lost the only sketch writer I've ever liked'."

Marked Expansion in Television in '53

RCA Prexy's Facts and Figures Reaffirm New Medium's Tremendous Impact on the American Scene

By **FRANK M. FOLSOM**
(*President, RCA*)

Show business' biggest audience in 1952 was in the American home, and it promises to be even bigger in 1953.

Frank M. Folsom

The prospect of larger audiences and greater markets in the broadcasting and phonograph fields in 1953 offers tremendous opportunity for public service and profitable enterprise to those who provide the nation's music and entertainment, and to those who manufacture and distribute the products which bring them into the home.

A glance at the accomplishments of the past year indicates the extent to which the home has become a great entertainment centre.

On the broadcasting end, for example, the sales of NBC, alone, during the first nine months of the year, totaled more than $92,000,000, of which almost $58,000,000 was for television.

And America's vast home audience spent more than $1,500,000,000 (billion that is) to buy 6,000,000 television sets and more than 9,000,000 radio sets. Today there are nearly 21,000,000 television homes and 44,000,000 are radio-equipped.

This same living-room audience spent another $290,000,000 in the phonograph industry to buy recordings and record players that enabled them to hear the finest offerings of the opera and concert stage, and the best in popular music. Today, 22,000,000 phonographs are in use.

But we have not, by any means, reached the end of the line. Still greater markets are there for those — whether they be artists, broadcasters and sponsors, or manufacturers, distributors and dealers—prepared and equipped to offer quality products and services to an increasingly quality-minded public.

The radio-television industry, operating throughout 1952 under the impetus of ever-growing demands from both the Government and the public, achieved new all-time records in production, merchandising, and servicing of electronic equipment.

As the year closed, the annual "going rate" of the industry was estimated at $5,000,000,000. Present analyses of market potentials indicate a continuing upward trend in 1953, with the industry rate approaching $6,000,000,000 during the latter part of the year.

Equipped with the greatest production capacity in its history, the radio-television industry is successfully meeting the dual requirements of manufacturing for the national defense and the domestic market. In RCA, this is largely due to the outstanding teamwork of employees and the splendid cooperation of suppliers.

While defense production formed the bulk of the industry's output in 1952, television continued to be the major factor in the civilian field.

America's overwhelming acceptance of television as one of our most powerful mediums of entertainment, education, and news is shown by the fact that, in the last six years, the public's investment in TV receivers amounts to more than $9,000,000,000.

150 to 200 New TV Stations in 1953

In 1953, it is expected that between 150 and 200 new UHF (ultra-high frequency) and VHF (very-high frequency) stations will go on the air. Approximately 5,000,000 additional families will be brought into television's range of service for the first time. On the basis of this expectation, plus the replacement market, it is believed the industry will distribute approximately 6,250,000 new television sets sets during the next year.

As one of the principal manufacturers in the industry, RCA Victor produced as many radio and television home instruments in 1952 as Government allocations of materials permitted. The greatest demand in the television field was for 21-inch receivers. The public's desire for larger screen sizes is growing, and this trend probably will result in substantial sales of 27-inch receivers by the end of 1953. In radio, the trend is to small sizes with high performance. Miniaturization of component parts and tubes is enabling us to meet this demand in radio.

With the increasing interest in larger screen sizes for television receivers, the replacement market is rapidly developing as an important factor in television merchandising. At the same time, there is a growing number of television families with two or more receivers in their homes.

Throughout 1953, the expansion of television service will focus greater attention on UHF. While the number of VHF stations will continue to increase, many communities will be served by both VHF and UHF. Still others will be served by UHF alone.

The rapidly expanding UHF television market is a direct outgrowth of RCA's experimental "proving ground" at Bridgeport, Conn., where the practical problems of UHF were solved and virtually the entire industry tested its receiver designs. Largely as a result of these experiments, the "freeze" on television station construction was broken in 1952, and the broadcasting industry hailed the highly successful inauguration of the first post-freeze VHF station in Denver, and the first commercial UHF station in Portland, Ore. The contributions of RCA and RCA Victor engineers in bringing television to these new markets included not only the design and construction of these transmitters, but advances in receiver design and the installation of new combination UHF-VHF antennas.

A major contributor to television's present stature, the National Broadcasting Co.—a service of RCA—completed its 26th year in 1952. In both radio and television programming, NBC continued to offer new, high-calibre shows and to introduce new ideas and new talent.

The most important developments in phonograph records in 1952 were those which helped to provide record buyers with "more music for less money." The pattern was set by RCA Victor's introduction of two major advances—Extended Play, which doubles the playing time of single 45-rpm records, and the "Bluebird Classics" albums. EP records make it practical to record—complete on one side—hundreds of shorter classical works which did not fit logically on previous records and, also, they considerably reduce the cost of popular music albums.

One of the most significant releases during the year was RCA Victor's recording of Beethoven's Ninth Symphony by Arturo Toscanini and the NBC Symphony Orchestra. The list of great opera merchandise was strengthened with the addition of the full-length "La Boheme," "Il Trovatore," "Tosca" and "Boris Goudonoff," albums of highlights from "Carmen," "Lucia di Lammermoor" and 'Idomeneo," and the celebrated "Amahl and the Night Visitors." The year's top show albums were "Wish You Were Here" and "New Faces."

By the end of 1953, the sale of 78-rpm records probably will amount to less than 25% of the market, having been replaced by the newer, unbreakable and easier-to-handle 45 and 33 rpm records. With the increased number of turntables now in use, including new three-speed players, and with the growth of interest in music throughout the country, the phonograph industry can look forward to the greatest sales in its 75-year history.

The Outlook

One of the most significant things about the electronics industry is its long-range capacity for expansion and diversification. In this connection, it often has been predicted in the past that the non-entertainment applications of electronics would some day produce a greater volume of business than radio and television.

While non-entertainment applications are still far short of forming the major output, the year 1952 brought a pronounced quickening of interest on the part of different elements of the industry in an unusually wide range of developments in electronics for business, industry and health. High on the list of these potentially important developments were:

1. *Electronic Business Systems.* Capable of tremendous savings in time, energy, and space, these systems can handle inventory, general accounting, and payroll functions completely and efficiently. They are expected to find broad applications not only in general business, but also in such specialized fields as Government, insurance, utility, mail order, and circulation of newspapers and magazines. The RCA Victor Division is presently constructing an electronic inventory control system under Government order for the U. S. Army Ordnance Corps.
2. *Medical Instruments.* To the list of such electronic devices as the electron microscope, X-ray, diathermy, and electro-encephalograph will be added, it is expected, a number of new types of accurate and unique instruments of importance to medical diagnosis. Already developed by RCA Laboratories Division is an electronic viscometer that determines the rate at which an individual's blood coagulates.
3. *Personal Services.* Miniaturization of tubes and parts, as well as the development of transistors (which perform many of the functions of electron tubes), hold a great promise for the advancement of personal service devices in radio and recording.
4. *Industry.* Now in substantial use by manufacturers, electronic devices of detective, control, inspection, and automatic operation can be expected to find increasing application in the next few years.
5. *Printing.* All-electronic color correction instruments are under development to provide the first economical means of achieving quick and accurate color reproduction in magazines and daily newspapers. The RCA Victor Division has an electronic color correction device in an advanced stage of development.

The growth and expansion of the radio-television and electronics industry is an outstanding example of American industry's capacity for teamwork.

For our civilian population, this teamwork meant more and better television and radio sets, records, transmitting and industrial equipment, and all the other products that have enabled the people of our country to achieve their high standard of living.

For our Armed Forces, it meant military equipment and technical assistance to help keep our country strong and free.

Big companies and small companies worked together to make the products needed for our civilian use and defense. At RCA, for example, nearly 5,000 independently-owned companies helped supply the materials and services needed to manufacture finished products. Three-fourths of these suppliers are classified by the Government as small business firms, and they receive approximately half of the dollar volume of all RCA purchases.

The electronic symbol is a bright and guiding star that challenges science and industry to advance into new fields of endeavor, to create, and to improve with quality and efficiency as the standards.

Turning the Stork Club Into a TV Studio

By SHERMAN BILLINGSLEY

When it was first arranged for CBS-TV to televise a part of an evening from the Stork Club, I'll admit I looked to it with apprehension, as a matter of fact I was badly afflicted with stage fright. I was so frightened that even the thought of facing, on radio interviews, one of those grizzly machines known as microphones, that suck up every word and inflection and scatter them wildly to the four winds, was positively paralyzing. So you can imagine how I felt about cameras.

Sherman Billingsley

Then, too, though the Stork Club is large enough for its own needs, I was a little dubious about filling up the house with cameras, cables, bright lights, a control room, directors and technicians. The walls have their limits. And the hub-hub, I thought, might drive us right out of the place. The Stork is rather quiet, and we like it that way.

When I think over my early apprehensions I'm really surprised that I didn't laugh off the idea at the very start. Apparently I have more gambling instinct than I realize, because, though the prospects were forbidding, I took the plunge.

At first it really was confusing. It was like a stranger coming in and taking over your place right from under your nose. The club was full of equipment brand new to me, and of production people and technicians, marvelously efficient, who knew their jobs and did them well. But it was strange. Having nursed the Stork Club for a good many years, I was accustomed to being intimately acquainted with everything connected with it. Now I was slightly overwhelmed by all the bustle of activity which was foreign to me.

But, now, three years have passed and I'm a veteran. Television and I are very well acquainted and, in general I think, on the best of terms. The hub-hub is not nearly as disturbing as I imagined it would be. The show, having become a long established routine, I don't feel that there is any confusion at all. It's simply a comfortable part of the week. The production people from CBS-TV go about their duties with the steady certainty of people who know their jobs. The waiters in TV Cub Room are so absolutely oblivious to the cameras, I sometimes wonder if they know they are there.

Guests at the Stork take the broadcasts in stride, and, I think, enjoy them. Of course, many of our guests are used to cameras, being movie and television performers or stage stars. But those who are not, accept the cameras very naturally and without the slightest trace of discomfort or self-consciousness.

My own reaction is very surprising to me. I expected, as I said, to simply wither away on the first broadcast. If the cameras had been atomic cannons they couldn't have seemed more deadly. It is not really comfortable for anyone, I shouldn't think, to attempt to carry on naturally a conversation with two or three people which is being heard all over the country. We don't memorize lines or hide behind scripts. We are on our own—way out on the end of a limb.

Best to Be Nonchalant

There's nothing to do but make up your mind to it. Either you worry about all of the people watching you, and get so wound up in thinking about them that you don't even hear what's being said to you, or you concentrate on the person you're talking with. Actually, the latter is easier. So, little by little, I've gotten used to being a television performer—mostly by not performing at all, but simply doing the sort of talking and listening I'm used to doing in the Stork Club.

One of the nicest and most gratifying things occurred on the program recently (you may have seen it). Dorothy Lamour, who was at one time employed by me as a singer in the Stork Club, was in New York for a few days and dropped in to be my special guest on the show. It was a sort of birthday for both of us, because it was the anniversary of Dorothy's coming to work for me and also of the opening of the Cub Room. Dorothy surprised me by sort of turning tables and interviewing me instead of my interviewing her. Then she thanked me very charmingly for having had faith in her talent when she was unknown (though, believe me, her talent and fine potentialities were abundantly apparent, and I am still surprised that they weren't appreciated at her other auditions at the time). Finally she had a Cub Room birthday cake brought in and led the entire roomful of guests in singing "Happy Birthday, Stork Club."

These old and remembered attachments are among the greatest satisfactions of my life—on and off television. I single Dorothy out, but there are many, many old friends in Hollywood and the theatre and other fields who have delighted me by offering to appear on the "Stork Club" show. And, of course, it is they, and their fame and interesting professions, that make the program.

Earl Wilson

At a wake the somewhat unsteady pallbearers stumbled over the threshold and dropped the casket. The jar caused the "deceased" man to sit up, quite alive.

Years later the same pallbearers were carrying the same man out in a casket. As they neared the door, the man's widow shouted to them, "Watch out for the threshold!"

Meredith Willson

Chet "Lum" Lauck moved out to Bel Air. One afternoon Mrs. Lauck answered the door to a little boy and girl dressed in their parents' clothes, playing "grown-up." The little girl, wobbling about on high-heeled shoes and carrying a huge pocketbook twice as big as she was, pointed to her little boy friend lost in his father's derby hat, and said: "We're Mr. and Mrs. Thompson come to call."

Mrs. Lauck said, "Why come right in, Mr. and Mrs. Thompson, and sit down."

After about 10 minutes of "grown-up" visiting, the little girl said, "By the way, when we visit the other ladies' houses they always serve tea."

"What was I thinking of," Mrs. Lauck said. "I'll get the tea right away." She rushed to the kitchen and came back with a tray of ginger snaps and Canada Dry, just in time to hear the front door slam and see her callers hurrying off down the walk. She opened the door and called out, "Aren't you going to stay for the tea?"

Without slowing up the little girl called back over her shoulder: "We can't stay. Mr. Thompson just wet his panties."

I GOTTA GREAT IDEA

By MILT JOSEFSBERG

Hollywood.

Some time ago one of the local columnists carried a squib in his space as follows: "A novel thing happened to me today. I met a man who didn't have a great idea for a television program."

I, unfortunately, have not been that lucky. It has been years since I have not met, not received a letter from, or not been called on the telephone by someone who had a great idea for a network package.

They come in the form of synopses, full manuscripts, and long-winded explanations via phone calls which invariably come while I'm trying to watch Chuck Davey on Pabst's pugilistic programs. They are submitted by people in all walks of life. From former friends. Fellows who knew me when. People who many years ago realized I had the stuff. And from the many who still think I'm a lucky bum.

Some of these creations show neither talent nor imagination. Some are long on one and short on the other. And some of them—well, supposing I submit them to you.

Idea No. 1 came from a doctor friend of mine who happened to take a friendly and financial illness in a siege of sickness I had in the spring of 1950. This mysterious malady took the form of frequent fevers which toasted my torso for no apparent reason. Doctors came in droves, like writers on a shaky show, and lasted just about as long. Nothing helped. My temperature tarried at 103 for weeks, then suddenly shot up to 105, a rating which not even "I Love Lucy" has as yet attained.

At this point I was hustled to a hospital (I'd mention the name, but I don't want anyone to think it's a plug) and for several hours five doctors held a mass consultation over me. One suggested undulant fever, another malaria, and one, with very little imagination, voted for typhoid.

A specialist kept rooting for brucellosis, which I suspect is the specialist term for undulant fever. The fifth physician, who seemed to function as a constructionist, or story line man, put all the other facts together, added them to my bill, and came up a lulu called something-or-other-endocarditis. He eventually won and got to keep my specimen as first prize.

But it was this macabre guessing game that gave my physician friend his idea for a show. Why not have a panel of doctors sitting around a consultation room? A patient is wheeled before them on an operating table (courtesy Cedars of Lebanon). The doctors look at the patient, the patient looks at the doctors, and then he asks, "What's My Disease?" Each week there would be a guest hypochondriac, and since the doctors would recognize him or his symptoms, the entire board of experts would be blindfolded with Bandaids, a natural tieup, since Johnson & Johnson could sponsor the show.

I have not given this M. D. an opinion on his program yet, and three times he has had me over to his office to discuss it, and on each occasion he billed me $10 for the visit. Once he wanted to come over to my home and talk, but I outsmarted him; a house call is $15. However, I must admit that each time I see him he adds further gimmicks which enhance the value of his show. His last suggestion was to have a guest star from Denmark and call the program, "What's My Sex?"

Real-Gone-to-Press

Idea No. 2 came from a distant relative on my wife's side who fancies himself a journalist because he saw "The Front Page" four times. He is the original hard-luck kid, because no matter what Broadway show is the current rage, he had the idea for it years ago, but wouldn't prostitute his talent by writing such commercial rubbish.

His brainchild is a situation comedy series about a girl. The heroine is a rattle-brained, busty blonde who is a highschool teacher, and is married to a Latin type orchestra leader who, by an odd coincidence, speaks with a Latin type accent. She has befriended a quaint Italian antique dealer, but her widowed father is trying to run her life. Her neighbors are typical Americans who live next door to you and you and you—a childless couple who are quaint because the husband is always eating and the wife used to be a snake charmer in vaudeville. There is also room in this quaint series for another quaint character; a maid who has been a family retainer for years, and keeps passing through the scene at the most propitious moments throwing quaint boffs. The maid would be a wonderful part for Bea Benadaret on radio and Thelma Ritter on TV. If neither of them is available, Mel Blanc could do the job.

Reverse Gypsy Rose Lee

Now for the third idea. This was sent to me by a fellow I hadn't heard from in over a quarter of a century. We had gone through P. S. 128 together in Brooklyn, and he had given me a somewhat more graphic version of The Birds and The Bees than my parents did.

His idea, was simple, beautiful, and daring. It was another panel show, but with a novel twist. This time it would be the guest who would be blindfolded. She would wear a mask so that none of the experts could recognize her.

As you've gathered from the use of pronouns, the guests would all be female. Not ordinary females; just those who have attained fame in the field of Burlesque. The panel would ask questions, and for each "Yes" answer the guest would remove an article of apparel. It would take exactly 10 Yes answers to strip her, and she would then pose there until either her identity was guessed or she got pneumonia. I don't know what the commercial potential of this show is, but I myself am interested to the extent of auditioning guest stars twice weekly.

Idea No. 4 also came from a childhood chum. He went by the nickname of "Frenchy" for the rather logical reason that he had an uncle who was born in Paris, Ohio. I remember Frenchy because "he was a crazy guy."

No Encores

Frenchy's idea was simple. It hardly constituted a TV series. It was more of a one-shot, and I do mean one-shot. Frenchy wanted to be booked on a program where the M.C. would hand him a revolver with all the chambers empty excepting one. He wanted to play Russian Roulette before 50,000,000 people. And he warned me that he wouldn't accept a booking on the Texaco program because he didn't want Berle trying to horn in on his act.

I had a tough time discouraging him. I told him the current international situation was delicate, and a person of suspected French extraction, playing Russian Roulette on an American TV show might cause complications. As a clincher I pointed out that should he perchance hit the single cartridge, it would be difficult for him to give an encore. I think I have only discouraged "Frenchy" temporarily because the last I heard of him he was studying the art of Hari-Kari on the grounds that Japan is now our ally. But, as I said at the start, "He's a crazy guy."

Well, there you are. Four sample ideas. When I first wrote this article, I listed six of them to show you the fantastic ideas people out of the profession think suitable for programming. But, I had to cut two of them out. The networks have just bought them and they go on the air next week.

Who Knows What's Funny?

By ALAN HYND

It was that great man, William Claude Dukinfield, alias W. C. Fields, who once posed the question: "Who knows what's funny?" I have, over a period of years, pondered the same query. The events leading up to a murder, of all things, can be hilarious, although some people don't know it. Take any number of actual premeditated homicide cases that I have included in my new book, "Alan Hynd's Murder." Murder is, of course, woefully lacking in humor to the victim; the perpetrators seldom see in it much to arouse their risibilities; and certainly the cops are far from amused. Yet Joe Blow, reading about the events leading up to a particularly choice morsel for the tabloids, is frequently reduced to tears of laughter.

One night, a few weeks ago, I was a speaker at a book fair conducted at the Fairfield Country Day School for boys hard by my home in Greenfield Hill, Conn. I was asked to speak about the contents of "Alan Hynd's Murder." The toastmaster, an Episcopal clergyman, had read the book prior to introducing me, and assured the assembled congregation that it was one of the funniest things he had ever read. Now I ask you. Here was a man of God (a fine and erudite gentleman) assuring his auditors that there could be something highly amusing in somebody branding himself with the mark of Cain.

The story that I chose to talk about was one in the book called "The Case of the Obscure Romeo." "The extraordinary city of Los Angeles," I began, quoting from the book, "has for many years enjoyed an affinity for crimes committed by extraordinary people." It was in L. A. that the case of the obscure Romeo came to light although it had its beginnings in Milwaukee, Wis.

The obscure Romeo of the story was a stunted boy of 17 by the name of Otto Sanhuber who bore an extraordinary resemblance to nobody in particular and who, in the year 1903, knocked about down by the Milwaukee beer vats. Otto was employed by the Singer Sewing Machine Co. as a repair boy-man and one day he was assigned to repair a machine in an apron factory operated by a noisy 40-year-old German named Fred Oesterreich and his 36-year-old frau, Walburga. It seemed that Walburga Oesterreich was a highly romantic gal, and that her husband, Fred, was somewhat deficient in his connubial obligations.

Walburga Oesterreich fixed up a corner of the attic of the Oesterreich home, a mustard-colored monstrosity that looked as if it had been planned by an architect who had undergone several changes of mind, and hid Otto in it. She supplied him with edibles, potables and reading matter and, of a stormy day, when her husband was at the apron factory, lashing the help to greater effort, she sneaked Otto down to the bedroom, which was directly below his cozy quarters in the attic. At nights Otto began to write for the pulp magazines—stories with a South Seas background—and Walburga Oesterreich carried on all correspondence with the editors, using a post-office box for the purpose. Presently Otto began to click with his South Seas stories and became, after a fashion, self-supporting.

Bat-Man Author

This went on for years—Otto living up there in the attic, directly over the bedroom of Fred and Walburga Oesterreich, writing by night, sneaking down by day to carry on his intrigue. The wronged husband never did seem to catch on. Being that type of person who fancied himself so attractive to women that he couldn't imagine his wife being interested in anybody else, it never occurred to him that there was anybody up there directly over his bed chamber. He did hear noises, however, but ascribed the sounds to rats and mice. Eventually he began to wonder why he had never before learned that rats and mice occasionally coughed and cleared their throats, just like men. The whole thing was highly implausible. But, as Pirandello observed in "Six Characters in Search of An Author," life is full of infinite absurdities which, since they are true, do not need to seem plausible.

The Oesterreichs moved to several houses in Milwaukee. One night, little Otto, who had a Diamond-Jim-Brady-type appetite, sneaked down from his roost to raid the icebox while the Oesterreichs were out. The apron manufacturer came home unexpectedly, caught Otto, twisted a couple of his arms out of the sockets, and tossed him into the street. Otto went to Los Angeles, which in those days had no smog and was bright with sunshine. The sunshine bothered Otto, because he had become so accustomed to the gloom of the attics. He became very unhappy and his writing suffered and he was reduced to accepting work as a janitor.

Then, at Walburga Oesterreich's suggestion, she and husband Fred moved to Los Angeles and bought a home on St. Andrews Place. There little Otto and the lady got together and Mrs. Oesterreich again fixed up a place in the attic for Otto and Otto was now safely in out of the sunshine, writing by night and catering to Mrs. Oesterreich by day.

One night in 1922—19 years later after Otto Sanhuber had first become a bat man—he was cavorting around the Los Angeles residence of the Oesterreichs when the couple came home unexpectedly from a party. Otto, fearing another assault by big Oesterreich, pulled a gun and presently Fred Oesterreich was dead of lead poisoning, Walburga Oesterreich was locked in a closet, and Otto was up in the attic. When the gendarmes arrived, Mrs. Oesterreich told a story about robbers having killed her husband and locked her in the closet.

Eight years elapsed. Then, in 1930, a lawyer to whom Mrs. Oesterreich had confided the whole story, got into a quarrel with the lady and she threatened to shoot him. The lawyer, fearing for his own life, went to the authorities and spilled the entire tale, as Mrs. Oesterreich had related it to him at the time her husband had been shot. She had gone into all the juicy details from the time she had first met Otto back in Milwaukee in 1903 until the night when she and her husband had come home and Otto shot the apron manufacturer 19 years later. So both Otto and the lady were arrested in connection with the death.

Otto confessed everything and went on trial for the killing of Oesterreich. The jury found him guilty of manslaughter. That posed a pretty legal problem. The crime of manslaughter was outlawed after three years and here Otto was found guilty of manslaughter committed *eight* years previously. There was nothing to do but let him go free.

Now Walburga Oesterreich was tried. The jury disagreed. Then the case against her was kicked around until it got lost and the indictment dismissed. When last last heard of, Walburga Oesterreich was living in, of all places, over a garage in the Wilshire district of L.A. So nobody was punished in the slightest for the murder of the apron manufacturer. "It does seem that justice might have been better served" I say in "Alan Hynd's Murder," "had *somebody* been at least saddled with a good stiff fine."

Now I ask you, *what* is *funny* about the Oesterreich case? Certainly the whole business was not funny to Fred Oesterreich; nor was there the slightest humor in it for Walburga Oesterreich or for little Otto Sanhuber. And you can be sure that the cops in L. A. were not driven to hysterical laughter. Yet every time I tell the story of the Oesterreich case people laugh. Try it yourself and see if I'm not right. Why are the events leading up to the taking of human life funny? Or, as William Claude Dukinfield always inquired, "Who knows what's funny?"

It Ain't Necessarily So

By PAT BALLARD

Recent trend of signing top-bracket playwrights for TV has sparked some lively speculation in the trade with obvious harkbacks to the time Hollywood splashed out with big-name authors and found it wasn't always the answer at the boxoffice. Some show biz vets in the producing end of TV fear the idea is based on the assumption that any name writer automatically writes a hit every time at bat, and the sponsors therefore will be less jittery at the high costs of even a simple half-hour TV drama. It just ain't so, these pundits argue, because in present-day films and in legit it is now the director who calls the pay-check and percentage tune, and probably is the key figure in the future of TV no matter who writes the lines, as good as they must be.

"A Robert E. Sherwood script," one showman said, "must come to life. He can't be expected to cast, direct, supervise and dine with the star and still have any stomach for his typewriter. A top legit director must do *all* of these things and usually helps raise money for the show in his spare time!"

Alan Jay Lerner admits in the current Theatre Arts magazine that he came up with several quick-folding musicals before landing with "Brigadoon," and then found "Paint Your Wagon" one of the toughest of his shows to whip into shape, although he had mulled it for several years. "At any price," asked the agency man, "how could Mr. Lerner bang out, say, two big TV musicals a year without joining the Exhaustion Colony at Palm Springs?"

It just isn't a matter of spending important money for authors, another vet suggested. A one-shot TV performance, he said, is thin balm to the legit author who likes to drop in the theatre during the 10th week and take a quiet bow, now that his typewriter fingers have healed.

One suggestion heard on Madison Avenue is that the adapter of almost any story material, including P. D. stuff, is the most important writing mind at present. If he has mastered the new technique of TV and is not afraid of trying new tricks, it is argued, a hep adapter could make "Uncle Tom's Cabin" seem fresh and exciting as TV fare.

Gotta Have a Name

A hatchery for new writer and director talent was the old cry of several other ad agency men, but they admitted that they now wouldn't dare to brave the sponsor's probable crack, "Who's that new guy with a portable typewriter?—not the *author!*" With a Moss Hart, the President of Baby-Toe-Developers would at least enjoy his yogurt at "21," these cynics admitted privately, even if Hart cost more than they'd ever get back in sales.

"Why the panic some of the masterminds are displaying?" a vet showman asked. "TV has grown so fast it's got to shake itself down as all other show business media did. There is no substitute for showmanship and it took radio years to learn that a sponsor who liked to tap dance might not be the judge of what tap dancer would be radio entertainment, unless he could grab Astaire or Gene Kelly. The boys were caught napping in TV and are running to high-priced names instead of having the nerve to find new ways to handle the most intimate type of entertainment yet devised."

A Top 10 account exec said simply, "We all know that *directors* make the hit movies year in and year out, and are the key people in legit; so why not in TV?" He answered his own question by admitting that there are few whiz TV directors available today because few have been developed in proportion to the scripters who always have something on hand that went great in the Little Theatre in Columbia Cross Roads, Pa.

The answer to improving TV dramatic quality is to brave the sponsors and come up with fresh, new talent all around. If this happens, 1953 should be a bonanza for the "here's how you do it" boys who have clicked on low-budget shows and may find suddenly that their boss has ordered them a couple of oufits from Brooks Bros., who make many of the high TV echelon outfits. Their casual drape, it was suggested by one Park Avenue rogue from an ad-palace, nicely conceals Agency Twitch, a new and terrible disease that has swept the industry.

TV Breaks Thru Barriers Of Radio Orthodoxy

By SYLVESTER L. WEAVER
(Vice-Chairman of Board, NBC)

The year 1953 is going to be a year of decision in network television, and an excellent analysis of the black side of the general television picture has just been given to Great Britain in the BBC Quarterly.

'Pat' Weaver

This article, written by Bernard B. Smith, an American attorney who resides in New York and who has represented the BBC, should be read by the interested groups in television—the artists, the unions, the stations, the clients, the agencies, and the networks. Much in this article calls for rebuttal, or at least further explanation. Mr. Smith says that the increasing cost of television to advertisers, and the increasing number of stations will cause program deterioration and little public service, unless the medium is supported by other revenue than from advertising.

If television follows the radio pattern of orthodoxy, the bleak future pictured by Mr. Smith is likely. This includes not only the unprofitable business development, but the failure of the industry to provide a national television program service in keeping with the stature and promise of the medium.

Mr. Smith's concluding line, however, is wrong. He says, "American Television is at the crossroads—and from present indications no one is going to prevent it from taking the wrong road."

On the contrary, Mr. Smith, this particular crossroads has been in sight for many years. The approach and philosophy of NBC-TV since 1949 has been to build television into the kind of a medium that would answer the direct needs of the interested parties, rather than have the medium develop along old-fashioned but not inevitable radio lines into a sure collapse. For it was apparent from the beginning that single products could not indefinitely sponsor television programs on a national basis. It was also apparent that we who would run television were not helplessly riding some wave of the future, but were in the position of trying to find plans which would consolidate the real interests of all concerned in a new pattern which would be financially profitable to all, and provide great network service to the people.

In Quest of a Pattern

One of the most compelling reasons why I came to NBC was because of the challenge that was obviously coming in finding a new formula that would give the clients better values within their budgets, that would gain the indispensable support of America's marketing elite, the advertising agencies, that would meet the requirements of the stations to do the all important community service job while carrying a national program service to their viewers, and that would have a sufficient margin in operating income to be highly profitable in order that it might also provide the elements of great network service that can create a more adult, informed, enlightened, cultured people in our country. It was because I had worked directly and as a major executive in a station, an agency, and a network, and as advertising director of one of the dozen great companies that supported radio that I felt I could direct the planning and thinking of a group of men who would honestly try to find a pattern that would meet all these requirements.

I was a major party in the transition in the '30s from a broadcaster-controlled industry to an advertiser-controlled industry, and the lesson was not lost on me that this happened because the pressure of the advertiser's needs could not be met by the network's resources.

All these experiences meant that in shaping a new medium in which the favored orthodoxy of radio usage would have to give way before a new orthodoxy, I knew in large part from direct personal experience which values that clients or agencies or stations wanted were basic to their function, and which were desirable only because they were familiar, comfortable, known procedures.

Consequently, it never occurred to our planning group that individual products as individual sponsors would be a major factor in our future network operation, and no programming concepts were developed by NBC except for shared sponsorship. Most of NBC's programming today is on a shared sponsorship basis, and the remaining is mostly brokered by big companies which share their expenditures in turn among their own products.

75% Buy NBC Shows

Similarly, we knew from projecting costs that the few big corporations alone could not provide the funds for a network operation in television, and have developed plans to broaden the base of our operations to enable us to draw on more of the $7,000,000,000 a year that is spent to advertise goods and services. Indeed, today over 75% of all advertisers on NBC are buying NBC shows, and our client lists are far larger than network radio's. Companies that can afford to advertise in national magazines on any basis can afford to advertise with all the power of NBC national television.

Furthermore, in our planning we have always rightly held that the clients of NBC must spend their advertising money to sell their goods and services. Therefore, we have recognized that their basic objective must be circulation at the lowest cost. This will act as a force toward a low-cost program schedule, ineffective and undistinguished in too many cases, unless we make available to them higher circulation at the lower prices, and with the resources of our overall operation develop a schedule that does show the necessary range of entertainment forms, that does experiment in peak times for new hits, that does provide the many elements indispensable to a great network function that I have outlined before many times.

But at the same time, we have taken the job of creating a schedule that does provide information, education, and cultural impact to our viewers and we are carrying out that job within the limits, indeed some say past the limits, of our income. In behalf of the television industry, I will send Mr. Smith the documentation on this.

I think we can say definitely that Mr. Smith's dire predictions of the fall of television "to minister to a public passively, silently, nightly, viewing escapist fancy, crime, vaudeville, and guessing games" will not happen if the NBC plans prevail.

But will our plans prevail? On the favorable side, it is now accepted that the radio form of programs sponsored by individual products has virtually gone. An important difficulty was in persuading the agencies that their great service was not in showmanship but in salesmanship, and that the actual production of shows, as in early radio days, should go to non-agency payroll organizations, including the networks. Today I do not know of an agency that is trying to produce shows as a matter of policy. Most of our stations have applauded for three years our NBC attempts to broaden the base of the medium, and to try new patterns, although there are some who fight every departure from radio orthodoxy.

But while we have made progress, we have not built our new form so that we may conduct our full network operation without great difficulties. Had we succeeded in going ahead with the original "Saturday Night Revue" advertising plan, including the rotational feature which must be basic to our new plans, I personally believed we would have made the transition to a magazine type operation by this time. But as it stands, we have some distance yet to go, and meanwhile, our three to midnight sold-out schedule of 1950-51 and 51-52, has become a much more limited schedule in terms of network time units sold. Also meanwhile, the daytime sale of television lags even in face of hit attractions with demonstrated advertising values.

With resources thus cut, the network operation is hard pressed to meet all the pressures upon it; those which rightly point to the need for profit on such huge dollar volume and large commitments; those which are concerned primarily with the entertainment show schedule which provides its basic circulation health; those which are concerned primarily with the responsibility to the audience in covering the real world and its issues; those which are directed through long experience into maintaining old thought and organizational patterns and which must be re-channeled by persuasion; and those inherent in any show business business, and in any advertisinng business, and in any opinion-influencing business.

Nonetheless, I speak for my associates at NBC when I say that in 1953 we will go further to show that we are in communication with stations, agencies, clients, artists and unions, and that our communication will be aimed at proving to all parties that the great network service as planned by NBC will lower costs per thousand, increase sales effectiveness, make the power of the national network democratically available to small companies, give major companies stronger selling at lower costs, give affiliates a more valuable NBC franchise meaning that their rates can continue high despite new competition, reduce program expense by a national and planned use of facilities and manpower in scheduling shows, and deliver on as magnificent and affordable a scale an exciting, changing, challenging program content.

Music—TV's Neglected Stepchild

By HARRY SOSNIK

Several years ago I wrote an article for VARIETY which I titled "Television Sets Music Back 20 Years." Since that time there has been little or no improvement. In fact, with the widespread use of recorded music libraries, the quality has deteriorated in many cases and even the dubbing quality is inferior. And of course the variety shows still have the slambang, unbalanced, secondrate vaudeville approach.

Unquestionably the neglected stepchild in TV is music. That music which we hear shows no taste or imagination; in short no careful thought in the planning. In contrast let us take the other ingredients that go to make up a successful program.

The script is carefully worked out, line by line, page by page, scene by scene; the cast is carefully selected after numerous auditions; the sets are carefully planned; the lighting is carefully thought out; the costumes and makeup are thoroughly discussed and the camera blocking is painstaking. Then comes the stepchild: Music, Little or no attention is given to where the orchestra is to be placed and as a result the sound is bound to be inferior. True, the facilities in the converted theatres are not of the best, but a little time and thought could improve the audio.

However let's go back even farther; to the very beginning of the planning as discussed above. Although the rest of the show is carefully and painstakingly thought out, when it comes to the music no thought or imagination is used in planning the instrumentation and orchestration to get color; to try to create a picture as a whole. Undeniably, when the eye and ear are synchronized and both are equally important, the result is a magnificent illusion. A very good example of what I mean is the musical score to "Victory At Sea." The score contributes as much to the entity as the picture. The result is outstanding.

It seems that some of the mistaken conceptions are; "let the star or stars carry the show," "nobody cares," "the picture is more important"; "it's a young industry," etc. The inescapable fact remains that there is going to be no improvement unless the people in the industry try to help it improve. Granted that it is a comparatively young industry; that it is still somewhat of a novelty; but it is not going to remain so indefinitely and already people are becoming more critical and more selective.

Through the medium of radio, motion picture sound tracks and phonograph records, the ears of the public have been consciously and unconsciously educated to the difference between good and bad musical sounds and every day that goes by finds more people aware of inferior quality of TV music.

The attainment of this improvement is not monetary. It is the use of more taste, intelligent planning and the recognization and acceptance of the fact that music can and should be as much of an integral part of a show as any other ingredient.

That this can be done I give as an excellent example the "Show of Shows." Here music has taken its rightful place as a most important contribution to the success of the show. I have never known any of the organization responsible for the success of "Show of Shows" and so have no axe to grind when I say that I feel that it is a good example of what can be done and that we can and should have many more such professional jobs.

THE PERILS OF TV

By MAGGI McNELLIS

"Danger," "Suspense," "Intrigue" . . . names of television programs, but also apt descriptions of some of the perils TV performers face in attempting to put on shows in this newest and toughest of all mediums.

Maggi McNellis

Red Buttons went on for years as a stage and night club entertainer; one TV show and he has a breakdown! Red Skelton, a king in every medium, just manages to stagger through a full season of Television, with a doctor at his side the last few weeks. Milton Berle sprains his back, Ed Sullivan is hospitalized with show business' famous occupational disease, ulcers. Eddie Cantor has a heart attack; scenery has fallen on many a performer; chorus girls have had their costumes split in the most embarrassing channels; nobody has escaped from the perils of TV.

I didn't realize how lucky I was with "Leave It to the Girls," where the only perils about which I had to worry were those of clothing—and of course, the oral slips by over-zealous members of the panel. But that was simple compared to the perils I got into in my Magazine of the Air show. If a year ago someone had told me that I'd be boxing a 215 lb. heavyweight; play T-quarterback with the Fordham football team; deep-sea-dive at a Navy salvage school; attend a bartender's college; jump centre against Sweetwater Clifton; go through maneuvers with a Marine Air combat unit, or do any of the other things I've had to do for the weekly feature films, I would have said, "Who me?" I've faced the perils and survived, although at times the going was rough.

During the racing at Saratoga, I took the camera crew up to the Spa, to film the fabulous yearling sales. The night selected was Knight's Night, when a world's record was set. If you've ever been to a horse sale or auction of any kind, you know that a simple thing like a flip of the wrist can mean a bid. One handsome filly from Mr. Knight's Kentucky stables was creating quite a sensasation and as the bidding got higher and higher, I lifted my arm to signal the cameraman to get a shot of the horses. While he got the shot, I almost got the horse. It's a lucky thing John Galbraith was prepared to go high for this particular filly, otherwise that slight signal could have cost me $24,000, which was what the auctioneer thought I bid. You can guess which end of the horse I felt like.

Child's Play

However, that was child's play compared to what happened the time we went to shoot (with the camera) a boxing champ in training for a big fight. His camp was about four hours out of New York. All arrangements had been made for us and everything was fine until the champ's manager, a man of somewhat dubious reputation, decided "nobody was gonna do nuttin to my boy for nuttin." He stopped my cameraman in the middle with the pleasant remark, "If youse use any of dat, I'll kill youse." It was a threat he was very capable of carrying out, but he reckoned without a Maggi McNellis, who had been toughened by the perils of TV, both on and off screen. What would Martin Kane do in a situation like this? Would Ralph Bellamy let them get away with it? Would Jack Webb smile at a mere threat? In fact, would Jack Webb ever smile? The manager's defiiance was a challenge. His brute force had to be met by brains. Unfortunately, my producer wasn't along, so the blueprinting was up to me. Carefully, I made a plan. If luck was on our side we could not fail.

In the face of numerical superiority, we retreated across the street to my car and waited. Our vigilance was rewarded. After about an hour, the manager, surrounded by his goons, walked out of the training camp and sped away in a shiny black Cadillac. The time was 10:08. At 10:15, we made our move. I made sure the cameraman was set. Then we crossed the street, went into the camp and ran smack into the champ. Being a very nice guy, when I asked him if we could take some pictures, he gladly obliged and we got some terrific exclusive film. The champion was so nice, I'm only sorry he didn't keep his title in the ensuing fight.

A couple of months later, when they asked me if I'd mind doing some deep sea diving at the Navy Salvage School in Bayonne, N. J., I readily agreed. After all, what other perils could I face? The diving didn't bother me but what did was my wardrobe. I'm used to wearing a smart Mr. John or Sally Victor hat, weighing a few ounces. You can imagine the shock out at Bayonne when I had to put on a steel hat, weighing 54 lbs. It took two men to carry it and they expected me to wear it! Believe me, it had the kind of design that gets no one on any best dressed list.

So, the perils of TV no longer hold any fear for me. I'm ready for whatever may come next. Why, just a moment ago, a note arrived from my producers with another suggestion. I'll let you in on it. They're planning, let me see, oh yes, I'll just open it . . . "Oh no, a trip to the moon."

Thank goodness Radio is still alive and kicking.

Too Simple

At the atomic plant in New Mexico they are very careful about the workmen taking any secrets out of the plant. Every employee is examined thoroughly as he leaves through the gate.

One night they saw one of the workmen walking out with a wheelbarrow with a little bit of sawdust in the center of it. They grabbed him, examined every particle of the sawdust, found nothing suspicious and had to let him go. The next night the same thing happened. He again came out with a wheelbarrow with a little bit of sawdust in the middle of it and when they examined it they found nothing. This went on for about a month.

Finally after a number of weeks, one night when he was leaving in the usual manner, they grabbed him, took him to the office and grilled him unmercifully, finally giving up. At long length they turned to him and said, "Look, we know you're stealing something. Now we'll let you keep what you have if you'll just tell us what you're stealing."

The workman looked up and replied, "I'm stealing wheelbarrows."

Ken Murray.

Personal Relationship To Television

By SAM LEVENSON

One of the special qualities of television performance is its intimacy. You are present in the homes of millions of people. They feel they know you. Children have been known to talk back to the set. Adults do likewise, but what they say isn't always quite as cute.

Sam Levenson

The personal relationship, when most effective, operates two ways. Since I have tried to talk directly to and about the average American family they have answered me. I don't get fan mail. I get personal letters.

Exhibit A: "We have two girls and two boys. All of us, including the youngsters have always considered it an ideal family. You know, papa has two boys, mama has two girls, and each child has at least one brother and sister to play or fight with. Now, after listening to you for the past several months, my children have suddenly decided that eight is the preferred size for a family. The four of them keep badgering us to have four more children. They've even worked out sleeping arrangements. If the Levensons could do it, why not we? The children are waiting for you to give the O. K."

Mrs. R. R.
Jamaica Estates, L. I.

Exhibit B: "We have a pretty modest home in the town of Teaneck, N. J. We also have a lovely yard for the kids to romp around in and a lovely front porch and lawn. All in all there's plenty of elbow room. More than I ever had. But for the past year I find my daughters want to pack their grips and each feels they want to visit with their grandmothers. My husband's mother lives in an apartment house in a congested town and my mother lives in a dark back apartment and she never gets any sunlight. But these two ungrateful kids can't seem to find themselves in their own backyard . . . Their cocker spaniel, who adores them, sits alone and waits for them to come home."

Mrs. L. B.
Teaneck, N. J.

Exhibit C: "Can you advise me on how to break in a new set of false teeth?"

Mrs. G. P.
Dearborn, Mich.

Exhibit D: "I am happily married to a man who loves hunting and fishing. We have two boys age 4 and 8. We have a large turtle in our bathtub. With only one tub the turtle has to be moved every time someone wants a bath. We have polliwogs waiting to become frogs, hopping around the house. Two garden snakes in our car, lightning bugs in a jar, night crawlers in a nice wooden box of sand and grass in the sewing room. We also have tropical fish. Now daddy has brought home a wounded pigeon. I even woke up one night and found an owl perched on our bed. Daddy brought a live rabbit to my sister. The rabbit got lost in her coal pile and we had to bring our beagle up to track it down. I have to buy dog food, cat food, turtle food, fish food, and feed a sick pigeon back to health, plus feeding a hungry man and his two boys. I want to be kind to animals, but I feel there is a limit to being kind."

Mrs. C. B.
New Haven, Conn.

Exhibit E: "My mother makes me wear pants on a warm day. She says that I make up the rules, but she really does. Why can't she listen to me for once?"

Miss J. C.
Brooklyn, N. Y.

Exhibit F: "There's a girl in my class whose name is Roberta. She never wants to skip with me, and she hates me, and always when she hates me she tells the teacher that *I* hate her."

Master R. S. L.
Brooklyn, N. Y.

Exhibit G: "May I tell you of an experience. When my first grandchild was two weeks old my husband and I went all the way out to Jersey to see him. I remember when my parents came to see any of my babies they would walk into the room, bend over the crib, kiss the baby, hug him, squeeze him, etc. When we asked to see our own grandchild we were told 'Oh, no! The baby is sleeping, and your footsteps will disturb him and the nurse will get very angry!' We tried to figure out how come the nurse walked in and out of his room with a cigaret in her hand and didn't wake him. So we told our daughter-in-law to make an appointment for us at such time as the baby would be awake and available."

Mrs. R. J.
Miami, Florida

Exhibit H: "I received a letter from the landlord of our building which I thought you would be interested in. Here it is: 'Dear Mr. B.: It has come to the attention of the office that your son has been acting in a destructive and disorderly manner as follows:

"'1. He has damaged the fourth floor incierator walls, floor, and basin by a fire which he started. 2. He has caused an overflow in the bathroom of your apartment causing extensive damage to apartment 3-E below you. 3. He runs with firecrackers throughout the corridors, front and rear, causing extensive damage. 4. He disturbs numerous tenants in the building with his loud shouting and howling. 5. He constantly destroys and damages the trees and bushes surrounding the building . . . Kindly put an immediate stop to the above-mentioned items, otherwise you leave no alternative but for us to charge you accordingly'."

Mrs. L. B.
Brooklyn, N. Y.

Exibit I: "My 14-year-old son did nothing but sing about the house. Of course, we enjoyed this very much for a few years. After a while we thought we were entitled to a rest. Then overnight his voice changed. It dropped a whole octave and he could not sing anymore. Peace and quiet at last—but not for long. He started to play records and do pantomine with them."

Mrs. H. T.
Teaneck, N. J.

A FIST THROUGH A WALL

By ALAN LIPSCOTT

Scene: The home of Mitch, a typical comedy writer for TV. Shirley, a typical comedy writer's wife, and Vicki, a typical comedy writer's wife's friend, are having lunch on the patio.

VICKI: *(helping herself to the contents of a chafing dish)* Enchiladas always bring out the pig in me.

SHIRLEY: In Mitch, too!

VICKI: Then I'll put his name on these two juicy ones.

SHIRLEY: Don't bother! Mitch can never eat enchiladas again. Doctor's orders.

VICKI: New show, huh?

SHIRLEY: A dilly! "Meet Peter Pooper."

VICKI: And this time?

SHIRLEY: An ulcerated colon.

VICKI: Terrible! *(jabs a fork in the first of Mitch's enchiladas)* Still have his shingles from the "Crazy Show?"

SHIRLEY: The shingles were from the "Bopsy Family." From the "Crazy Show" he got bursitis, and he still has it. *(Sighs)* Bless Dr. Krutcher! Whenever Mitch mentions his name, he gets two treatments, a basal metabolism and a bloodcount for free.

VICKI: Lucky for him!

SHIRELY: For me, too! How else could I afford a mink stole?

VICKI: And who plays Peter Pooper?

SHIRLEY: Chippy Morris. He was a riot on the Chautauqua. Plays a one-string, cigar-box fiddle and cracks jokes.

VICKI: And who would hire an actor who plays a cigar-box fiddle?

SHIRLEY: A manufacturer of cigar boxes.

VICKI: Each to his own!

SHIRLEY: For the supporting cast, the sponsor raided the movies. Cal Sweetzer, who drove a chariot in "Ben Hur"; Benny Fenyock, who was a snowman in "Orphans of the Storm," and Hildegarde Grimes, who played the part of a nut in the "Snake Pit."

VICKI: Nice casting. And the director?

SHIRLEY: None other than Andy Kooblick, who just finished Life of a Tsetse Fly for the Rockefeller Foundation.

VICKI: And from this mishmash?

SHIRLEY: The sponsor wants a family show. It should be warm with slapstick. It should move leisurely and have plenty of pace. Though the characters are screwballish, they should be believable. "Like in 'Ozzie and Harriet'," the sponsor said.

VICKI: Am I happy my husband sells luggage?

SHIRLEY: I keep begging Mitch to learn how to slice salami and put up pickles. *(Sighing)* Radio was so much easier.

VICKI: *(Spearing the last of the enchiladas)* You said a mouthful!

SHIRLEY: Like in this week's script. Mitch wrote a hilarious scene and it all depends on Chippy putting his fist through a wall.

VICKI: In radio, this would be simple.

SHIRLEY: In radio, yes! The sound man would punch his fist into the palm of his other hand to get a thud. Then he would crush a strawberry box, to get the splintering of the wall. No problem!

VICKI: And in TV?

SHIRLEY: Murder! Five conferences, Mitch has already had.

VICKI: Just for a fist through a wall?

SHIRLEY: First, he hassled with the carpenter. Two joists had to be moved and the Union insisted on another man.

VICKI: Tch! Tch! Tch!

SHIRLEY: You said it! After the joists were moved, a false section had to be inserted.

VICKI: Just for a fist through a wall. My, my!

SHIRLEY: Then a painter had to paint the false section the same color as the rest of the wall.

VICKI: My!

SHIRLEY: And after the fist goes through the wall, the carpenter and his assistant will have to move the joists back to their original places and restore the wall where the hole is. The painter will then have to repaint that area the same color as the rest of the wall.

VICKI: Do you have an aspirin?

SHIRLEY: And then the sound man has to dub in the sound.

VICKI: Sound! What sound?

SHIRLEY: The sound of a fist going through a wall, Silly! The sound man will punch his fist into the palm of his other hand to get a thud. Then he'll crush a strawberry box, to get the splintering of the wall.

VICKI: Just like in radio.

SHIRLEY: Only in TV, the sound man has to have an assistant.

VICKI: Now, it's all set, huh?

SHIRLEY: Only for one hitch. After the bankers okayed the budget, and the engineers okayed the blueprints, and the carpenters remodelled the set and the painters painted the remodelled set and the sound men waited at their posts for a signal from the director. . . .

VICKI: Y-e-e-s?

SHIRLEY: Chippy refused to push his fist through the wall.

VICKI: Got chicken?

SHIRLEY: Precisely! Mitch almost went out of his mind arguing with him.

VICKI: Poor Mitch! No wonder he can't eat enchiladas.

SHIRLEY: Mitch, to appease Chippy, had a pair of flesh colored brass knuckles made to order. Chippy tried them on. I went to church and prayed.

VICKI: And then Chippy pushed his fist through the wall.

SHIRLEY: No! He said, "I refuse to take any chances on the hand that strokes the string of my cigar-box fiddle!"

VICKI: Sooo?

SHIRLEY: So the agency took out a $100,000 policy on Chippy's fist. From the same company that insures Jascha Heifetz's fingers.

VICKI: And?

SHIRLEY: Chippy still refused. He called his lawyer.

VICKI: And Mitch?

SHIRLEY: He called his lawyer and the agency called their lawyers and . . . *(Phone rings)* Excuse me, Vicki. *(Shirley goes into the den to answer the phone. She returns in five minutes.)* That was Mitch. He showed Chippy Morris and his lawyer that a fist could be pushed through a wall.

VICKI: Where is Mitch now?

SHIRLEY: He's in the hospital, having his broken arm set!

Schizophrenia, I Love You!

(Or How to Be Two People)

By LAWRENCE AND LEE

(Jerome and Robert E.)

Hollywood.

We decided it was high time to do a thorough, scientific thesis on the subject of writing teams. So we made an extensive survey. (Let's be frank about this: we called up Madelyn Pugh and Bob Carroll and asked them how they were doing on "I Love Lucy."

Jerome Lawrence

Robert E. Lee

What does it feel like to be half of a team? Is it like being a twin? Like being the rear end of a horse in an old-time vaudeville turn?

Actually, if you're functioning as only half a horse, you'd better give up pulling the icewagon! If you and your partner are two fractions which add up to a grand total of one, there's no point in being a team. You must be two integers which add up to two or more. To be an effective team, one plus one must equal three!

Lawrence's dad gave us the formula which has become our working slogan: "If you have a dollar and I have a dollar and we trade dollars, we still each have only one dollar. But if you have an idea and I have an idea and we trade ideas, then we each have *two* ideas."

Okay. You have a couple of good ideas. What happens then? We get as many questions from the non-team world as songwriters do. The boys who write melodies and lyrics always get the query: "Which came first, the words or the music?" Our queries run something like this: "Which one of you paces and which one sits?" "Who types and who talks?" Who writes the words and who writes the *stuff?*"

We also get the *look.* It says a lot more than words. It's a sneer-in-the-eyes, down the nose look, which implies that you shouldn't be living in the same world as Ernest Hemingway and Thomas Mann. The sneer sounds something like this: "Oh, half of a *team,* eh? Can't write on your own, can you?"

Sure we can. But it's as much fun as playing tennis—all by yourself.

For the sake of posterity, let's record some actual conversations. Ah, how wonderful it would be if we had a tape recording of what Beaumont said to Fletcher while they were struggling for a good yock tag to "The Knight of the Burning Pestle." What fun to tune in and hear the verbal barbs that flew across the Savoy Theatre as Gilbert & Sullivan spat in each other's eyes.

So turn on the tape and give a listen. This, remember, is for *posterity!*

SOUND: MORNING COUGH . . . FEET SHUFFLING INTO ROOM . . LOUD YAWN . . SQUEAK OF UNUSED OFFICE CHAIR . . DISTANT, INDELICATE STOMACH RUMBLE . . . THEN SILENCE, A LONG EARLY-MORNING SILENCE.

1ST VOICE: Well?

2D VOICE: Well?

1ST VOICE: Let's see what you've got.

2D VOICE: Let's see what *you've* got.

1ST VOICE: Well, I don't have a whole script. I still have to figure out the second-act tag.

2D VOICE: Why, you lazy bum! You promised to have a whole script finished by now!

1ST VOICE: How much have you got done on *your* script?

2D VOICE: Well . . .

1ST VOICE: How much?

2D VOICE: It still needs polishing.

1ST VOICE: How much on paper?

2D VOICE: To be frank with you—nothing. Not a line.

1ST VOICE: Same with me.

2D VOICE: Let's go get a steam bath.

Note the delicacy of the approach, the give and take, the friendly banter, the intellectual exercise of two bright minds challenging each other. Oh, posterity, how lucky you are!

Let's listen again. Another time. Another situation.

SOUND: MORNING COUGH . . . FEET SHUFFLING INTO ROOM . . LONG YAWN . . . SQUEAK OF UNUSED OFFICE CHAIR . . . DISTANT, INDELICATE STOMACH RUMBLE . . THEN SILENCE, A LONG EARLY-MORNING SILENCE.

1ST VOICE: Hey! I think I've figured out an approach on how we tell this operetta.

2D VOICE: Yeah?

1ST VOICE: The Gypsy fortune-teller narrates the whole thing. And at the tag, she turns out to be the mother of the wandering singer who is really the young Prince of Flausenthurn!

2D VOICE: That's exactly what I told you last night. You said it stunk.

1ST VOICE: It did stink. You didn't tell it right.

2D VOICE: Hearing you tell it, now *I* don't like it.

1ST VOICE: Let's go get a steam bath.

It is obvious even to the casual observer that mutual respect is the basis of all sound writing collaboration. Respect and steam baths. (Note: we have not queried Madelyn and Bob, or other mixed-doubles teams about what they do about the matter of steam baths.)

When you come right down to it, being two people is a wonderful system of checks and balances much like two houses of Congress. Sometimes better. A writing partner can be the sandpaper that keeps your mind ever unfuzzy. A writing partner can also be a crutch which turns you into a lazy no-goodnick.

All we can say is that the tennis game is fast and fun. And it never gets lonely in the steam room.

One-To-Fill—Plus

While listening to Mel Allen and watching NBC's coverage of the USC-UCLA game in the Los Angeles Memorial Coliseum a few weeks ago, I was reminded of my apprentice days in radio at KFI during the '20s and '30s. It was then, as now, the NBC affiliate in Los Angeles, and until NBC established its Hollywood studios, many times fed certain programs and special events to the network. Among many special events, I recall the first broadcast of Grauman's Chinese Theatre premiere of "Rain." (We introduced a lot of stars, including a very shy guy named Jimmy Durante who, in a burst of confidence, told me it was his first experience before a microphone.) We also originated the first network broadcast of the Tournament of Roses parade, preceding the Rose Bowl game. (That was the morning Graham McNamee refused to admit it was raining, even though the raindrops on the beach umbrellas hastily erected over the mikes sounded like the Australian Woodchoppers in a fast finish.)

Most of the programs went off pretty well—at least we never got notice of cancellation from John Elwood or Phil Carlin. But one nightmare memory was evoked during the Los Angeles Coliseum aircast. In 1932 NBC asked KFI to feed east the first half-hour of the formal opening of the Olympic Games. The big name of the occasion was Vice-President Charles Curtis who came out from Washington to open the Games and deliver a major address. We set the broadcast for 30 minutes, and I was the announcer.

It was an impressive sight—over 1,000 athletes of all nations lined up on the field, massed bands and buglers, and dozens of boxes of white pigeons waiting to be released. With due ceremony the bugles blew, the flags of the participating nations were run up to the tops of the flagpoles around the peristyle, the bands blared and the Olympic torch at the top of the eastern end was lighted, as the thousands of white pigeons circled into the sky.

At the appointed moment, Vice-President Curtis stepped to the NBC microphones and the public address system and said, "I hereby open the 10th Olympiad of the modern era," and sat down. Instead of delivering the expected major address, he had left us with about 26 minutes to fill.

P. S.: We filled. *Carl Haverlin.*

Finding A Sounder Economic Formula For TV Takes Precedence In '53

By CARROLL CARROLL

It is virtually impossible to find anyone who does not agree that television's best shot is the presentation of sports. There may be beefs about the coverage of the camera work. But the fact remains that TV has made baseball fans of grandmas and could make hockey aficionados out of Shadrack, Meshack and Abednego.

Carroll Carroll

By the same token, there seems to be no one willing to deny that the orthicon tube gave the GOP elephant something to remember. The whole campagin coverage, starting with the two conventions and running right through to where Adlai quoted Abe, turned this nation of hitherto more or less political babies into a mature bunch of active citizens who turned in a total vote greater than any ever before polled.

This means something.

The meaning will be found in the same file in which a researcher can locate the meaning for the popularity enjoyed by the TV coverage of the Kefauver Crime Committee hearings. And the reason why spot coverage of anything, when it can be gotten hot, makes TV history.

TV is at its double distilled best when it shows closeups of human beings at grips with a problem. The problem can be one presented by an athletic contest. The problem can be selecting a candidate for the Presidency of the United States. The problem can be forcing a hood to lift his mask. The problem can be putting out a large fire or swimming the Catalina Channel. Anytime TV can show the flesh and spirit at grips with a knotty circumstance, it's laid its electronic hooks into something no other medium can duplicate.

Naturally, the problem can't be a dull one and, since the TV camera is the greatest lie-detector created since the invention of the wife, it had better be on the level. This is why so many panel shows that started out like a ball of fire soon simmered down to a chilly clinker. When they started, they showed men and women chewing at the edges of a solution to something. As the show progressed, it became formalized, the problems became standard. The contestants began to know all the angles and most of the answers. The thing got to be gagged and gimmicked in favor of the panelists and pretty soon it looked as phony as a fixed fight—because it was.

Must Be True, Real Life

The first big new idea to come along in TV for '53 will *not* be another way of doing a dramatic show, nor will it be some new angle on a situation comedy. It will be a way of duplicating, extending and enlarging upon the problems inherent in life . . . as simple, perhaps, as the challenge presented by a TV cooking show that gives us the conflict growing out of a woman's meeting with, and her triumph over, a few assorted ingredients and several degrees of heat, properly applied. It will be the spectacle of a man actually thinking out a solution to something or figuring out how to avoid the results of his own perfidy. In other words, it will be true, real-life drama photographed and broadcast as it is happening.

Following this reasoning to its logical conclusion, you come to a clear line of demarcation between what will one day be the exclusive province of film and what should be the exclusive field for live TV. It would seem that anything that relies for its effect on perfection of performance, lighting and sound; that which is purely fictional drama—as opposed to the real, less concentrated drama of life itself—that which represents the creation not only of writers but of performers, aided and abetted by masters of stagecraft, should be committed to film; whereas, that which gets its main effect from immediacy, spontaneity, improvisation and the impact of personality on personality should be the province of live TV. Thus the sock comics like Bob Hope, Martin and Lewis, Eddie Cantor, Jack Benny, et al., should be live while the so-called situation comics, those who put ideas and creation over sheer weight of personality, should be filmed.

But live or filmed, the day is coming, as the prices rise, when it will be economically unsound for any corporation, no matter how large and financially substantial, to sponsor a TV show all by itself. Against this day, the networks and the TV stations had better begin planning, preparing and setting up the era when they sell their time in much the same way that a magazine sells its space.

This would mean that each network, and/or each station, would maintain so many hours of entertainment, which they would sell, in fixed time segments—such as 90 seconds, 60 seconds, 30 seconds and 15 seconds—at a price based on the circulation delivered by the station at the moment the advertisement was shown. This would involve the telecasters discarding the various competitive, commercial and conflicting rating systems and creating for themselves something akin to what the Audit Bureau of Circulation is in the magazine field.

Better Economic Equation

The ABC itself might be induced to extend its services to include the telecasters, make the necessary surveys, perhaps even invent equipment, map out the mean circulation available at each time period during the day on each station, analyze how this varies with different types of programs and performers, and from this mountain of data project a rate-scale that would make it economically more sound than it now is for an advertiser to plunge into the sea of show business that is today causing many a TV sponsor to drown financially. A fixed fee per thousand viewers would be charged with minimum guarantees and refund clauses effective when the minimum is not met. A few IBM machines and a couple of Univacs might be needed on the job, but if we can use our brains and machinery to make war, we should also find a way to use them to make sense.

Advertisers don't presume, except in the widest possible interpretation, to dictate the editorial policy of magazines. They buy space in those magazines that deliver a desired circulation at a set rate per thousand. There is no sensible reason why this same scheme cannot prevail in TV. Then, if a network, or a station, does not reach the audience it sets out to reach, does not command the circulation to make possible a profit, it will go out of business. This is where TV stations should go that fail to beam material that attracts interested audiences.

Some stations, just as some magazines, may attract highly specialized audiences. They, of course, will create a rate-scale for themselves and attract specialized advertisers just as is done in the publication field.

It all may be dreamy, but it is nice to think of planned programming that is not subject to the whims of frequently incompetent "experts" and programming that is thought out and executed by people who are dependent for their success or failure on the wisdom, knowledge, farsightedness and intelligence of their planning.

It is nice to think and, by thinking, hope that in 1953 TV planning will give us something sounder, more indigenous to the medium and better related to the economics of good advertising policy than now exists.

Singly Spoken, Double-Talked, Slips-That-Pass-Into-the-Mike

By JO RANSON

Those newfangled cybernetic monsters have come up with coldly calculated punch cards revealing that the average free-flowing radio and television announcer gushes forth something like 9,600 words every 60 minutes, 76,800 pear-shaped utterances during an eight-hour day, 384,000 vocables during a five-day week, and 19,968,000 diminutive as well as sesquipedalian words in a 52-week period.

For toiling in the verbal vacuum-tubed vineyards the announcers, and their colleagues, the actors, receive enough emoluments to provide handsomely for their creature comforts and the unstinting admiration of their respective wives and their considerably more loquacious mothers-in-law.

It was Quintus Horatus Flaccus, the old Roman lyricist and satirist, who undoubtedly had our AFTRA members in mind when he uttered the sage observation that "words once spoken can never be recalled." Especially the verbal fluffs, the jinxed words, the horrible tongue-twisting monstrosities, the unintentional double-entendre that prance out of the vocal chords—these are the spoken nightmares that can never be recalled by the embarrassed performers.

Curiously enough, many of the simplest words and phrases produce blackouts for the announcers. Dick De Freitas, a veteran WMGM announcer, linguistically falls all over himself when he encounters the simple phrases, "True to Tradition." It usually drips off his tongue as "True troo tradition." Kenneth Roberts, the highly-polished WMGM disk jockey, has had difficulty with the simple line, "Eat your cereal, children." It has frequently emerged as "Eat your children, cereal," an admonition which seems to disturb children, parents, the program director, the account executive and the sponsor in Battle Creek.

When Roberts was doing the Buck Rogers show he was called upon to say: "Here we go 20,000 years into the future!" But Roberts proudly gave forth with this interstellar mahogany-like introduction: "Here we go, boys and girls, 20,000 years into the furniture"

All departments of radio and television are subject to fluffs and blunders. Eagerly awaited by sports fans are the word slips of the nation's top-rated, glib-tongued sportscasters, and virtually all sportscasters have some lulus to their dubious credit. The listening fraternity is still guffawing at the football sportscaster who shouted: "His teammates are hugging and kissing him in the end zone."

Max for Short

A St. Louis sportscaster, in presenting the lineup of the St. Louis Browns, revealed that "the outfield is still the shame that it was." WMGM sportscaster Marty Glickman has trouble pronouncing the name of Max Zaslofsky, the N. Y. Knickerbockers leading scorer. Glickman just can't find time to repeat "Zaslofsky" correctly so he cuts it short to "Max." Another of Glickman's problems is his pronunciation of "statistics," which invariably emerges as "stadizdies." Ward Wilson, Glickman's side-kick on WMGM sports shows, gets his fast-moving tongue twisted over "bespectacled" and usually describes the subject at hand as "bespeckled." Collectors of this type of radioana also tell of the baseball sportscaster who described a Yankee ball game with Joe DiMaggio "backing-backing-to the ball—his head hit it—it drops to the ground—he picks it up and throws it to third." This extraordinary anatomical trick was enough to startle both the Society of American Magicians and the august members of the American Medical Association.

Wrong sponsor identification is fairly common on the airlanes. One of Faye Emerson's guests, an English actor, appeared on her Pepsi-Cola show and inadvertently mentioned the arch-rival Coca-Cola. Replied the savvy femcee, "An Englishman couldn't be expected to know as much as we do about Pepsi-Cola."

Bob Bryar turns into a bouquet of soft "eshes" when he meets up with the words "Social Security" and Tedd Lawrence always get himself snafued with the phrase, "The President's unprecedented action" which is launched as "The Precident's unpresidented," and then switched to "Press—prez, prez—press." It is at this period that the hot flushes come over Lawrence and the going is impossible. The previously mentioned Bryar also had difficulty with the name of Pegeen Fitzgerald, which he launched as "Peagreen" and "Pigeon."

Roger Chase has turned "May we remind you" into "May we wemind you." Bill Lang, another veteran on the Metro-Goldwyn-Mayer ether outlet in Gotham, would rather walk around the block than say "president." He makes a determined effort to avoid it by using "chief executive" and other substitutes. Another stumbling block for Lang is the sentence, "A special message to the special session of the legislature." This one also receives a flood of jello "s's."

Hotel dining room names have been verbal pitfalls for some of our better announcers. Old timers constantly cite Bill Schudt's "Maroon Reef" for "Marine Roof," while present day collectors of fluffs single out Phil Goulding who once found himself telling listeners to tune in to the "Wedgerood Woom." Then there was the NBC announcer who heralded the news that the folks out front had just heard a recording by "Enrusso Carrici."

Several years ago the chronicler of this "fluffy" essay did a similar piece for a VARIETY Anni Number in which he recounted the outstanding verbal mishaps of yesteryear. Since then the writer's Hertzian airwave K-9's have supplied him with more recent examples of choice fluffs. Today's fluff parade must include Robert Merrill's "I salute the wen and wimmen of Texas" and Ralph Edwards' "Buppert's Rear (Rupperts Beer) is on the air." In introducing Dorothy Tivis of Figure Heads Agency, Dorothy Doan said: "Dorothy Tivis of Fountain Heads. Oh, I'm sorry, I mean Dorothy Tivis of Cotton Heads." Robert Montgomery in presenting the play, "And Never Came Back," starring Teresa Wright, constantly referred to her as Martha Scott. Also welcomed into the slips-that-pass-into-the-mike club was the announcer who introduced the investigator as "Mr. Keene, Loser of Traced Persons" as well as the newscaster who gave the details of the "Battle of the Bulgian Belch." Roy Neal was admitted to the membership when he presented "a program for your every nude" and Rupe Werling was tapped when he urged the folks to buy "sky-dunked opossum" instead of "skunk-dyed opossum." The ladies auxiliary beckoned the tongue-twisted actress on "Counter-Spy" who sought "the offices scounter pies."

More Dillies

At WLW they are still giggling over the announcer who, in cathedral tones, urged his audience to buy "Viceroys—if you want a good choke!" And Kathi Norris, demonstrating a moth-exterminating stick in a pastel shade, insisted on saying, "this exterminator comes in a pastel stink." Burl Ives in accepting a scroll from Russel Crouse put it rather bluntly when he said "I want to thank Mr. Brussel Rouse for this screwl," and how simple it was for the Minneapolis announcer to herald the fact that his program was sponsored by the "Rancid Trapit Company." Elliot Lawrence performed a radio Munsey when he merged Arthur Murray and Morey Amsterdam as "And now, America's dance master, Murray Amsterdam." Moss Hart's "spoose" for "spouse" made him a close kin of the late Graham McNamee whose "gasaloon" for "gasoline" was a two-gallon howler two decades ago.

Colleagues went into mourning for the CBS performer who gave these directions for setting a table: "Place the sports and foons on the . . ." Then he tried it once more: "I mean the sporks and sphoons . . .!" Then he tried it a third time: "Of course I mean the porks and soons . . .!" Both Mrs. Malaprop and Mrs. Slipslop had a fine time in their respective crypts at this perplexed point in the announcer's career.

The *honi soit qui mal y pense* hombres guffawed themselves into bellyaches when a certain announcer commented as follows in a recent newscast: "Well, we have a new Miss America, a Georgie piece, I mean peach—er—a lady from Georgia."

Our learned sawbones tell us that the tongue helps in mastication, deglutition and sound articulation and that it is tied to the hyoid bone by muscles, to the epiglottis by the glosso-epiglottidean (move over to the framis, "Dr." Al Kelly) folds, and to the soft palate by the anterior pillars.

It is this particular muscular organ on the ground floor of the mouth that is a contributory factor in aerial fluffomania. The proboscis—excuse it, please—the prognosis, ain't good.

TWO MEN ON A DOG

By **HAL KANTER**

Hollywood.

The first collaborators I ever had were my town's high school wits, Bert Gold and Ken Hart. We strove to fashion a script that would entitle us to an appearance over WMCA, where Harry Hershfield was conducting a searching-for-new-comedians sort of program.

Hal Kanter

Our painful pursuit of humor was frequently interrupted by Bert's duties as a gasoline and directions dispenser at his father's oil station, Ken's duties as sports reporter and ad solicitor for a local weekly and my calling as a carrier of ulcer unguents and blister balms for Kanter's Chemist Shop. Those interruptions were a fore-warning of collaborations to come. Only in retrospect do I realize that.

The hours spent in frenzied, argument-riddled composition and the subsequent public ridicule over WMCA's courageous kilocycles had an effect on Bert. who now enjoys life as a successful purveyor of television art cards and on Ken who went on to amass a sinecure in the whipcord jodhpur game and now, I understand, owns a radio station in Kentucky's rolling hills.

Unheeding the storm flags that whipped that bygone wind, I went on to acquire over the years as motley a crew of collaborators as any a man can point to him with either pride, alarm or nibbled fingernails.

For an impatient man, it is best to avoid a collaborator like Harry, who is the dreamer type. You will spend agonizing hours waiting for Harry to say something which constitutes a contribution to the work at hand.

Harry once was staring unblinking at a bare wall for perhaps 15 minutes while I waited. It was early in our association and I thought he was mulling a blackout. When he finally turned toward me, I scrambled to the typewriter and poised my fingers over the dusty keys in anticipation of his pearl. This is what he said:

"Suppose you and me was invited to a big party. One of them ritzy sworrys. Mrs. Eleanor Roosevelt is giving it. The guests is Professor Einstein, Herbert Hoover, Noel Coward, Greta Garbo, Cardinal Spellman, Mel Ott, Ruth Bryan Owen, Harry Hopkins, Lady Mendl and Douglas Corrigan. Which one of us do you suppose would be asked back?"

Now, Al was the gambling type and we did a lot of our work at Santa Anita between races. When the tracks closed, I frequently discovered myself writing in a room with an added starter and I have yet to hear Al's bookie come up with a suggestion we could use in a script. Every time the telephone rang, it was for Al, with results of eastern tracks, basketball game scores, future book odds and girls who just got in from Chicago. Al would gamble on anything.

There was the time a producer objected to a joke in the script because it was too old. Al offered the producer 10-1 that the joke had never been done before. The producer shrugged away the bet and said, to settle the argument, "It's out anyway. I don't think it's funny."

"Not funny!" Al screamed. "Twenty to one it gets a bigger laugh on this show than it got on any other!"

Al lost. Our job, that is.

With Sound Effects

Jack was the perfectionist, born of deep distrust for any technician. He's a step-counter and ashtray-dropper. We had a joke that depended on a man's footsteps across a room, then the dropping of several iron balls. I was at the typewriter and wrote:

Sound: Many, many footsteps, then several iron balls dropped on floor.

Jack looked over my shouldler and ripped the paper out of the machine with a startled cry:

"You got to count it for those stupid sons of stopwatchers! Put it down like this:

Sound: " . . . and then he walked to the door, opened it, slammed it, then deliberately paced his way across the room, where he picked up two ashtrays, dropped them to the floor, picked up and dropped them again several times." Satisfied, he said: "Sound, two dots, door opens and closes, three dots, 16 footsteps on hardwood, four dots, eight iron balls dropped on hardwood."

I typed that. "Now," he said with a prayerful look heavenward, "let's hope we get a soundman who can count."

Jack is a rugged defender of your work and has been heard to tell comedians who changed words in scripts: "Don't tamper with perfection. This stuff wasn't written on the bus coming to work."

Comedians have also been heard to tell Jack: "Leave!" They speak, of course, in the plural, for your collaborator is your wife until death or agents do you part.

The sex fiend, such as Frankie, is an arresting type of collaborator. I remember the first time he was arrested. It was in his development at the age of 18. He would prefer to gambol with a secretary than dictate to her. The difference between him and me is that he admits it. He also pursues it. In a six-week association with Frankie (the limit my constitution would permit) we had six different secretaries. All of them are now unhappily married. Two of them to Frankie.

Arnold was a social butterfly. The only reason he worked was because he needed an identification when he was being introduced to strangers at house parties. Arnie's main contribution to our collaboration was pre-testing material. He would come to the office to begin his day at 12:30—in time to break for a two-hour luncheon—and usually start by pointing out that the last two pages of dialog are not funny. How did he know they weren't funny?

"I tried every gag at Norman's party for Groucho last night," he explained with a dramatic shrug. "Nothing played."

Payola Pete

There exists a group of organizations who give whiskey by the case to writers who are able to sneak mentions of commercial products into their scripts. These mentions are called plugs and Peter was a plugmaster. He would never sit down to work without first consulting the list of products the plug pirates were pitching. Then he would struggle to compose dialog which would mention those products. Because he made all the deals with the so-called public relations men, Pete handled the loot. When his garage was full of whiskey, he began bartering for household appliances; later he began to accept certificates good for clothing.

The time came when Pete (after losing a fight with Censorship over plugs) found himself without work. He was forced to live on the fats of the land accumulated over a long career as a mention merchant. Today, he is the best dressed man in the San Fernando Valley operating a household appliance and liquor store.

Oh, there are so many others! Fred, the intellectual who will take a Judy Canova joke, use it as a quotation "as Gide once said" and earnestly believe he has contributed to literature and his own reputation as an intellect.

There was Charlie, the health food addict who drank carrot juice by the quart and whose wife served us both chopped liver made out of fried eggplant for lunch.

There was Sam. Sam (and of course these are not any of their real names; they all have lawyers) is already a living legend in the yock dodge. It is a legend he began constructing himself and by the time we met, it had gotten away from him.

He is a pants-taker-offer-in-public-places-for-laughs type fellow. There are times when he will prepare in advance for his little joke by lettering lewd phrases on the flap of his long underwear. He also makes entrances into dignified agency conference rooms by crawling under the rug; he flings himself across the desks of executives and demands they give him an ink rubdown; he asks policemen to shoot off their guns "for my kid." This desire to impress himself upon the world as a comedian in his own right robbed us of many precious hours of creation for established comics. We spent more time discussing his public pursuit of parlor stardom than we did fashioning fables for professional buffoons. But it must be admitted that this chap is a master craftsman and as great a joke and idea man as ever misspelled a word.

Finally, there is the collaborator who meets you when and where you have agreed; he discusses the events of the night before concisely and intelligently; he has some ideas for today's work allotment; he doesn't call his wife, his bookie, his garage, his mother or his agent; he writes beautifully, doesn't argue, accepts your word as final and he types. This, of course, is the perfect collaborator. And the man was right: nobody is perfect.

The obvious way to rid yourself of collaborator nuisances is to work alone. But then, when the script comes hurtling back in your face, who can you blame?

Yes, Virginia, Just as Sure As There's a Santa Claus

By **SID GARFIELD**

(CBS Radio Exploitation Director)

Editor, VARIETY:

I received the following letter about a week ago from a little girl whose name is Virginia, and who lives in Hazlehurst, Mississippi:

"Dear Mr. Garfield:

"I am eight years old. Some of my little friends say there is no such thing as Radio. Papa says, 'If you see it in VARIETY, it's so.' As exploitation director for a big network, you should know. Please tell me the truth, does Radio exist?"

The letter touched me deeply and I answered it without wasting a moment. I am attaching herewith the carbon copy of my reply. Please put it in your paper so little Virginia no longer need be perplexed.

Dear Virginia:

Your little friends are wrong. They have been affected unduly by the skepticism of a cynical age. They do not believe anything—they cannot see on a 20-inch screen. Their small minds begin with "I Love Lucy" and end with "Colgate Comedy Hour."

Most minds, Virginia dear, whether they be men's or children's, are little. Including my own, many times. In this great show biz of ours, man is a mere insect, an ant in his intellect, as compared with the boundless world about him, and as measured by the intelligence capable of grasping the whole of universal truth and knowledge.

Yes, Virginia, Radio does exist. It exists so long as Edgar Bergen and Charlie McCarthy exist, so long as the Bing exists and John J. Anthony. It exists so long as Art Linkletter does "People Are Funny" and Jean Hersholt is "Dr. Christian." It exists so long as Dimitri Mitropoulos cues the Philharmonic downbeat each Sunday at Carnegie Hall, and Nila Mack can say "once upon a time . . ."

It exists so long as Red Barber and Mel Allen and Russ Hodges call the plays in baseball parks and "Lux Radio Theatre" comes to you from Hollywood. It exists so long as Ed Murrow and Eric Sevareid and Bob Trout and Lowell Thomas read the teletype dispatches and interpret the news. It exists everytime a gun is fired on "Gangbusters," a question is muffed on the Bob Hawk show, a clinker is heard by Guy Lombardo's band.

Yes, Virginia, Radio does exist. It exists as certainly as joke switches, option pickups, and arrangements of "Winter Wonderland" at Xmas time.

Alas, how dreary would be the William Morris office and Goodson and Todman if there were no Radio. It would be as dreary as if there were no Virginias. There would be no poetry, no romance, no mike-believe to render tolerable this existence. We should have no enjoyment save "Howdy Doody" and Pinky Lee.

Not believe in Radio? You might as well not believe in Santa Claus or Arthur Godfrey! Nobody sees Radio, true. But that is no sign there is no Radio. The most real things in the world are those neither children nor adults can see. Did you ever see fairies dancing on the lawn? Of course not, but is that proof they are not there?

You tear apart the baby's rattle and see what makes the noise inside. But there is a veil covering the great mass buying market which not even the strongest man can tear apart, save by Radio. Only faith and fancy and supreme determination, besides Radio, can push aside that curtain and view the supernal glory beyond. And who among us possesses all of these except, perhaps, Cy Howard!

Is Radio real? Ah, Virginia, in all this world there is nothing much else as real and abiding. No Radio! Thank God your little friends are wrong. A hundred years from now, Virginia, nay 200 years, a man will come along and say "We pause now for station identification."

And what follows will make glad the hearts of all dialers.

With Love,
SID GARFIELD.

LIFE IN A PRESSURE COOKER

By **FLETCHER MARKLE**

(Producer of CBS-TV 'Studio One')

This piece will never be written. There isn't time.

There are scripts to be finished, actors to be found, sets to be designed and built, costumes to be fitted, music to be selected: each to be related to the others all to be assembled and rehearsed and, finally, to be crowded together into the flat end of a tube not much bigger (or smaller) than your insurance company's new calendar. And all to be done again next week. And the week after. And the week after that. And no chance to write an article, however brief, about the time it takes to do all of it or any of it.

The man from VARIETY smiles his knowing smile and observes that you have not been long in television (as if to say you are not long for this world) and asks for your reactions. A half-dozen paragraphs. A few hundred words. Just a few notes when you have a moment between rehearsals and meetings.

Now and again, morning or noon or night, you remember the smiling man's request and you think about what you might say if ever there was time to sit down and say it on a typewriter, and somehow it all comes out fire and ice. Purple passages rush in where facts and figures fear to tread.

You think of the midday and midnight oil burning slowly away, the lovely lights at each end of the candle hurrying toward their deadly rendezvous like night trains facing each other on a single track, and you know perfectly well that's a hell of a way to run a railroad—to say nothing of your own trains of thought tearing along through the wagging metaphors.—No, very little to be said for *that* approach.

You think of water becoming steam in a pressure cooker, and the steam becoming nothing in the air.—Not much there either.

'And I Like Television'

You think of how it is for the moth in the flame, for the clinking cubes in the glass in the warm hand, for the feather in the wind—No sir, brother, you're reading the cuts.

You think of the clock and the calendar, both of which figure importantly in the way you live, both telling you the time you haven't got. And you're right back where you started from.

It's all a matter of time, first and last. But if the scripts can be written and edited and cast, the sets built and dressed, the whole business rehearsed and performed this week and next week and next week—a lot of it impossible, but all of it somehow accomplished—then surely a man can find a few more minutes to answer a smiling and civil question in the same way he finds other hours that don't exist for other matters that must have attention.

I like television, thank you. Especially the kind I'm doing now, not to be found in the captivity of film. It's alive, all right, and kicking high. And I'm impressed. Not that there's time to stand around and react and recollect in tranquillity, but I'm very impressed indeed.

With what?

Well, staying in my own backyard (from which there isn't time to stray), I'm impressed with writers who can turn out a script for an hour drama show that is at least twice, if not 10 times more intricate than its opposite number in radio—and almost two-thirds as long as a feature film—and who repeat the process a dozen times a year. I'm impressed with directors like Paul Nickell and Frank Schaffner who call more shots in a month than most of their co-workers in feature film call in a year. I'm impressed with actors who memorize and perform 80 sides in a week, facing triple the amount of mechanics in a stock company schedule. I'm impressed with set designers and lighting men who create mountings that easily equal and often exceed the requirements of a Broadway production, and who do it every week.

Even to the Lowest Denominator

Then there are all the people in the overlooked-and-under-estimated department: cameramen who are hummingbirds on wheels; assistant directors who somehow manage to remind the hummingbirds a hundred times an hour what they are going to do three or four seconds before they have to do it; technical directors or "switchers" or whatever you call them at *your* network who punch almost as many buttons as there are keys on a typewriter, with no chance to x-out or erase or slide in another page; with the unit managers and program co-ordinators who work out all the figures and figure out all the work.

I'm impressed with the *work*, that's what it all comes down to: how much of it there is, how complicated it becomes and, more than any other part of it, how it always gets done. To meet the week and the day and the hour, the calendar and the clock, and then start all over again like some kind of perpetual amoeba.

Sometimes you think the show will never go on—there isn't time. But it does, and there is. Hamlet and the Boy Scouts have provided us with a reminder: to be or not to be prepared, that is the question.

This piece will never be written. There isn't time.

Different Perspective

A comic who worked with me at Minsky's Gayety when burlesque was flourishing in New York was an irresponsible drunk. Despite the rigors that working in stock burlesque demanded, this joker "lived up a storm." What I mean is it was normal for him to down a tumbler of bourbon for a chaser! The incident I have in mind was the day he just didn't show up which meant that besides my own scenes, I had to handle his.

All during this emergency "Operation Where Is He?" was going on backstage, phone calls, etc., an usher came through the iron door leading to the front of the house and "psst" at me sotto voce, "If you're looking for . . . he's sitting in the mezzanine.". I quickly followed the usher through the door out front, instinctively knowing "this is gonna be a lulu."

Sure enough there was our hero draped over the mezzanine gazing at the stage red-eyed, glazed expression and fractured. As calmly as I could, I sidled over to him, nudged him and whispered, "Hey, what are you doing out here?" It took him some 30 seconds to turn and get me in focus and answer, "I wanted to see how I looked from out front."

Phil Silvers.

Problems of Bioging TV Stars

There's No Glamor In an Orthicon, No Romance In a Rating

By MAURICE ZOLOTOW

Now that video has developed into the country's second most popular indoor sport, it has become necessary for the national magazines to satisfy the intense public curiosity about the new personalities thrown into prominence by this new medium. It was Pete Martin, himself one of the top-notch writers of show business stories and now editor in charge of entertainment subjects at the Saturday Evening Post, who was one of the first to become aware of this craving among readers to learn the intimate details about the Sid Caesars, the Jackie Gleasons, the Arthur Godfreys, the Sam Levensons. Yet, as he expressed himself to me, it has been quite a problem for the Satevepost—whose dilemma is duplicated by the other magazines—to get the round, exciting, colorful pieces on video personalities.

Maurice Zolotow

Recently, I have been probing around for human stories myself in this new phase of entertainment, and I realize that the magazine *profileur* is faced with a basic problem—which, at the moment, seems to me to be insoluble—in trying to bring to life on paper the new stars of television. It seems to me that the very nature of the television medium—its frantic rush, its stifling pressure on actors, the domination of the machine aspect in the person of sound engineers and lighting experts and button-pressers—definitely inhibits the development of the type of eccentric and colorful and flamboyant character which has made the legitimate theatre and Hollywood such a gold mine of exciting stories for the magazines.

A star doing a weekly show on television must be in bed by 11 o'clock and lead a quiet life, with most of his time occupied at rehearsals and script conferences, or he will be out of business in 13 weeks. The stage performer, except on matinee days, has the afternoon free and he also can cavort around from 11:15 to four in the morning and still get a decent night's (day's) sleep. The video star is chained to his work eight hours a day, like a teller in a bank or a sausage maker in a bologna factory. So he just hasn't got the time or energy to develop into a colorful character like John Barrymore—even if he had the urge to. or even if he had the latent genius for individuality that is necessary.

Directors

You don't find fascinating directors like Jed Harris or Josh Logan or Elia Kazan or Harold Clurman among the men who direct television plays, for the simple reason that the latter do not operate in an atmosphere conducive to the flowering of personal quirks and odd exuberances. Your TV director is a harried, ulcerated, suburbanated creature, with not a minute to spare for flamboyance, completely enslaved by the machine that is television.

I think it is quite extraordinary, considering that at least a third of all TV programs are dramatic, that there has not emerged even a single radiant and electrifying acting personality. I doubt if there ever will be. A Tallulah Bankhead, a Helen Hayes, a Bea Lillie, can only flourish amid the air and water of the legitimate theatre, which is still the most fruitful soil in which to grow actors of stature and depth and violence—all that is connoted by the word "temperament."

The very birth of a new play—the six months it takes to write the play, the six months in which the playwright rewrites it (amid fights) with the director, the role of the avuncular and often lunatic producer, the hysteria of raising cash from a series of intimidated angels, the excitement of casting, the magic of rehearsals with the author's words taking on the flesh and blood of life over a period of four weeks, the tension of the tryout in New Haven or Philadelphia, the drama of the first night and waiting for the notices at Sardi's—all this makes possible the expression of a wide range of human impulses and drives.

The Theatre

Above all, in the theatre, there is a quality of genuine respect for talent—for the verbal talent of the author, the virtuoso talent of the star, the imaginative gift of the director, the nimble-witted shrewdness of the producer—and not only a respect for talent, but a respect for human beings, in all their rich diversity, in all their charming deviations.

But in television? In television, there is just the unending weekly crisis of getting the same show (in slightly different variation) on the air, keeping the sponsor contented, holding on to the rating. No time out for inhaling or exhaling, for spitting in somebody's eye, for storming out of a rehearsal, for buying a castle on a hill or a fleet of foreign cars, for amatory adventures or drunken brawls in nightclubs, for conspicuous consumption after the Hollywood style of exhibitionism. In fact, the idea in television is to be as inconspicuous as possible, as conventional as possible.

Even Hollywood

Although Hollywood, to my way of thinking, has never offered the same atmosphere of human growth as our Broadway theatre, it also has been and is a fertile field for the *profileur*, primarily because in Hollywood, too, there is the same peculiar respect (and often veneration) for talent, and a similiar admiration for the delightful bizarreities of an Errol Flynn, a Humphrey Bogart, a W. C. Fields.

The student of character, which is what the magazine biographer is, cannot accomplish a great deal unless he has a character to study. So many of the television personalities (and this was true of radio also) have not been permitted to ripen into real characters. I recall, when I would write a story on a radio star, a Fred Allen, Jimmy Durante, Jack Benny, or Fannie Brice, the story would be exciting—filled with the turmoil of struggles in vaudeville and on the stage, of conflicts with Ziegfeld or Sam Harris, of great creative moments in a certain sketch or a certain play, of adventures with wives and husbands and sweethearts and gamblers and bottles of whiskey—until suddenly you arrived at that point in their careers when Grape Nuts or Sal Hepatica or Lucky Strikes smothered experience. From then on, you would find almost nothing to write about, except a fearful urge toward conventional behavior, except the same dreary weekly repetition of methodically going through the dull (if profitable) chores, without the creative challenge that a "Ziegfeld Follies" gave a Brice, or a new season on the Orpheum circuit gave an Allen or a Benny, or an engagement in a cafe gave a Durante.

But at least, the Durantes, the Bennys and the Bankheads, have had long and colorful lives long before Dr. V. K. Zworykin started trifling with the orthicon tube. But what of the new stars, the young stars, the men and women under 35, the ones whose emergence into stardom is due entirely to this mechanical monster, the ones whose career begins and ends with television? I fear we magazine writers have grueling task before us. A television stage, with its jungle growth of cables and its four impersonal cameras, lacks the romance of the vaudeville era with its fleabag hotels and absconding managers, lacks the creative freedom of Broadway, lacks the glamor and madness of Hollywood. Frankly, we shall have our typewriters full the next few years.

Warm and Believable

By LOU DERMAN

Hollywood.

The Word was passed around—the networks were looking desperately for a new type of TV show that was different from anything seen today. yet not so different that it was too different from anything seen today that had won audience acceptance. In the words of one network executive:

"We are looking for a warm, believable show that—well, it's hard to describe—but you submit it to us and if it has that quality we're looking for, we can always rewrite it so that it's acceptable commercially to a certain sponsor who isn't sure whether he wants comedy, mystery, drama, or a panel show featuring three two-by-fours.

With such obvious hints to guide them, every writer in town got down to business. Will Glickman quickly rented a room at the Royalton, shut himself in, threw away the key and began to work out a family-situation show built around two warm, believable characters: Boris Karloff and Ed Sullivan.

Al Schwartz decided it was novelty they were after, so he constructed a show around a deaf and dumb midget detective. You never saw his face—just a pair of shoes carrying a gun.

Hal Kanter deserted movie-writing for two hours and knocked out a comedy-drama idea called "The Underdog." It was to be a series of intimate bedroom farces, featuring Lassie and a different guest dog each week.

Charlie Isaacs knocked out an audience-type show entitled: Guess My Age. A beautiful girl was brought out on the stage and if a contestant guessed her age, he kept her. If he missed, she kept him.

And so it went.

Ideas by the hundred were submitted to the networks . . . and summarily rejected. Some of them were even read. One almost made the grade. It was an audience show entitled: Funch The Widget . . .and was pure television. Strictly sight stuff. Eleven people lined up on the stage and for a half-hour they did nothing but funch widgets at each other. It had a week to week mounting jackpot hooker; it offered fabulous prizes; and it could be produced for under $600 weekly. Yet it was rejected.

Somebody looked up the law and found out that funching widgets was a direct violation of the Sherman Anti-Trust Act.

In desperation, the network phoned Cy Howard for help. Cy climbed out of his pool long enough to dictate 14 damp pages to Fala, his pooch. The idea was distinctively original. Howard's new TV show was to be photographed through an X-ray machine, and you never saw faces on your set. Just warm, believable bone structures.

Cy called it: I's Fun Tibia Alive.

Nothing happened.

It was then that my agent phoned me. "Lou," he said excitedly, "here's your big chance. Listen. I just had breakfast with somebody—I can't tell you who—(my agent's a big name-dropper)—and I found out exactly what they want."

I asked: "What?"

He said: "Something warm and believable."

It sounded easy, so I got to work.

To prepare myself for the revolutionary new type of show I had to create, I read (four times) Egri's "The Art of Dramatic Writing." Then I flew down to Caracas, Venezuela, to gather some local color. Then I interviewed some Siamese twins, a two-headed snake charmer, a talking horse, and a condemned parakeet that was awaiting trial as an international spy.

You see, my show had to have a warm, believable basis.

Even 'Conflict'

Remembering Egri's chapter on Orchestration of Characters, I made my protagonist a fun-loving, wise-cracking abalone salesman who always meant well but never got in trouble. (A switch on all existing shows.) His wife did not love him and she never pulled him out of scrapes. She was his worst enemy and had married him simply because he was terribly, terribly sexy-looking. Immediately, I had "conflict" . . . because the hero wasn't what he looked because he couldn't even if he had.

Living with the couple is the wife's mother—a zany yet warm, believable 70-year-old buffoon who never squirted seltzer bottles or blacked out her teeth to get a laugh. She did snap her bloomers occasionally, or emit a belch—but it was always in situation, and the laughs were not pulled in.

Then, to balance my lineup of characters, I invented "the neighbor who lives next door," only the houses were 30 miles apart, since our locale is in Yucca Flat, Nevada. This neighbor is a full-blooded Cherokee Indian, and he has a psychopathic hatred for the hero, due to a childhood neurosis. (Lots of plots inherent in this whole setup.)

To show that my idea was not simply a one-shot deal, I mapped out the first 26 stories—all with surprise endings. One even had a surprise beginning. It opens on the last minute of the show and all you see are the writing credits.

I typed up my show, showed it to my agent and he frowned immediately. He said: "The whole thing sounds too familiar."

"Familiar?" I said.

"Mmm hmm. Better make it a Sioux Indian."

So I did and we submitted the show and waited. Two days later, my agent phoned excitedly. "They want to see you right away, so go down there, but don't sign anything, leave your pen home!"

I raced down to the Network Executive's office, and when the door had been securely bolted behind us, the big boss turned to me and smiled.

"Derman, I think you've finally got something."

I beamed expectantly.

"You'll never guess who wants to sponsor your show."

"Who?"

"The Combined Radio Sponsors of America, a new organization."

"Radio Sponsors?" I said weakly.

"Yes. They think your television show is Radio's Answer to Television."

I knew he meant it, because he gave me a warm, believable smile.

Teens and TV

Hearst-Syndicated Teen-Age Authority's Findings on Young America's Likes and Dislikes

By BETTY BETZ

Television has created a topsy-turvey social life for teen-age girls according to my recent nationwide survey. Here's what one girl says:

"Instead of taking us out on date nights, the free-loading fellas park in *our* homes and stare at the boxing on TV . . ." Other beefs are that the girls spend most of the time in the kitchen making "TV snacks," and also they are frequently encountered with "cornball Casanovas" while watching television in a darkened room. For these reasons, over 80% of the girls interviewed admitted they'd rather go to a B film than stay home and watch TV on dates. And largely for economical reasons the majority of the boys said they preferred television dates to movie dates.

Betty Betz

And when they're not dating, which TV shows do teenagers like? According to our survey, few of the programs intended for their own age group which they say are either "too ridiculous or too sublime." In commenting on the youth forum and panel shows, one high school girl stated, "They're fine for the squares and intellects. but for me there's too much science and politics . . ." When asked what sort of informative shows they'd like, the girls listed "manners, grooming, careers, home entertaining and cooking." The boys expressed preference for shows dealing with sports, careers, history, science, hobbies and military life. If a show is intended to educate, teen-agers would prefer not to have the setting a classroom. Learning is less tedious while watching a quiz show, news telecast, an interview or a good documentary.

When queried on teen-age talent shows there was a "take-it-or-leave-it" attitude as indicated by some of the comments . . . "They're an insult to our intelligence" . . . "Our parents like them . . ." "They do give kids a chance to crash show business . . ." "They're all right, but I'd rather look at Sullivan or Godfrey."

Like Family Series

Teen-agers particularly enjoy comedy shows portraying family life so that there's some identification with the characters. "Henry Aldrich," "Our Miss Brooks," "My Friend Irma" and "I Love Lucy" rate higher than do the Broadway comedians. However, their favorite funnymen, Martin & Lewis, were applauded as "the best on TV." Kids all over the country now imitate the mad gestures of Jerry Lewis. Dinah Shore and Perry Como were voted the most solid pop singers among teen viewers, with Eddy Arnold climbing up fast.

Young people living outside Manhattan expressed disgust over the "low and behold" gowns on bosomy female TV stars. Kinescoped quiz and panel shows appearing at odd hours in cities which aren't on the cable, brought this question from a Dallas high school girl. "Why do those New York women run around in strapless ballgowns in broad daylight?"

Girls and boys alike enjoy a good, romantic love story such as those seen on the Hallmark Theatre. According to parents, some of the more sophisticated TV dramas shouldn't be seen by adolescents, particularly those in which the theme is adultery or pre-marital love. I have received many letters from mothers asking if there is any censorship on television which insures some family entertainment.

"The movie industry maintains a high moral code and even if a film is unsuitable for children there are ways of keeping them from seeing it. But we mothers have no control over TV programs brought to our living rooms . . ." wrote one mother currently. Some adult TV shows, applauded by the critics, seem to be objectionable to parents as indicated in this opinion regarding one segment of the first "Omnibus":

"It's excellent adult theatre, and most of the program was informative and entertaining," stated a housewife shocked by a native voodoo dance which she called a "sheer display of vulgarity." Other parents of teen-agers object to "left-wingers and labor goons" appearing on TV political programs, claiming their "propaganda" might be harmful to the thinking of young Americans. All parents agree that there are too many crime shows on television.

When television on programs must please all members of the family, parents hope the networks and sponsors will reach a happy medium between education and entertainment which is always in good taste. Since there are so few shows aimed at the teen-age audience, naturally they look at all of the adult shows. When the television screen defies rules of decency and moral standards taught in the home, conscientious parents have reason to be concerned.

However, if the more sophisticated shows were labeled "for adults only," nothing save handcuffs and a blindfold could actually prevent a teen-ager from turning the dial!

NBC (Circa 26-'30), Beginning of an Era

By G. W. (JOHNNY) JOHNSTONE

(The writer, for the past seven years radio-TV director of the National Assn. of Manufacturers, was NBC's first manager of press relations (1926-34), also serving in the capacity of assistant to that network's first president, the late Merlin Hall (Deac) Aylesworth),

NBC's first offices were at 195 Broadway, New York City, then, as now, the headquarters building of the American Telephone and Telegraph Co., and, at that time, the home of radio station WEAF (now WNBC).

On Nov. 1, 1926, WEAF and WJZ were merged, the former then, as now, under the flag of the Radio Corp. of America, though RCA at that time was a selling agent for both General Electric and Westinghouse. Merlin Hall (Deac) Aylesworth, a protege of Owen D. Young, then head of GE, had resigned as managing director of the National Electric Light Assn., a trade organization in the public utilities field, to become NBC's first president.

The Deac came to his new downtown offices on the Nov. 1 date and, being the highpowered public relations man that he was, sent for his manager of press relations. I had been in that capacity at WEAF and was selected to head press relations for the new organization.

"Johnny," the Deac said, "here's the written text of a release Mr. Sarnoff (the now Gen. David Sarnoff was then general manager of RCA with offices in the Woolworth Bldg.) wants us to get out to the press associations and metropolitan newspapers as one of the first important pronouncements of NBC. Get it into the mimeograph machines and start 'peddling' it to your contacts of the press immediately."

"Okay, Chief," said I, walking out of the Deac's office and into mine without even glancing at the text I had in my hand.

Calling to my secretary to get some stencils and to prepare for a quick mimeo job, I glanced at the first sentence of the text. Now, dear readers, please remember that this was November, 1926. Here was that first line:

Sarnoff in '26: 'Watch TV'

"Television is just around the corner," stated David Sarnoff today in an announcement issued following his first conference with Merlin Hall Aylesworth, the new president of NBC."

That was when I first discovered that Gen. Sarnoff was vitally interested in the future of TV!

NBC leased enough space in a bulding at 711 Fifth Avenue (corner of 55th and Fifth) to cause the owners of the building to name it the "NBC Bldg." The network offices and studios were opened there in October of 1927 and just prior to the opening I discussed with my Chief—the Deac—the possibility and practicability of having a special "lounge" for the radio editors of those days. Some of my close friends today, knowing of my passing interest in gin rummy and poker, will understand why I thought my contacts of 1927 should at least be able to win my money without having to take me too far from my offices!

Aylesworth didn't like the idea at all. And it wasn't because he was thinking of my financial protection.

He decided—and wisely, too, I thought, after hearing his reason—that some radio editor might suffer more of a financial loss than he could afford. He said, "No, Johnny, one of the boys might get hurt. And if that should happen, he might take it out on NBC and its programs!"

Killing Millionaires in the Bud

Somewhat counter to the above, I could never understand why the Deac wouldn't speak to me for three days following my reaction to one of his suggestions concerning the New York metropolitan radio editors of that day.

We were discussing ways and means of "making radio editors happy" in our new quarters at 711 Fifth Avenue.

The Deac said, "Johnny, most of the sportswriters today are subsidized (monetarily) by Madison Square Garden.

"Why don't we make the same arrangement with the New York City radio editors?" The very thought of the idea made my blood run cold. Perhaps it was because of my immediate thought that if the Nick Kennys and the Ben Grosses would even listen to the idea, if they were to accept subsidization they'd be getting more money than I was at that time! Nick and Ben and the others of that day will please now forgive me if I kept them from becoming millionaires.

1928 was a year of many highlights in NBC's first years. The network's coverage of the Republican and Democratic national political conventions was one, although not a "first" for both WEAF and WJZ, individually with a small group of affiliated stations had broadcast direct from the 1924 national conventions. In fact, my first "out-of-studio" publicity assignment occurred in July of 1924—"escorting" a former church and concert singer on his way to fame, Graham McNamee, to the old Madison Square Garden in New York (then at Madison Square), assisting him by writing news copy and publicizing both him and WEAF in its coverage of Democratic National Convention. Major J. Andrew White, later to become CBS' first president, covered that convention for WJZ, ably assisted by my counterpart at that station, Herbert Glover. But this story doesn't go into that colorful event. It has to do with Election Eve of that year.

Herbert Hoover had won the Republican nomination, the late Gov. Alfred E. Smith the Democratic. Aylesworth had arranged for both Mr. Hoover and Gov. Smith to make separate election eve addresses via NBC's network—for free. Mr. Hoover, as I recall it, spoke from Washington Al Smith from NBC's studios at 711 Fifth Avenue in New York. The Deac invited Al Smith to listen to Hoover's radio address in his office on the top floor. The Deac had assigned me to await Al Smith's arrival at the entrance of the building, and I had an elevator standing by to whisk the Governor to the top floor. The Governor arrived, I brought him to the Deac's office and remained at their joint invitation.

The Deac turned on his handsome cabinet loud speaker and soon Mr. Hoover began his appeal to the electorate. Gov. Smith, seated comfortably before the Deac's desk, listened attentively, though to me he appeared to be nervous. As he listened he chewed away at top speed. Then the Deac and I realized what he was chewing! As Mr. Hoover would say something which the Governor thought ill of, the Governor would utter an unprintable word and expectorate a rather large mouthful of tobacco juice clear across the room aimed toward the cabinet loud speaker. The Deac looked at me with a quizzical look, which I immediately interpreted to mean "Johnny, why the devil didn't we plan on having spittoons in this office when we made our building plans?" for one may readily realize that Mr. Hoover said plenty of things on NBC radio that night which his opponent didn't agree with. And the rug in Mr. Aylesworth's office as well as the cabinet went out to the cleaners early the next morning.

Niles Trammell, until recently board chairman of NBC, had joined the network organization as a time salesman in the early days at 711 Fifth Avenue. He established such a fine record that he was appointed central division manager and supervised the opening of new studios and offices in the "world's largest office building," the Merchandise Mart in Chicago in the fall of 1929. He, the Deac, and I all agreed on the caption which was used on the first mimeographed press handout heralding the new Merchandise Mart studio-office setup:

"CHICAGO TO BECOME RADIO BROADCAST CENTER OF U. S. A."

Nuf sed!

Deac Aylesworth had personally negotiated with George Washington Hill, then president of the American Tobacco Co., for the use of NBC network facilities for Lucky Strike advertising. In fact, it was George Washington Hill's signature on an NBC contract in 1927 which enabled NBC to extend its wireline facilities to the Pacific Coast, thereby creating a "first"—a transcontinental network.

Aylesworth wanted Hill to buy the biggest name of that time in the dance orchestra world—Paul (Pops) Whiteman. But the Deac couldn't get Paul to go along at the Deac's price. Their last discussion at that time, in the Deac's 711 Fifth Avenue office, sent Whiteman away with the Deac hurling all sorts of invectives towards a closing door. "Last time I ever want to lay eyes on you," said the Deac—all because Pops couldn't see his way clear to meeting the Deac's figure to keep in line with the Deac's budget he planned to submit to George Washington Hill. That was when the Deac called in B. A. Rolfe and Rolfe got the job. And for at least two years no one dared mention "Paul Whiteman" to Aylesworth.

In the fall of 1930 I preceded the Deac into Chicago by one day. The "depression" following the Wall Street "crash" had forced the disbandment of Paul Whiteman's large concert orchestra in the middle of a cross-country tour—business had fallen off so badly. Pops had found refuge with a small combination in Al Quadback's Granada Cafe in Chicago. Jimmy Gillespie (Old Faithful, I have always called him), was sticking with Whiteman as his manager. During the afternoon I have in mind, the then manager of the Congress Hotel phoned me at the NBC offices in the Merchandise Mart to tell me that he had taken the prerogative of admitting Paul and Jimmy into my room and "would I please hurry over?" Most irregular, thought I, but quickly recovering with the thought that I had left no dead bodies in my room, I taxied over to the hotel. Pops and Jimmy outlined an idea which "sent" me. But there was one terrific obstacle. It was an idea which needed Deac Aylesworth's personal attention. Would I dare attempt to bring Whiteman and Aylesworth together? "Okay," said I, "I'll make a stab at it. The idea's so terrific, it's worth it." I established that Pops was living at a hotel just 20 minutes from the Mart, told him to stand by in his hotel room the very next morning and to have a cab ready. The next morning I drove down to the railroad station with Niles Trammell in a chauffeured limousine to meet the Deac, who was coming in on the "Capitol Limited" from Washington. "My Gawd," I thought, remembering that the Chief had spent the past two days in Washington. Legislative matters in Washington always took plenty out of him, mentally and physically. But, in all fairness, I should report that he never used a whip!

Driving up Michigan Boulevard after Niles and I had exchanged some pleasantries with the Deac, I said: "Chief, guess who's in town?" Quick as a flash he said: "Paul Whiteman. And don't mention his name again!" I always had thought that the Chief was a mind-reader.

Tough Man to Break Down

The Mart layout of NBC always has had a special office set aside for visiting VIPs, particularly the Deac. Niles went about his chores and the Deac and I went into the special office. I spent the next few minutes looking out of the window at the Chicago skyline while the Deac opened his briefcase and removed his papers. "Johnny," the Chief said, "you've got something extra special on your mind this morning. Come on out with it, but don't mention that man's name." "Okay, Chief," I replied. "I won't mention his name but, Chief, he's got the most terrific idea and you're the only one who can do anything about it. And, Chief," I implored, "he's really the only one who should reveal it to you."

Then came that look on the Deac's face which I had learned to recognize—and love. He was toying with an idea. He was going to come up with something which would be a challenge to me. And if I failed, he would have me where he wanted me—a sort of "well, Johnny, you can't meet my challenge, so it must not be much of an idea."

"Johnny," said the Deac, "you think so much of Paul Whiteman and his 'idea.' It's now 10 o'clock. You get Paul here by 10:30 and I'll give him exactly 10 minutes of my time!" "Eureka," thought I, dashing out of the door to a phone where the Deac wouldn't hear me if Whiteman wasn't on the other end of the line.

This story is already much too long. Suffice it to end quickly with this report:

Pops was at the other end of the line, dressed and waiting for my call. He reached the Deac's office at 10:25. Did he stay 10 minutes? No! he and the Deac were together until 4 o'clock the next morning and during the interim, with most of the evening and wee sma' hours of the morning spent at the Granada where the Deac listened attentively to both Whiteman's music and ideas, they came away with the Deac leaving on the first train that morning for Detroit. There the Deac personally "sold" Pontiac Motors a lengthy commercial radio series, the "Youth of America" auditions with Pops Whiteman at the helm. The Deac also had me announce to the press that Whiteman was, in addition, to be NBC's musical director for the central division with headquarters at Chicago.

Pops Whiteman—and I—will never forget that beautiful episode in our relations with the Deac.

A&A—In Person, Not Wax

Amos 'n' Andy have recently celebrated their 10,000th broadcast. Though now with CBS they acquired their original national fame through NBC facilities.

In the summer of 1929 Deac Aylesworth was disturbed over the progress a then little known duo was making in the "spot transcription" field. Aylesworth was a prime mover in the network's ban on transcriptions. NBC, he pointed out to everyone—particularly the legislature in Washington—had invested huge sums of money in buildings, studios, engineering equipment, the leasing of wire-lines for network broadcasting, etc. This investment could be knocked into a cocked hat if "electrical transcriptions" caught hold.

Whenever the Deac was faced with a problem as Amos 'n' Andy were helping to build up, he worked as fast as lightning. In this instance, he went to Chicago where the two young fellows were operating their "wax works," making recordings of 15-minute radio programs, pressings of which were shipped to several hundred stations for local and national "spot" sales.

Shortly after his arrival in Chicago the Deac not only signed Amos 'n' Andy to an exclusive NBC contract, had them cancel any further transcription work, but also found them an NBC network sponsor, Pepsodent toothpaste. And—his most important consideration —he issued instructions that the following important words be voiced by the announcer introducing Amos 'n' Andy in their each Monday through Friday network broadcast program: "Presenting Amos 'n' Andy IN PERSON."

Those two words "in person" killed off the Amos 'n' Andy transcriptions in the field and did much to further the Deac's campaign for the transcription ban.

Many of the old-timers in radio will recall that George Washington Hill wanted his Lucky Strike Orchestra loud and in strict dance tempo. All during the B. A. Rolfe series Hill wanted to hear the 36 men he and the American Tobacco Co. were paying for. NBC engineers installed the finest loud speaker available in the board room of the NBC Building at 711 Fifth Avenue. This room was adjacent to Deac Aylesworth's office—in fact, his two female secretaries' office and mine were in between his and the board room. Each Saturday morning —and we all worked a half day in the office of radio network in those

(Continued on page 104)

Why Baseball Moguls Should Not Drop TV

By BILL STERN

"Let's watch the night game from Ebbets Field tonight," says father.

"By all means," agrees mother.

Bill Stern

"Sure, I want to see Preacher Roe, he's keen," agrees daughter.

"Me, too, I'm luffing that Duke Shnyder," chimes in Uncle Boris from Bulgaria.

"Wish I'd discovered the Dodgers 87 years ago," remarks Grandma Rose.

That's the way it is with baseball, at least since the arrival of TV. No longer does Dad have to hide away in his room with a portable radio to hear the ballgame. Today, everybody sees the game, and baseball, since the arrival of video, has probably cultivated more new fans than in its entire past history put together.

"I sure got a thrill out of the World Series," remarked more than one housewife who, a few years ago couldn't tell an umpire from a kangaroo. Sure, baseball is making new fans faster than a germ multiplies.

Total income of the sports industry in 1952 will probably reach an alltime high of more than $1.7 billion, according to the Sports Committee of Radio-Television Mfrs. Assn.

The RTMA committee notes, "television and broadcasting have helped to achieve the excellent results this year. Certainly there is no reason to believe that the rapid growth of TV has hurt either spectator or participating sports. The record is very clear on this point."

Blame the Weatherman

Yet the baseball moguls debate on the future of television. During 1952, attendance in both major leagues was off. Some hasty club owners blame video, in truth the game's staunchest supporter. Why not throw the blame exactly where it belongs, right in the lap of the weather man, the gloomy boy who killed the big weekend dates during the spring and early summer months?

Many minor leagues feel TV is striking them a death blow. Why should folks watch class B and C baseball, when they can see the best pros on their video screens?

Not true. Minor leagues were getting hit at the box office for some time before video moved into the smaller cities. More than likely the scarcity of talent is an important factor.

During World War II, the draft killed quite a few minor leagues. It's doing the same again today. The talent isn't in the minors, and the fans just aren't going for that brand of ball.

While baseball was the only major sport to show a definite decline in attendance and income, in 1952, the RTMA has pointed out the difference is partly made up by the sale of radio and TV rights for nearly $5,000,000.

Actually, the full impact of TV has not yet been felt in the sports industry, including baseball. The fan of tomorrow has not yet arrived: the millions of youngsters who will one day be paying their way into the ballparks. They'll be better fans than their daddies, because they'll have a more solid baseball foundation.

They're not satisfied to watch baseball on TV. They want to get out to the ballpark and root and they will, just as soon as they're old enough and rich enough to purchase their own tickets.

Keep your eye on TV. It's going to work wonders. And those wonders will be worked a few years in the future. Then watch the box-office returns swell. The moguls will have to double the sizes of their parks.

Just you wait and see.

You Don't Need Talent, It's That Inner Demon

By MAX LIEBMAN

After my own fashion, I want to play Hamlet. I hurry to assure you that I have no wish to crowd Maurice Evans or Laurence Olivier. My Hamlet strides no stage. My Hamlet is a repressed desire, if the phrase is still permitted in this world of transitory jargon. I suppose what I really want to play is Svengali, but so does everybody, more or less, and I owe it to myself to maintain a pose of individuality.

Max Liebman

Some years ago I produced a revue at Camp Tamiment, Pa., where I spent many summers as a director. It seemed worthy of Broadway, and there I took it, with an unknown youngster named Danny Kaye among its players. Kaye's success was, of course, immediate, and I was permitted to take bows as his discoverer. By the time Tamiment delivered Betty Garrett, Anita Alvarez, Mata and Hari, choreographer Jerome Robbins and other talents to the theatre, I had come to be looked on as a gentleman of exceptional discernment.

I won't kid you, I revelled in the reputation. Anybody who cared to take the time out to reflect, couldn't very well escape the conclusion that these talents would have reached exactly the same goal without the chance lift from me. Talent, like water, seeks its own level. But you'd hardly expect me to say so.

Those Without Burden of Talent

Ever since then I've yearned to bring to a Broadway success a player *without* talent. There's a game worth the candle. It's been done. One of the most celebrated stars of our theatre was totally without talent, according to our historians. This was Maxine Elliott, who even had her own theatre named after her, now playing television programs.

The late critic, Alexander Woollcott, once wrote an appreciation of Miss Elliott, defending her against the charge of being a bad actress. She was nothing of the kind, he insisted; she was a non-actress. That was intended as high praise. It was Woollcott's contention that Miss Elliott was sufficient to her task without the burden of talent. She had a greater something, for which "inner demon" is as good a name as any. Mention Maxine Elliott to a man who was romantic and full of juice at the turn of the century, and his old eye will light up and his step quicken. You can bet he isn't remembering her talent.

There is a dancer around town regarded as peerless in his field. Actually the boy can't dance. He is totally unresponsive to music. He dances ahead of, behind, against the beat, and though he is sending the orchestra conductor to an early grave, he never fails to wow the audience. This dancer is, moreover, a joy to watch. There is a frenzy in his unorthodox caperings that is highly infectious, a quality that not only excuses his lack of talent, but would actually render talent intrusive. I've always wanted to sit in the orchestra pit and study the conductor's face during the applause of the boy's dance.

And Take Eddie Stanky

Baseball is beyond the purview of these musings, but it offers an example of what I mean in Eddie Stanky, the St. Louis Cardinals' manager. Branch Rickey, once Stanky's employer, said of him:

"Eddie can't hit, he can't run and he's no great shakes as a fielder. He's the most valuable player on the team."

There's a boy charged to the hat with the inner demon I mentioned.

Now and then you'll find your attention riveted on a chorus girl who appears to be doing nothing in particular to attract it. She is doing exactly what the other girls are doing, maybe not as well as some. But like Miss Elliott, there's a girl with a chance to have a theatre named after her.

When they were newcomers in the theatre, both Tallulah Bankhead and Katharine Hepburn were frequently brushed off as untalented. Miss Bankhead took her bruised feelings to England and got them rapidly unbruised by becoming the darling of that city of extraordinary talents. Miss Bankhead's London opening nights produced queues blocks long. Not a soul in that long line ever suggested Tallulah was a great actress, or cared. But by gum they were going to get into that theatre if they had to take the building apart, stone by stone.

I first beheld Miss Hepburn in a play called "The Warrior's Husband." As a man of the theatre, I was appalled to see so inept a performer in a major role. But I'd have fought the man who suggested that she be removed in favor of an abler one.

I came away from Miss Hepburn's performance considerably shaken, my respect for talent jolted. Here I was, a man of exacting standards, hoarse from cheering an actress who had few of the qualities I insisted on. Moreover, I went back to later performances and cheered louder.

Both Miss Bankhead and Miss Hepburn have betrayed the promise of their apprenticeship by becoming great actresses. I wouldn't care if the talent—pardon, non-talent—I sponsored got better. But whoever it is, she, or he, must begin with none.

Yes, sir, I've got to play Hamlet.

Choo-Choo Blues

Fellow got on train at Buffalo and instructed the porter: "I must be sworn in tomorrow morning as a Legislator, In Albany. It is very important that I get off there. Even if I'm asleep and in my pajamas, don't fail to put me off when we arrive in Albany." The porter promised he'd see to it that it would be done. The next thing the Legislator knew is that he found himself in Grand Central Station, in N. Y. City. He was burning: he rushed up and down Grand Central Station in his pajamas, yelling and swearing at the top of his voice. The porter saw him and hid behind a post. Another porter walked over to the hiding porter and asked: "What's the matter with that man running in his pajamas—boy, is he mad!" "Yeh, but nothing compared to the man I put off at Albany."

Bill Hardey.

Audience Participation

By HARRY HERSHFIELD

The sage's warning: "If you witness a gunfight, get in to it, so you won't be shot as a bystander." If you keep "knocking off" audiences, then what have you got? With the beginning of Man's functioning began "audience participation," though it's not yet settled whether the snake was entertaining Adam and Eve or vice versa. When gladiator Spartucus raised his arm to the Roman throng and cried: "We who are about to die, salute you," he never dreamed that many actors to follow, would also "die" on stage, screens, radio and television, without bothering to salute the audience. There's no "Roman Holiday" as enjoyed by the modern throng, in on the "kill" when the comic gets no laughs and the legit no applause. No living like seeing a comic "die"—especially if you think you work much harder for your money. Many a flop show has a cast outnumbering the audience, yet the minority decision counts. Its own Supreme Court, with its own rules. There is no such thing as one-man's opinion, if he can be heard above the rest.

Harry Hershfield

One must also remember the one of the noveau riche giving a musicale, where Mischa Mishinnah was to be the soloist. Before the start of the event, the host warned his guests: "He's a great violinist and I want you to appreciate him." Then came the genius fiddler. After two hours, sawing off Opus 42, Pizzicato Number 9, he was approached by one of the guests, who put it on the line: "Your playing is rotten!" The host hearing it, and embarrassed, turned to the violinist and cried: "Please pay no attention to him—he doesn't know what he's talking about—he only repeats what other people say."

Very few artists or comics would play or crack jokes "for their own amazement" (as they themselves say), even if heavily paid for it. Soloists no like it solo. "Audience participation" at all costs. I have seen the time when a "heckle" was welcome, as a show of life in the place. "Give them bread and circuses," insisted the ancient dictators. Knowing the mob would be throwing the bread at each other after they've had their fill, to keep themselves entertained when the acts began to pall.

Only the young can go the distance. Exemplified by the father who was taking his young boy to see a film, that had for its main scene, an arena with lions attacking the gladiators. The father knowing about the exciting scene, told the boy: "I don't want you to get worried when they show the lions jumping on the gladiators and biting them—remember, it ain't real, it's only a picture." When the prescribed scene came on and the lions started to do their stuff, the little boy yelled: "Papa, look at that little lion over there—that little lion." "Don't get excited my child—I told you it's only a picture." "Papa, please look at that little lion—he ain't getting any!"

LaGuardia and Vanderbilt

"Audience participation" takes in many things in our complex existence. Varied approaches regarding the rights of assembled groups, claiming certain inalienable rights. Such as the time Mayor LaGuardia, in genuine anger, turned over the City of New York to the radicals for a day, to study the town and then let them see if they could make suggestions to satisfy their wild notions. In an hour they handed in a complaint: "New York City didn't have one public square big enough for large riots." When Commodore Vanderbilt propounded his "The public be damned," he didn't take into consideration that the public could do a little "damning" itself.

A lot of people together doesn't make them any brighter, but the group certainly has "nuisance value." In theatres, radio and television studios (where they are invited yet) they can wear out their welcome, and there's nothing you can do about it till the event is over. And each one becomes an individual critic, not only during the show, but more so on the way out. "Audience participation" doesn't end with the end of the performance. The song is ended but the malady lingers on. As the fellow who boasted that his film was seen by 1,000,000 people the first week. To which a listener replied: "That's an awful lot of people to go around knocking the picture."

Inviting public reaction, often to one's sorrow, is beautifully exemplified in the missive received by a gent: "Hear you are running around with my wife"—and the recipient's reply: "Your circular letter received." Or, critical reaction in the case of the group in the lounge of a theatre, after the first act, where the "pan" is mightier than the sword. They pulled no punches: "Did you ever see such a stinkeroo of a show—isn't this the worst thing yet—is there no sense of feeling, no pity?" Finally one of the crabbers turned to a patron who had not uttered a complaint and asked: "What is your opinion, sir, of this offering?" "I'll tell you. I'm in here on a pass and I hate to knock. But if it gets any worse, I'm going to rush to the boxoffice and buy a ticket—and then, believe me, you'll hear something!"

There is no doubt that the "free shows" have put whips in the hands of their audiences. The latter even decide which programs they'd like to beat up, by staying away from them. We all have witnessed sponsor's henchmen, in front of television studios, trying to lure pedestrians into the place. As said about a certain show: "You not only have to give the people passes, but carfare also." Then again, "audience participation" has a problem within itself. The "free-list" group in the television studio and the "cost-nothing" groups at home, watching the program, who know that most of the laughter and applause in the studio is "souped-up." America is now divided between audiences who hate each other, because of the nuisance they are both guilty of, in this growing, synthetic approval of mediocre programs. Even whistling comes into your home, but you can't fool the dog in your house, who knows the real thing when he hears it. And that sustained applause demanded of the studio audience, forced to beat their palms off because the program has a little extra time on its hands, before signing off.

To many lonely, excitement-craving souls, "audience participation" shows have been a boon. Knowing that any moment, he or she, might be called out from the group, to face the mike or camera, for sudden fame or fortune. Most however, finish up in their flash at opportunity, like the woman who studied the encyclopedia for months, figuring she might be called one day from the audience, to be asked the winning question. It happened one evening. She was called from the group and on to the stage. Her months of studying the encyclopedia was now on trial. His first query and her answer clinched it: "What is your name?" "Do you mind repeating the question?" The audience applauded her cageyness—one of their own was not going to be caught off guard. The mob always works as a team. All for one and one for all. But haven't yet heard of anybody dividing the loot won in those "giveway" programs. In our courts it is always announced: "The People vs—" In entertainment, it's "The People vs. The People," in allowing themselves to ruin much of the very fun meant for them. Yet, like wandering bedouins, they travel in large groups from one studio to another, mostly the same people, elbowing each other for advantage. Makes one think of the fellow walking up and down the corridor of a courtroom. He was asked by a passing friend: "What are you doing here?" "I'm a witness." "In what trial?" "I don't know—but you can't tell what cases are liable to come up."

In the Beginning There Was the Image

By PROF. ROBERT GESSNER

(Chairman, Department of Motion Pictures, N. Y. University)

Contrary to Biblical scriveners, it was The Image from the moment we entered the track. Those early bookmakers claimed it was The Word. They claimed also it was a seven-day event, but from where we sit the race to create a better world is still on. But this is no quarrel with theologians. Nor an attempt to give TV a respectable ancestry dating beyond Adam and Eve. The magic that causes cuff customers to stare for hours into that pale-blue lamp needs no genealogical braggadocio.

Prof. Gessner

Television, for my eyes, is just taking an image from one place to another. It's a new transmission system, done with electronics instead of celluloid or canvas or a sculptor's stone. That the image can be seen instantly and simultaneously by millions is a 20th Century wonder and an advertiser's delight. In the good old days the image had to be carted around in cans with the aid of trucks, trains or bicycles to certain spots once known as theatres or nickleodeons. Or in those golden times the good citizens carted themselves in cars or on horse or foot to churches, galleries and museums. Now the image comes down the chimney like a real Santa Claus.

The image is the one universal language which we've agreed upon in our 1,000,000-year lease on this spherical property which the astronomers, for some naive reason or other, call Earth. In all that time we've tried all possible combinations of vowels, consonants, diphthongs, and smoke signals—and we still can't understand Vishinsky, and he doesn't want to understand us. But Stalin has seen the image of the mushroom over Hiroshima, and he understands.

It is no idle coincidence that the first recorded work of art—the very first attempt to convey an idea and an emotion—was an image chiselled onto the wall of a cave over 25,000 years ago. That primitive hunter, who had the good sense to come in out of the rainy days in the Pyrenees, created his impression of an animal in motion by giving it four front legs and four rear ones. It was known in Alta Mira primitive art circles as "the running boar"—a tag still used to describe some of the product emerging from the studio caves of Alta Hollywood.

Writers

In teaching the techniques of screen writing, both for celluloid and electronics, the prime difficulty has been to free the imagination of youth caught in the double vise of the written word and the spoken word. The student who has become overtrained in the literate makes for a poor visual writer if he thinks that the fine phrase or the noble line makes an image. Heavy college literature courses have curiously handicapped many a potential screen writer. This is a very serious problem, because never before in all arts and crafts has there been a greater need and demand for image-makers. We once thought of the motion picture industry hungrily consuming stories like so many yards of spaghetti, the camera swallowing celluloid at the rate of 90 feet per minute, 2,000 feet to the reel. But this rate of consumption is an unsalted peanut compared to the potential in TV. Not only is it staggering, it is frightening.

Already the big void in TV is stories and writers, a situation based on the 1948 freeze with stations counted only by the dozen. It is estimated that in due time there will be 2,000 stations. What will this mean in programming? If each of these 2,000 antennae operates on an average of a 12-hour daily schedule there will be 24,000 hours of shows day in and day out, each hour to be different. Granting that 50% will be serviced by four networks, this will leave 11,996 hours of daily shows, day in and day out. If the country is serviced by five networks this will leave 11,995 hours of daily shows.

Frightening Thought

The prospect of seeing 5,000 or 10,000 semi-amateur imitators of Milton Berle and Cooking Is Fun—is appalling. Imitation and standardization will not only kill TV, but it will deaden America. Mediocrity on such a mass scale could stifle all of us. Then TV becomes a potential monster, a Trojan horse in our midst which can betray us, lead us back into airconditioned, atomic-heated caves.

What can be done? Time is shortening, the freeze is lifted, the antennae are rising. Obviously it's too gigantic a task—the training of talent, program and story talent—for the few college courses in the country and for the busy networks. Perhaps we can combine forces, perhaps the Ford Foundation can help before the Federals step in. There is fresh and original talent buried all over America—a precious national asset. Let's mine the ore. It's a challenge for MP and TV industries as well as colleges.

In the beginning there was the image, but let it not be said that in the end all that was left was only the image.

TV Still Almost a Secret in France, But Radio Is Integral Part of Life

By GENE MOSKOWITZ

Paris.

In France radio and television are a nationalized public service coming under the aegis of the Radiodiffusion and Television Francaise. This branch comes under the Ministry of Information. Radio, which had a great portion of its stations destroyed during the war, has made a great comeback materially and in actual airwave time. Last year saw 15,500 hours of emissions, and television now has a 30-hour week of transmissions.

Radio is still kingpin here with over 7,000,000 sets tuned in and a hefty foreign beaming service in 15 languages shortwaved around the world for cultural and propaganda dissemination. TV has recently risen to about 40,000 set owners, mostly in the Paris area, and will take some years yet before it can really be considered an important part of the "something for nothing" show biz category, Pix as yet have not been nudged by it and the average set price of 100,000 francs ($290) is still above the ordinary pocketbook. TV is still in the curio stage here, and nary a bar has TV with the Gallic cafe clientele usually preferring to gab rather than ogle the screens.

3 Networks

French radio is divided into three important networks, Paris-Inter, Programme National, and Programme Parisien. The Programme National is the highbrow network with emissions in the cultural vein, Programme Parisien is more the Parisian setup full of spark, music hall, gossip and the whole crackling, glib melting pot showplace of Paris; Paris-Inter is more in the international vein and is also experimental in carrying sustaining programs of more potent listening power. The lack of commercialism at times stymies name programs, and there is a tendency to format with gab and music programs predominating. Being government controlled it is also the outlet for propaganda and essential info to the people. Election time has each candidate alloted 10 minutes for speech purposes. Commercial radio exists in Monaco (Radio Monte-Carlo), which beams paid programs into the ether for pickup on all French sets. The principality of Monaco gets a good revenue on this and it allows French business to get advertising on the air. Andora and Dutch radio also contribute commercial patter for French radio.

Revenue is brought in by licenses on sets (both radio and television). Take-home pay for artists is small and most names use it as a good publicity outlet. There are probably thousands of clandestine radio sets and many TV sets built by practical minded Frenchmen who do not like to pay taxes and are also mechanically inclined.

Importance of Music

Music is an important part of the transmissions with topper programs being "The Pleasures of Music" in which Roland Manuel and Nadia Tagrine create a sort of musical appreciation hour with recourse to old types of musical forms and trends; "Great Musicians" with Jean Vitold giving a study of the works of great composers and playing their music; "Musical Presence" is dedicated to modern composers and animated by Gerard Michel; "In The Musical Realm" is for youngsters and is more didactic in giving musical formation and history, and "The Golden Book of Music" shows the influence of music and literature on each other.

There are many literary and theatrical emissions from interviews with great contemporaries to studios of past greats and presentations of plays. There is a classical morning program devoted to famous plays and the Comedie-Francaise puts its troupe on the air with many plays from its wide repertoire. There are also a plethora of originals and the usual [illegible]raveltalks, household hints, kiddie [illegible]les, femme programs and the rest that make up listening time here.

Show biz personages all dabble in radio with interviews or appearances on the many variety shows beamed by Radiodiffusion here. In Jean Nohain's popular "40 Million Frenchmen," with a listening aud estimated at a sturdy 13,000,000 with 4,000,000 sets, has show biz people, writers, etc., commenting on life in France, news and general views on trends in the nation. Informal and fast paced this is a topper. "Central 21-53" is a sort of d.j. show with listeners calling in to ask for popular music or poetry to be dedicated to friends or sweethearts. It gets a big rating listenerwise. Jazz, cabarets, films and most aspects of show biz life get a large share of the ether.

Foreign beamage both to and fro is also a big part of the transmitting here. Last year about 920 hours of foreign programs intended for France were beamed in by relay for home consumption. "Voice of America" is an important part of this network. North America sent a "Broadway Melody Hour," and from South America the trip of Jean-Louis Barrault and his theatre group were beamed in from various spots such as Montevideo, Rio and Buenos Aires.

Radiodiffusion beamed over 1,110 hours of foreign programs to various parts of the world. Six productions were beamed weekly over 350 stateside stations. Among programs were such as "Paris Remembers," "Gay Paris," "French Theatre," "French Masterpieces of Music" and "Between Us Ladies." Interbeaming between London and Paris is about 15 programs a week.

Television has still not hit its stride here but big planning is going on and it is expected to be brought up to a dominating level in a few years. Many experts here feel that the very pattern of the French people will never make TV a serious threat to other forms of entertainment. The French people will always be going out, says one, they are gregarious and prefer their leisure and relaxation in a crowd, says another. There is also a law here which gives landlords the right to refuse TV antennas if they disfigure the esthetic outline of his building.

Receptionwise the 819 line screen gives the best definition in the world. There are still many 425 sets in operation but these are slowly being replaced and the 819 will be the standard in a couple of years. There are no more emissions in 425 lines, as they are converted in the studio by means of an 819 line camera to be sent out that way. This method of conversion is also used beaming programs to England and Belgium.

Two emission centers for TV are Paris and Lille, with Lille adding 3,000 sets to the number in France. A Strasbourg transmitter is foreseen for 1953 and two more in Lyons and Marseilles in about five years to be able to make a blanket transmission possible for all of France.

40,000 TV Sets In Operation

This year the Television Salon sold over the last year's net and it is estimated that there are over 40,000 sets in operation with half of them not declared for the licensing payment. License for TV is 3,000 francs a year ($7.50) and for radio 1,000 francs ($2.50). At present rate of manufacture and turnover it is felt that there will be 100,000 sets in operation at the end of 1953. There will also be an attempt to raise both the level and number of programs for the coming year.

Also being set up are transmitters in Bordeaux, Toulouse, Reims and Nice which will be capable of diffusing purely regional programs. Also envisaged are relay stations in Angers, Rouen, Tours, Grenoble and Allouis.

The four and a half hours of transmission per day are mostly live with old films being used for the evening show. Programs include variety shows, church masses, a televised newsreel (made every day on 16m film), and talks on literature, films and current events. Theatrical transmissions are also a big part of repertoire.

Though TV is nominally under the Radiodiffusion aegis, TV toppers are making a more concerted bid to get more of an outlay of money and try to build TV in quality. Also envisaged on the agenda is the perfecting of large screen theatrical TV. There have been talks here twixt TV reps and film people as to the advisability of making pix both for TV and theatre so as to avoid a competitive basis.

U. of Houston Prepping Educ'l TV Bow in Spring

Houston.

U. of Houston plans to have an educational TV outlet in operation by next spring. The Houston Independent School District has agreed to purchase time from the outlet for the public school system.

Station, first non-commercial educational outlet in the state, is scheduled to be ready to telecast by April 20.

Finding a TV Formula For Low-Cost Sponsors

By CHRIS J. WITTING

(Director and General Manager, DuMont Network)

Anniversaries, happily, often have the quality of stimulating plans for a brighter and better future, as well as inviting contemplation of past achievements. This is especially true on this "anniversary" as all television networks and stations zoom to new heights in billings.

Yet the spectre—cancellation of shows, exit of good sponsors—makes those responsible for TV operation realize the need for more economy and cost-consciousness in program production. The constant turnover of sponsors emphasizes the unfortunate fact that TV's costs are too high: too out of line with costs of other effective media.

Networks and stations alike have been moved to search across a wide front for ways and means of meeting the situation. The concept of low-cost television production has been making rapid progress, not in just one phase of operation, but across the board—in all facets of programming and production.

One of the most impressive of the cost-cutting techniques is represented by the construction of new studios on the part of virtually all webs, with the emphasis on production efficiency and economy.

Cost-Saving Devices

NBC and CBS have concentrated their large scale building efforts in Hollywood, while DuMont has invested $4,000,000 in its Tele-Centre in New York City. All of the new TV studios provide for a smooth flow of traffic, and for a busy future with all it means in the way of expansion of facilities.

But whether in Hollywood or New York, all of the modern, functional structures have a common characteristic—they are designed to enable production and technical staffs to present better programs at lower cost.

Simultaneously, the production and technical staffs have stepped up their adaptation and use of cost-saving devices. Rear-screen projection, which cuts down scenic costs, has come into more frequent use and stock scenery and drops are used wherever possible to present as effective and realistic backgrounds as the costlier sets. The DuMont-originated split control booths, which aid more efficient production, will be used in all of the web's five Tele-Centre studios. To decrease construction costs and facilitate operation, the control rooms will be in the same location on every floor.

DuMont's Tele-Centre represents, as do most of the new facilities of networks and stations, months of close cooperation between video personnel and architects and engineers. The cooperation is designed to insure streamlined production techniques, reduce overhead costs in all possible ways, and integrate studio and production efforts in an all-out endeavor to enable bigger and better shows to be produced more efficiently and economically.

Programming departments, likewise, are aware of sponsor resistance to television's high prices. DuMont program executives have always made it a policy to stimulate careful pre-planning as one of the many cost-cutting techniques which can be passed on to sponsors.

Programwise, some innovations at DuMont are typical of efforts being made throughout the industry to introduce low-cost audience-building programs.

Bishop Fulton J. Sheen's video series proved that one man could carry a show alone—that costly sets and expensive writers and supporting talent were not vital factors.

Drama, too, it was reasoned, could take advantage of this cost-cutting concept if it could present good plots and effective projection of character and emotion by experienced talent. Some of the unique programs which this new concept of TV production encouraged us to present were "Night Editor," "One Man's Experience" and "One Woman's Experience."

"Night Editor" is a series of 15-minute stories written, produced and acted by Hal Burdick. Burdick, the sole cast member, tells his story through facial expressions, movement around his office and the gradual simulation of the voices of the characters he is portraying.

"Dark of Night" has been another DuMont innovation. It has been hailed for utilizing the New York area's "made to order sets" as background for a dramatic series. The scripts have been built around such locations as a veterans hospital, a brewery and a Navy troop ship.

Licking Set Construction ..

Then too, the program has virtually eliminated the cost of set construction, while providng the cameras with sets more huge and costly than any network could afford—a TWA hangar provided $6,000,000 of planes as "props" for a "Dark of Night" story.

Television networks are becoming increasingly aware of the need to provide a place in the medium for the sponsor with only a modest bankroll, but with a need for definite results for the money spent.

Though the competitive spirit among the television networks is high, competing sales departments have been quick to recognize and adapt each other's successful plans.

The shared sponsorship arrangement which DuMont created to enable compatible and non-competitive sponsors jointly to share on a network program, has now become a permanent and rapidly expanding feature of network programming.

The idea of segmented programming, enabling a sponsor to buy five, 10 or 15 minutes on an established program, represents an opportunity for not only small budget advertisers, but short term and seasonal advertisers to buy into a going operation with effective following without trying to build an audience from scratch.

A successful bid, currently being emulated, to provide major local advertisers throughout the nation with topnoch TV, has been made in DuMont's Monday night boxing program.

Television will contribute its fullest to America's cultural development only when it solves the problem of high costs, and yet can provide both audience and sponsor with consistently excellent video fare.

Greetings From All the Nelsons

DAVID, OZZIE, HARRIET AND RICKY

'MY RADIO—OUR TELEVISION'

By ROBERT E. KINTNER
(President, ABC Network)

The year just ended has been marked by two fundamental and related developments in the field of broadcasting.

1. The actual fact of TV expansion in virgin markets. During 1953, homes with Television will outnumber those no so equipped.

2. The psychological reaction to this fact which induced leading advertisers to cancel major network radio schedules as 1952 drew to a close.

Bob Kintner

At ABC, we have given long and deep thought as to whether TV's expansion justifies radio cancellations. The answer, of course, lies in a correct analysis of TV's impact on radio. I believe that TV's essential impact on radio has been wrongly researched and improperly evaluated. As a result, in my judgment, advertisers may have made media decisions adverse not only to radio but to their own best interests. It seems to me that those segments of the radio industry which have promoted radio as a medium to cover the shrinking non-TV America have contributed to the current bearish tone of the radio market. I also believe that a better understanding of the relations of the two media will lead to a resurgence of radio billings. And I think that we will move toward that better understanding.

Recently, ABC completed original research which isolates two basic kinds of radio listening.

One is group listening where two or more people listen to the same set together. The other is personal listening where an individual listens alone.

The facts on these two different kinds of radio listening indicate that group listening (usually done in the living room) is the predominant kind of radio listening in radio-only homes. This is the old-fashioned kind of listening represented by the family which gathers around the living room radio to listen to "The Lone Ranger," Jack Benny, "Ozzie & Harriet" and such programs.

It is most significant that this older kind of radio listening represents only a small fraction of total evening radio listening in television-equipped homes.

That Personal Equation

I believe the standard audience measurement services have accurately measured the drop in group listening without, at the same time, showing the relative gain in personal listening. This is akin to showing a sharp decline in the soap market without reporting an astronomical increase in detergent sales.

Our research shows that television's main impact on radio listening is not the quantitative decline, as standard rating services indicate, but rather a qualitative shift from old-fashioned group listening to the personal listening which rapidly emerges in the television home.

The old rating methods appear to be geared to group listening and inadequate to measure the new personal listening. For example, an original experiment which ABC conducted shows that the telephone coincidental rating method misses up to 49% of all radio listening in the TV home. This study was conducted for us by the American Research bureau. Unfortunately, some advertisers have dropped radio because of the rapidly declining radio audience shown by such ratings. Certainly, any research technique with a maximum error of 49% does not constitute a sound guide for basic media decisions.

The regular rating services appear to be able to reflect listening in the living room, the very place from which TV virtually expels it. The same services, in my judgment, are not reflecting the increasing radio tuning to the so-called secondary sets in the kitchen and other rooms in the house.

The essential difference between radio and TV is qualitative and can be summed up in a simple phrase . . . "My Radio—Our Television."

Television has emerged as the group medium of lavish productions and expensive showmanship. Radio now takes its place as the personal, individual, intimate medium of news and entertainment for which each listener provides his own setting.

A new listener is emerging. With new programs and redoubled efforts, the radio future looks bright to the network which will work to reach the new, personal listener.

ABC operates in both radio and television. We own five television stations in the most important markets of the country; and operate a television network with over 70 affiliates. We also own five radio stations in the same markets; and operate a radio network of 350 affiliates. I hold no case to minimize television. We are in television in a big way; and we hope that our stake becomes bigger and bigger. Television is the greatest mass medium ever developed. But I believe just as strongly that local and network radio can be healthy and prosperous. Only one thing is needed—that the buyers substitute for their presumptions research based on facts.

STAN BURNS
"THE VOICE THAT SELLS"
—*Nationally on Radio, TV, Industrial Films, Transcriptions*
—*In New York, WINS*
MUrray Hill 8-6600

TV Announcing Much Tougher Than Radio

By NELSON CASE

Sure, TV announcing is hard work—much tougher than good old radio. But, it's more enjoyable, too, in a nerve-wracking sort of way.

Maybe one thing that makes it enjoyable is that it isn't actually "announcing." That word has bothered me for years; it's perfectly suitable to a stentorian, impersonal voice rumbling through Grand Central station with news about the 905 Local to Poughkeepsie. It isn't my idea, however, of the way to tell Mr. and Mrs. Smith something while they're in the living room.

"Announcing" is really a highly-specialized branch of the acting profession, with an important difference. An actor's air is to "connect" with the other players, and thus set up a current which will attract the audience's interest. The announcer who isn't content to read "announcements" has to try to set up his current of interest directly with the audience. An audience of one or two or three people.

That's why TV is more enjoyable, more challenging, more stimulating. I have a chance to look you right in the eye and tell you I'm selling a good product—to tell you why it's good without shouting at you, for after all, I'm a guest in your home. You have a chance to size me up and decide whether or not I believe what I say.

Of course, that's also why TV is nerve-wracking. Radio has that same challenge of trying to "connect" with the individual listener (and it's harder to do with voice alone), but there's the script, bless it! In TV, I much prefer to memorize what I have to say instead of reading from cards or a prompting device, for the sake of a better performance. That means many hours of homework and studio rehearsal and, when show time comes, the intense concentration needed to get through a monolog that seems longer than all of Hamlet's soliloquies combined without losing my place. And—much more important—without losing you!

Opening-night jitters are a tradition of show business. Well, every TV show is an opening night. I guess I've done about 150 in the last year—alas, poor stomach, I knew it well!

Taking it all in balance, I'm glad TV came along. It forces my naturally-lazy mental processes to keep working. A lot of folks around the country seem to feel as though we're good friends, even though I do commercials. I can find no objection, whatever, to the money. And, perhaps best of all, when I stroll in to do the Lowell Thomas radio show, it's so relaxing!

Baruch's New Post

Ralph M. Baruch, account exec at WABD, N. Y., has resigned to join Consolidated TV Sales as a sales rep.

He'll work out of the N. Y. office under Halsey Barrett.

'Follow the Leader' TV's Major Affliction

By GEORGE F. FOLEY
(Indie Package Producer)

The worst aspect of television programming today is that there is entirely too much of "follow the leader," too much of "me too."

As soon as a new show idea becomes successful, every agency and client starts looking for a duplicate. To my way of thinking this is a grave error, because the sponsor who is willing to buy a new program idea and the agency which is willing to recommend it get the payoff in audience acceptance and good ratings if the show clicks.

For example, after Milton Berle came on, there came a deluge of carbon-copy vaudeville-type shows on TV. Few of these still remain, and, because sponsors wanted "another Milton Berle," millions and millions of dollars were thrown away, and many sponsors soured on the medium for all time.

When "I Love Lucy" became the sensation, the only thing the television directors and advertising executives wanted to audition was "another 'Lucy'." There are a lot of them making the rounds even now and some of them may get on. But they cannot measure up to the success of Desilu. They will not approach the ratings and the result is that more millions of dollars will be wasted in unimaginative programming based upon the principle "follow the leader."

The same holds true for "What's My Line?" and, if I may be immodest for my production, "Tales of Tomorrow."

With every half-hour of nighttime television becoming extremely competitve, the purchaser of television programs—particularly the advertiser just getting into TV—must become more and more selective, as well as more imaginative, in his buying than in the past. Agencies which stand to lose substantial billings, and which may lose television accounts if shows go bad, must take stronger stands in their recommendations.

Buying "what the sponsor wants" has already proved disastrous to many agencies who have not only lost the show, but the sponsors as well. The number of television accounts that have changed hands in the past few years has been amazing. With audiences demanding only topnotch shows and becoming more selective in their listening habits—even turning off the set entirely if something acceptable isn't on—the pressure is becoming heavier on the agencies, in particular, to come up with something good at realistic costs.

It is becoming evident that sponsors—particularly those with modest budgets—are not satisfied with agency recommendations to "buy a piece" of a big show. At least one agency has been in trouble trying to justify its 15% to a major client on the program recommendation of a piece of a major program on which all it did was supply the commercials. On the other hand, the agency which works closely with the packager and network to build a new and interesting property, not only has little trouble justifying its 15% on package costs—which it needs to break even—but will find its position with the client more solid than ever.

You can't entirely take the gamble out of television. There will always be competition for an audience. However, just a few examples of sponsors who have gambled and won—in a great big way—with new concepts in programming are Stopette, with "What's My Line?", Jules Kreisler, Inc., and C. H. Masland & Sons with "Tales of Tomorrow," and Philip Morris, with "I Love Lucy." The simple fact is that you don't solve the problem by putting on *another* "What's My Line?" or trying to find another "Tales of Tomorrow." Television can move goods more rapidly than can any other medium yet devised. It pays off, not only in sales as a direct advertising medium but also as a sales tool to help whip up enthusiasm and enlarge distribution. A show that is "talked about" is a show that creates demand and makes the sales force go out and work. And the new, original program ideas are the ones "talked about." As an ex-agency man, myself, I well know that.

You can't buy audiences just by the sheer weight of dollars. The dozens of big budget shows that have fallen by the wayside are proof of this. It is in ideas and originality that program success lies. The agency has to be willing to expend the time and the client has to be willing to listen to agency recommendations on ideas that are original and sound.

If the agency does not have a satisfactory staff to build its own packages, it has to rely on outside individuals and networks to supply the properties to them. We know of one agency that presented 60 packages to a client and "let the client make up his mind" on what he wanted. The chances are that this account will soon be changing hands. If the agency believes in one property, it should give it its recommendation—and stand by it. The gamble is no worse to the agency than letting the client dictate the buy without having the facts to make a proper judgment.

In short, "follow the leader" is no sound basis for good programming for either the agency, the sponsor, or the network. It is, at best, short-term security.

HARRY SOSNIK
CONDUCTOR—COMPOSER
Guest Star Programs

WILLARD WATERMAN
As "THE GREAT GILDERSLEEVE" for
Kraft Foods—NBC—Wednesdays, 8:30 P.M.

'Never Had It So Good': Chi TV Station Managers

By **FARRELL DAVISSON**

Chicago.

In their more candid moments, the entrepreneurs in charge of the management of this town's four television stations admit they never had it so good.

When the 1952 figures are all in they gleefully expect to close the books on the most profit-lush calendar in their still young careers as developers, exploiters and merchants of the sight & sound medium.

It is also conceded that the past year which has seen the full-blown financial blossoming of Windy City video has been marked by only rare instances of fresh program concepts. With a few standout exceptions, the current bonanza has brought with it a pronounced slowdown in format experimentation.

It is also noteworthy that again this frame, with TV perking along at peak levels, Chi radio, in the main, has more than held its own. The initial impact of video upon the AM fraternity, which engendered either complacency or alarm, has long since passed and TV's challenge is being met with a noticeably hypoed aggressiveness.

All four Chi tele stations set new highwater marks for both gross billings and profits. Front-runners are WNBQ, the NBC-owned station, and indie WBKB, both expected to edge close to the $2,000,000 before-taxes profit figure. WBKB, under John Mitchell's helming with costs kept to the nub, has consistently led the pack with the best gross-net ratio. Under veepee Harry Kopf's stewardship, WNBQ is believed to have emerged as the leader in gross billings with its stable of topdrawer clients. WNBQ's billings skyrocketed 40% during the year.

Likewise, WENR-TV, the Chi ABC plant, and indie WGN-TV have broken all previous records with a sprightly upsurge. WENR-TV, veeped by John H. Norton, Jr., registered a 30% biz increase on the basis of a booming last half when the station went in heavily for feature pix programming. No comparative figures are available from WGN-TV but it's known that Frank P. Schreiber-managed station scored a record fiscal with its exclusive wrapup of the Chi baseball telecasts which fetched in over $500,000 during the ordinarily slow summer months.

The 1952 earnings for the Windy City quartet are all the more remarkable when it's remembered that only four years ago the stations were just beginning to break out of the red.

There is another gratifying point about the record earnings, following as they do a slow first quarter jumpoff. For the first time in Chi TV's five-year history, the sales graph took a sharp tumble last winter and spring. That euhemistic phrase for buyers' resistence—"a soft market"—kept cropping up as the time salesmen ran smack up against the fact that much of video's early day glamor was wearing off.

In retrospect, the first-of-the-year slackoff is viewed as a healthy shakeout which saw the exiting of a lot of fringe accounts which were riding the channels on an in-and-out basis or for purely reasons of prestige. Now with biz spurting to top plateaus, with generally higher calibre clients buying in, local TV execs figure the medium has grown out of the "glamor baby" class and has proved its worth as a powerful selling tool for the hometown advertisers.

It must be pointed out, however, that despite the solidified acceptance by the local blue ribbon advertisers, the hard sell boys with their hit and run pitch techniques are still hanging around the edges. It is something of a paradox that when an availability pops up in a fringe time which the more stabile bankrollers figure undesirable, there usually seems to be some mail or phone order operation ready to grab it off and rack up terrific flash profits.

It should be added in fairness that such accounts are taken only as a last resort and there has been a decline in the pitcheroos the past 12 months. It's recognized such operatives with their overlong blurbs add nothing to TV's prestige and frequently pose tough public relations problems when their various deals generate customer beefs.

Programwise, the trend toward celluloid continues apace. Experience has shown that even the most jaded feature films usually outrate a live production that costs considerably more. So the tendency increases to stick to film rather than gamble with live offering.

Result has been a leveling off of development of new program ideas despite the fact the coin is rolling in. Only a handful of new enterprises broke through last year. WNBQ scored a smash hit with its unique "Ding Dong School" beamed at pre-school moppets which has been grabbed off for NBC-TV display. WENR-TV, in cooperation with the Daily News, launched "Impact," weekly half-hour current eventer that has earned considerable attention. WBKB's Saturday night "Farmtown, USA" has drawn a following with its agricultural format. WGN-TV's most ambitious venture has been the daily Ernie Simon-hosted variety stanza, plus its overall aggressiveness in the sports field.

As was discernible as long ago as mid-1951, radio here has pretty much learned to get along with its younger electronic kin. The keen added competition has set the AMers to cutting the fat from their operations so as to strengthen their cost-per-thousand pitches. Emphasis has been on economy up and down the line with more and more time given over to deejay programs that can be sold via the participation route.

Staging a strong comeback in the daytime hours, to offset the nighttime losses to video, Chi radio has again demonstrated the past year that it will continue to play a big role in the electronic scheme of things

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Kletter's Own Agency

Edward Kletter, former head of Product Advertising Corp., has resigned as sales promotion-merchandising chief with DuMont network to set up his own ad agency. Leading account at present is Serutan, which backs "Life Begins at 80" and "Wisdom of the Ages' on tele.

Veepee of the new firm is Norman Livingston, former sales chief of WOR, N. Y., and more recently with Roy S. Durstine agency, who is leaving his post as AM-TV chief of Serutan to join Kletter.

CHARLES STARRETT
Motion Pictures and TV
Management—SAM JAFFE

Ohio Educ'l TV Network Plans 5-College Link

Columbus.

A statewide educational television network linking the five state-owned universities was proposed here last week in a report adopted by the Ohio Program Commission.

The network would connect these five schools: Kent, Bowling Green, Ohio State, Miami and Ohio. These schools are geographically located to reach every home and school in Ohio. In addition hookups could be made with educational TV stations in Cleveland, Cincinnati and other cities. Private schools would also be asked to participate in the program.

Other members of the committee are: Sen. Anthony J. Celebreeze, Cleveland; Rep. Newton B. Chapman, Chardon; Rep. Samuel L. Devine, Columbus; Rep. Bishop Kilpatrick, Warren; Dr. C. W. Kreger, vice president of Miami University, Oxford; Sen. Charles A. Mosher, Oberlin; Dr. Frank J. Prout, chairman of the Program Commission's School committee, Cedar Point; Ronald J. Rockwell, vice president of the Crosley Broadcasting Corp.; Dr. William L. Steffens, trustee, Mount Union College; and Jacob B. Taylor, vice president of Ohio State U.

Real Story of BBC-TV: Documentary Marches On

By **CECIL MADDEN**

(Assistant to BBC-TV Programs Controller)

London.

I make no apology for quoting from VARIETY last July: "TV showmanship is no longer confined to actors. We're all players and participants in the one big show of life. Video is the 20th century miracle which brings it right into our homes, in sharp focus, and let the values fall where they may." If TV elected your President, it is TV "of the people" as true in the United Kingdom too, as theme of 1952. We look back on a purposeful year of events and documentary. TV programming has played down lighter side in favor of subjects of social impact.

Royal occasions are still the thing, but next is documentary. This in BBC may be handled by Documentary Department proper, Talks, Drama, by Outside cameras (whether in factories or Cathedrals) even by Music and Variety. The link is the expositional approach, whether dramatized, debated, visited on the spot, or by daily newsreel.

Documentary TV, since 1936, in Britain owes much to certain milestones—"Stands Scotland," "I Want to Be a Doctor," "Promise of Tomorrow" (about young actors), and "Shout Aloud Salvation," based on the Salvation Army.

Having myself set out the advantages (and disadvantages) of monopoly broadcasting in July last for VARIETY's TV issue, what is there left to say except that such a vast series of serious subjects that affect our daily lives would be unlikely to find sponsors, and we have no Ford Foundation or N.A.E.B., or University educationalists. So the burden of responsibility falls on the BBC. And the BBC grasps this firmly, with varied techniques so as to appeal to the merest Scottish crofter without playing down, without concession.

Programs Pull No Punches

We have plenty of national problems right now. We look at them in a "Special Enquiry" with a National reporter in London and a regional reporter on the spot. Opened in Glasgow where slums still a disgrace. Moved to Wales with highest unemployment. This harsh probe pulls no punches. In "Press Conference" for first time in English history a Chancellor of the Exchequer answered questions impromptu. "International Commentary" now spotlights race relations in Africa.

Social medicine next: Program "Dangerous Drugs" suddenly hit all the 1,700,000 homes and opened people's eyes to a danger. "To Save a Life" spotlit hospital at night. "Family Doctor" raised the new problems of the health scheme as it affects us all. On we went with "Triumph Over Adversity" to cover stammering, backward children, amputees, war disabled, foster child, adoption. Then came "Case-book" with unmarried mother, an alcoholic, centenarian, insanity. "Matters of Life and Death" discussed polio, TB, ulcers, evolved into "Matters of Medicine" nicotine, hypnotism, dentistry, industrial disease.

Police? "Pilgrim Street" showed daily work of London police station. "Barrister-at-law" illustrated legal procedure. "Course of Justice" dramatized delinquents from juvenile courts to Assizes, "I Made News" gave real life cases of detection, some British, some FBI, some Continental, always presenting, as well as players, some personality (in one case a French *flic*) who was actually present and could vouch for its truth by being able to say "I was there." This gave these true thrillers their genuine stamp as pieces of live documentary evidence.

Travel: "About Britain" documentaries covered entire regional system during year, alternating with curiosities of "London Town." Five transmitters now cover 75% of country and with holidays in U.K. largely spent at home there is no TV off season.

Teenage problems are discussed in "Junior Wranglers" and dramatized in "Rising Twenties." "Declining Years" similarly dealt with old age. Comedy documentaries features antique furniture trade in "Make me an Offer" and Loch Ness Monster in "Fact or Fiction?" Amazing photographs and eye witnesses came forward but the verdict was "Not proven."

So to Science. Extremes of pressure were tested in "Limits of Human Endurance" in high altitude flying, deep sea diving, tropical heat, Arctic cold. Experimental were "The Moon," "Mount Everest," "Science Newsreel."

Welcome visitors were Seymour Seigel, Margaret Mead and Dr. Gallup. Even Sam Wanamaker turned to documentary material descriptive of Brooklyn, in his admirable "Solo Performance." Christopher Morley contrasted the British way of life.

Variety highspot, "Passing Show," dramatized life of old time showman George Edwardes, with extensive use of BP screens. Documentary techniques worked into game of cricket used by playwright Rattigan in "Final Test"—now being cast for major movie.

Novel production problem arises in documentary work since authenticity is essential. An actor is required not only to submerge his personality into the character, but often to assimilate a craft. In "Salesgirl" young actresses were required to train behind counters of leading chain store. In "Factory Girl" entire cast transported to potteries for instruction in making of cups and plates. Young actors in the "Call Up" were expected to learn modern drill from Army Regimental instructors and in "First Job" use of machine tools for assembling teleprinters. Artists in plays expect billing, in TV documentary advance anonymity is insisted on, so that publicity of a starlet does not detract from her credibility as, say, a policewoman.

The scope is there. Here is the future. What, after all, is documentary but you and me?

Now for the Coronation TV.

WFAK Is Now WCBR

Memphis.

In tune with its final sale transfer from the FCC, WFAK, Memphis daytime indie, changed its call letters to WCBR and moved its entire operation into the downtown Exchange Building.

WCBR, which operates on 1kw, also went through a complete shuffling of personnel in the full switch with the coming of the new year. Charlie De Vois, w.k. Memphis radio exec and former commercial manager of WMPS, Memphis ABC affiliate, was named general manager and veepee. Bill Smith and Dick Potter, two other WMPS salesmen, also went along with skipper De Vois.

BOB CUNNINGHAM
"Welcome Travelers" NBC-TV

Did I Invent Boris Karloff?

By SIDNEY REZNICK

Some 15 years ago, this writer elected to paint his career on a canvas of comedy-writing.

As careers go, it's been a pleasant one (that's writer-talk for a few scars, a few memories and a bank account showing that in a highly competitive field, he's managed for the most part to keep his head under water). Recently something happened which hit an emotional high and this humor huckster would like to share the experience.

Several months back, while turning out "ad libs" for an audience-participation stanza, he was called upon to carpenter a comedy routine between the m.c. and a bus driver from Brooklyn.

The bit was written, sanded down, lacquered and mailed to the contestant so that it could be committed to memory. The following morning, while the scripter was at the office shaking his sense of humor hoping some "lady barber" gags would fall out, he was called to the phone. It was the bus driver from Brooklyn and there was sharpness in his voice.

"Hello. Is this the writer?"

"Yes."

"You giddin' with this script? It ain't funny enough!"

The semi-stunned writer half-expected a follow-up . . . "Look, about that "rush-hour" gag . . . it's funny, but it's not *me!* I want to get laughs with charming lines, not "joke" jokes. Give those gags to a street car conductor. I'm a situation-comedy man!"

Attention: Writers for audience-participation shows . . .

Arise!

I think we've created a Frankenstein!

Operation Wisdom

By DAVIDSON TAYLOR

(Director of Public Affairs, NBC)

One of the most interesting projects, to us at NBC, on which we have embarked recently is the series of filmed conversations with distinguished men and women of our time. Although only two of the films have been shown thus far, it is our hope that eventually we will have perhaps 100 of these pieces of personal history for television use.

About a year ago, Sylvester L. (Pat) Weaver, the Vice-President in charge of NBC Television (now radio, too), asked me what we could do with Bertrand Russell. Lord Russell's friend, Julie Medlock, had asked Pat about television and the philosopher-mathematician. We decided to make a half-hour film with Lord Russell, in which we would ask him the question, "What do you feel that you have learned, and what do you think that you will never learn?" It would have been an insulting question to a lesser man, but Lord Russell said that he would be glad to reply. Romney Wheeler, the head of NBC's London office, made the film with John Irwin as director. Irwin is an independent television producer in the United Kingdom and has a BBC show called "In the News" which is very fine. He also makes motion pictures. Our directions to Romney and Irwin were simple: few if any medium shots; closeups most of the time; not an interview, but a conversation; let's see the great man and hear him. Simplicity in television is rare, but that is what we wanted. Wheeler did a distinguished job. He was inconspicuous and intelligent and brought out what Lord Russell had to say. I have never seen a more cordial set of reviews than those given this little film with a great star, and we are indebted to the critics for their understanding of what we were after.

The process by which the film was produced was this: Lord Russell wrote a two page precis of what he wanted to talk about and we approved it (not being able to improve on it); then he wrote a half-hour script; Wheeler wrote interjected questions to bring the conversation along; a shooting date was set; Russell studied a few minutes of his script, threw it away and then talked to Romney in front of two cameras. After a short take, Lord Russell studied a bit more of the script and then made more film. We had arranged for two days' shooting. The film was shot in one, with time to spare. We had to re-record Wheeler, because at first he was talking like a commentator, not a guest.

It was five months from the day Russell signed his contract to the day (Russell's 80th birthday) when the film was shown on NBC and BBC television. Why?

'Thought on Physiognomy'

The cutting was not the kind of thing that cutters are accustomed to at NBC. We have superb news and documentary cutters. But this was cutting through juxtaposed to play of thought on physiognomy. It may have looked ultra-simple when it appeared on the home receiver. We wanted it to. But getting the simplicity took much complex effort. Even before the Russell film was shot, we decided that we should make a series of films with men and women who have had experiences which will be lost with their death, who have lived through a segment of history which never can be duplicated.

We asked Robert Frost to make a film for us at his farm home in New England, and he did. Mr. Frost's guest was the Hungarian-born writer, Bela Kornitzer, author of the recently published book, "American Fathers and Sons." The contrasting points of view between the New England poet and the middle European writer resulted in a friction which made for sparks.

This film took longer to edit than the first. Richard de Rochemont shot the film and edited it, with great understanding.

There has been some sadness in working on this series of films. We wrote George Santayana, asking him to make one, and his friend Daniel Cory replied, "Mr. Santayana, has requested me—as his secretary—to reply to your kind letter . . . As his health is very poor just now (he is confined to his room and nearly blind), he feels that it would be impossible for him to engage in any such assignment as you suggest in your letter. He will be 89 in December and has to husband his energy in order to live quietly for a little while longer."

Nevertheless, Santayana consented to talk with Giorio Marconi of NBC Public Affairs at the Convent of the Blue Nuns where he lived in Rome. He told her that he would rather discuss the matter later. Two days afterward he was dead.

Proletarian Poet at the Waldorf

But a film with Carl Sandburg has been shot with Edward Stanley, NBC's Manager of Public Service, as guest. At one time it was proposed to make the film at the Waldorf-Astoria. "Me, the proletarian poet at the Waldorf?" said Sandburg. He shifted to the Plaza.

Ben Park, NBC's program chief in Chicago, has made a film with Frank Lloyd Wright. Mr. Wright characteristically refused to answer most of the questions in the film the same way he had answered them in the rehearsal.

Dr. Louis Finkelstein, the President of the Jewish Theological Seminary of America, will make a film for us soon, and we have invitations out to Judge Learned Hand and Sir Max Beerbohm. Next on the planning schedule are Bernard Baruch and John L. Lewis.

And Television needs this rich supply of faces, minds, and voices who in their own ways are more memorable than many of the greatest stars.

Some TV Reflections After 6 Years & 150 Productions

By STANLEY QUINN

(Co-Producer-Director, 'Kraft TV Theatre')

"Directing a television dramatic hour is getting easier all the time." A veteran director of comparable shows to those I do on Kraft said that to me the other day. Worried me quite a bit. Haven't noticed the letup myself.

Possibly, looking back to 1947 when we started "Kraft Television Theatre," a comparison of work and plays as presented might be made in favor of 1952. But, truly, beyond the image orthicon tube with its beneficence to stage movement and dramatic lighting and the fact, that, in my own particular case, I now have twice as much time with a show (two weeks) most improvement is illusory so far as it means ease and comfort for the director—this director, that is.

As with all show business, the ultimate goal is always as it should be, beyond reach. No performance is as perfect as imagination conceives it. Thus additional time, if a week is so considered, is time to grapple with additional problems. Additional facilities open doors to possibilities which require additional efforts more than to easy solutions of old problems. Still, it gets you thinking. After nearly six years and some 150 productions, there should be something easier about what you do—some improvement—some commendable development. Well, let's see!

Dramatically speaking in television, there are 10 basic stages leading to the air show. 1) Interpretation; 2) Casting; 3) Re-interpretation; 4) Blocking; 5) Direction of acting; 6) Final recognition of problems; 7) Limitations and acceptances; 8) Technical Planning; 9) Prop and Set Rehearsal; 10) Camera Setting.

As to interpretation, there is little a director knows after six years he shouldn't have known before.

Need Good Casting Director

There should be more value in experience when it comes to casting. Well, maybe. Does one now, at last, have a list of actors to avoid — actors with less than photographic memories? Troublemakers? Performance-only rehearsers? Not a bit of it. In a medium where realism is so limiting a factor, variety still so necessary, don't scratch any talent off any list. But do have a good casting director—best thing six years suggest.

What was that next item? Re-interpretation? Ever so sensitive be your casting, ever so true to your interpretation, when you hear the actors you choose read the play aloud, something new has been added.

Deciding when and why the actors are to move in the set is the next element, i.e., blocking. This is sheer unhappiness. My own preference would be to refrain from staging movement until actors well know their parts and the scenes. But where time is the essence, the opposite theory prevails and for this no amount of experience helps.

The Director's Refuge

Limitations and acceptances—or, the director's refuge. It is half-way—no, better than half-way through your 40-odd hours and certain goals now appear unattainable. Believe in their unattainability! Act on that belief! Limit yourself now to polishing what has been truly grasped.

The hours of rehearsal have narrowed down to a very few. The show is near, very near at hand. The camera and mike boom planning has to be finalized. Since Warren Wade (now of WOR) announced that agency directors might at last (October '47) call cameras at NBC my problems have been the same. Difficult some shows—easier others, in the end, even in this stage of planning, it all depends more on camera crews than experience.

So it's not exactly a case of ease with long use. Still, television direction does benefit from experience, as, of course, it must. And if there's a heart to that benefit it's in system—the organization of the various elements touched on, above, in no one of which radical improvement over the years was noted.

System — method — organization. Probably this should have been the spade you brought to the job. And anyway, come to think of it, all the system in the world is not near so effective as a good script—a good cast—and a reasonable break on memorization.

No. I don't think my friend was right. Directing a television dramatic hour is distinctly not getting easier all the time. Not at all.

On the contrary.

Still, it does get you wondering.

Lot of Barriers Must Come Down To Develop TV News

By FRED W. FRIENDLY

(Co-Producer, CBS-TV 'See It Now')

If VARIETY wishes to give an award for the outstanding contribution to television news in 1953, they should make it to "that individual who most improves the technical equipment necessary to cover the news." In general it has been said, and can be repeated, that the programming in television has not kept up with the technical strides. The one exception to this is the set of tools available to the news program.

A newspaper reporter can file his copy a few minutes after the story breaks. The picture services can start supplying photographs less than 10 minutes after an event, but if television news wants good motion pictures of a news event, and wants them with sound, it must wait hours.

First, let's establish that the day-to-day news show is by necessity on film. The special event, the elections, the hearings, the political meetings, those which are done live, are, for the most part, superbly done by skilled craftsmen using the latest mobile equipment. But the daily news shows which must meet deadlines not synchronized with the big live stories, must depend upon film, and they are forced to use equipment designed for weekly theatrical newsreels.

The only way to do good pictures with good sound is on 35m stock. 16m is semi-pro equipment, invented originally for hobbyists. For silent coverage, it is sometimes passable, but 16m sound is seldom up to broadcast quality. (This is not to be confused with 16m reduction prints of films originally recorded on 35m).

Why not 35m for all big news shows then? One of the answers is cost. A 35m sound camera with accompanying amplifiers, etc., comes to $15,000. But even this is not prohibitive for important daily

(Continued on page 182)

NELSON CASE

WLS Pact Ends Chi AFTRA Rift

Chicago.

Peace reigns again on the Chi radio-TV talent front with the American Federation of Radio-Television Artists and indie WLS coming to terms on a new two-year contract, thus ending an eight-day-old strike at the station. Indie's staff announcers and other AFTRA covered talent went back to work last week, only a short time after the negotiators reached accord.

WLS had been resisting union's demand for $150 weekly base pay for staff announcers, previously agreed to by the other Class A stations. Under the terms of the settlement, the $150 weekly stipend goes into effect at WLS but with a slight modification of the so-called Chi unit system whereby staff announcers work 12 quarter hours weekly at the base rate before additional commercial fees apply. New WLS pact embraces the 12 in-stretch units plus the addition of the 13th for which a $6 commercial extra is earned. Fourteenth unit and over earn the regular $11 fee.

AFTRA and WGN and WGN-TV reached agreement the day before (29), ending the week-old strike at the Chi Tribune stations. Union previously had amicably settled with the other major stations after three months of bargaining.

Heatter's New Sponsor

Union Pharmaceutical Co. will back Gabriel Heatter's Friday night edition on Mutual, starting Jan. 16, first time it has ever used network radio. Products plugged are Saraka and Inhiston, via Grey agency.

Heatter is now SRO cross-the-board.

'Let's Free TV From Man-Made Restraints'

By HERBERT SWOPE, JR.
(NBC-TV Producer-Director)

In this short article, I'd like to discuss the function of television and how that function is being impaired by artificial, man-made restraints. TV is unquestionably the greatest discovery of our lifetime and its uses should be unlimited: universal entertainment by the greatest entertainers of our time; universal education by the most brilliant minds of our era; immediate coverage and dissemination of news as it happens, where it happens.

But tele, in its infant span, is finding itself restrained, much as the feet of Oriental women were kept bound and prevented from growing. TV is finding itself pointed to as a potential menace. And by whom, pray, is TV thus considered? By the millions upon millions of people, old and young, whose lives are made brighter and fuller by what they see on their TV screen? Oh, no! By the promoters who feel their gates dwindle once the TV camera gets past the turnstile—even if it pays its way on a grand scale.

During the last two years, TV coverage has been either curtailed or dropped by numerous sports promoters, while endlessly being blamed for the ills of various entertainments. Baseball gates are said to suffer due to TV; boxing is alleged to be in dire straits because of TV coverage; football is covered on a limited basis to keep interest going in the local college teams.

But, aren't all these efforts simply the tail wagging a giant dog? Isn't the answer the fact that it is indeed the function of TV to allow millions of people to see a championship fight, a major baseball game, as well as the opening of Congress or an important hearing? How can one be impressed by an attendance of 80,000 people at a championship fight when, through the magic of TV, forty million people are privileged to watch? Which is to be served?

No, television must live up to its duty, its responsibility to the audience it commands, Certainly it can and should pay its way in, but never be banned altogether. There is where the stand must be taken.

Other Tangents

I am not here going to enter the fight on free TV vs. pay-as-you-go TV vs. Theatre TV. The latter two are merely different methods of supplying—to a much more limited audience—that which TV must supply, coverage of the great events of the world today.

Sports coverage is merely one—a very popular one—of the many roads on which television travels in bringing its vast audience the best, the most complete program service. As Harold Fellows brilliantly pointed out in a recent speech, TV and radio have done more than all other media to promote public service. Great charitable benefits from telethons are a part of TV's public service. The country is more aware of the work of the Heart Association, Cancer Fund, Mental Health, Cerebral Palsy and other great charities, due to the coverage given them by TV.

The dramatization of the fight against infantile paralysis, done on the Robert Montgomery show last season; the great work of the Eye Bank for Sight Restoration, dramatized on "Lights Out" last season (and which did more for the Eye Bank in interest and contributions, both of corneas and dollars, than anything ever done in its previous history); and the other instances in which the "Frontal Lobe" principle of Pat Weaver was put into effect, all prove that education can also be entertaining and dramatic.

These are but some of the ways in which television must strive to achieve its fullest meaning.

As Joseph H. McConnell said in a speech to the North Carolina Bar Assn., television should be allowed wherever newspapers are allowed. Whether at the Inauguration or in the operating room of a hospital, whether in a prize ring or at the Met, TV must take its place as the eyes of millions of people who want to—and who have the right to—see.

BARRY GRAY WOULD CUT RADIO FOR WRITING, TV

Deejay Barry Gray is seeking to cut down on his radio work in order to devote more time to writing and video. Gray, who broadcasts three hours nightly from Chandler's Restaurant, N. Y., over WMCA, wants to do two hours, from Monday to Thursday, and three hours Friday and Saturday. Sunday's show would be in charge of a guest to be approved by Gray and his manager, Buddy Allen.

Gray recently contracted to do five columns weekly for the N. Y. Post starting Jan. 5. He has been doing a one-a-week for the Post. In addition, he's dickering with Crown Publishers for an autobiographical tome on his eight years of broadcasting from cafes and restaurants. His DuMont tele show, sponsored by Michael Bros., and Seely Mattresses, will not be affected in the present reshuffling.

Gray's contract with WMCA and Lou Rubin. Chandler's operator, runs through June 10. WMCA, according to Allen, is willing to revamp the present pact, but Rubin is holding on for continuation of the same amount of broadcast time.

JIM BACKUS
As "JUDGE BRADLEY" In
"I MARRIED JOAN"
NBC-TV

Television Reviews

ERNIE KOVACS SHOW
With Edith Adams, Andy McKay, Trygve Lund, Eddie Hatrak orch, others
Producer-writer: Kovacs
Director: Ned Cramer
60 Mins.; Tues., 8 p.m.
Sustaining
CBS-TV, from N. Y.

Chalk up an "E" for effort but little more for Ernie Kovacs in this newest attempt by CBS-TV to come up with a show that can hold its own in that hotly-contested Tuesday night at 8 slot. Kovacs' exaggerated informality, uniquely fresh type of humor and new use of special effects, while to be commended, just weren't good enough to meet network nighttime standards.

Kovacs won his spurs as a daytime personality, first on Philadelphia's WPTZ and currently on WCBS-TV, the CBS video web's N. Y. flagship, where he's doing an full-hour show cross-the-board. That he's a local daytime success is attested to by the near-SRO billings record he achieved on the latter outing.

In a bit of kidding-on-the-square, Kovacs made excuses for a show which was obiously tossed together at the last moment by pointing out how CBS hadn't tapped him for the Tuesday night spot until the last minute and how the long Christmas weekend necessarily stalled his planning.

Program's format, if it can be called that, comprised sketches and musical numbers, with the latter showing the most promise. Kovacs impressed as a personable guy with a facile mug, and handled himself well in the skits. Best of these was a German disk jockey, complete with commercials plugging a new detergent labeled "Raus Mit." But attempts to take off on such w.k. video shows as "What's my Line" fell flat. Edith Adams scored with her vocalistics (show could have used more of her) and Eddie Hatrak, fronting a strange conglomeration of musicians rounded up by Kovacs, registered solidly. *Stal.*

CLUB EMBASSY
With Mindy Carson, Florian Zabach; Earl Sheldon, music conductor; Bob Wright, announcer
Producer-Director: Fred Heider
Camera Director: Grey Lockwood
15 Mins.; Tues., 10:30 p.m.
P. LORILLARD CO.
NBC-TV, from N. Y.
(Lennen & Newell)

Replacing the Bob & Ray team in this stanza, Mindy Carson is turning "Club Embassy" into a neat quarter-hour musical session. Miss Carson shapes up as an attractive TV performer via a winsome personality, her firstrate warbling and her general savvy before the cameras. She carries this show but gets excellent production and camera support.

On the kickoff (30), Miss Carson opened brightly with "Rise and Shine" with backing from a male quartet. She registered solidly on a melancholy workover of "Wish You Were Here," and closed with a flashy southland production medley of "Way Down Yonder in New Orleans" and "Sleepy Time South." Florian Zabach, a holdover from the Bob & Ray series, also contributed a tricky violin solo on "The Gypsy Fiddler." Earl Sheldon's musical backgrounding was topnotch throughout.

Plugs for Embassy cigs were shared by Miss Carson and announcer Bob Wright with the latter handling the "scientific" pitch, as attested to by a "leading independent research agency." *Herm.*

NBC: Circa '26-'30

Continued from page 98

days—George Washington Hill and his staff would come to the board room, a phone call to the studio on the fourth floor would start Rolfe in motion and the Lucky Strike orchestra would begin its rehearsal. Hill would crank the volume rheostat on the board room speaker to its peak and you could hear the music for blocks around. After two Saturdays of this performance, Deac Aylesworth found a solution to his personal comfort while Lucky Strike rehearsals were in progress. He ordered sound-proof doors installed in my office—one door led directly into the board room—and in the office of his female secretaries, a particularly heavy one on the door leading directly into his office. "Let G. W. H. have his fun," said the Deac. "He's paying for it," he added, "even for the sound-proof doors."

How Floyd Gibbons Got Into Radio

Does anyone know how the late Floyd Gibbons got into radio and carved a reputation for his rapid-fire delivery?

It happened in the late '20s when he was working on a series for Liberty Magazine, then owned and published by the Chicago Tribune. This series revolved around new scientific instruments and how they would be put into use in the event of "war." Naturally, radio broadcasting fell into this category and Gibbons arranged to interview Deac Aylesworth on "the part radio would play in the next war."

Gibbons so enthralled the Deac with his interview technique that the Deac called me into his office and instructed me that, beginning immediately, Gibbons was to go on the NBC payroll, that I was to arrange with the program people for Floyd to have a weekly nighttime 15 minute series. And Floyd was to get $150 per program, as I recall it—big money in those days for radio performers!

"Headline Adventures" was the title Floyd Gibbons selected for this weekly story-telling 15-minuter, and I soon found out why he was so willing to do it for such a short fee. He reached into his files, took out a previous series he had written for the Chicago Tribune Syndicate and rewrote them into 15-minute radio broadcasts.

Imagine my surprise and Gibbons' delight, not at his success on the air, for he was a "natural," but, half way through the first 13 weeks, Liberty Magazine liked his broadcast stories so well that it ordered him to rewrite his broadcasts into a series of 13 articles for the magazine—at $1,000 per article!

Anyone associated as closely as I was with early personalities in NBC could write a book, particularly concerning such outstanding pioneers in broadcasting as Graham McNamee and Floyd Gibbons. I'll save the McNamee stories for a book which I probably will never write and close these anecdotes with another story of Floyd Gibbons.

Gibbons, Skeets Miller and myself comprised a three-man special events team which went to Lakehurst, N. J., to cover the first arrival of the German dirigible Graf Zeppelin in the United States.

Skeets had been roaming around the engineering department's development lab at NBC, then housed at 711 Fifth Avenue, and reported to me that one of the engineers had completed the first portable shortwave transmitter for broadcast use. It consisted of a "pack set," powered by dry batteries, was worn by the broadcaster on the chest and back but required two assistants, each carrying two long bamboo poles between which were strung antenna wires. Perhaps some of you have seen the ancient picture taken of Floyd, Skeets and myself at Lakehurst—in 1929, I think it was. Anyway, this hot special events trio motored off to Lakehurst with the equipment aboard, all set to scoop our rivals. With this portable equipment we could go right out onto the field, whereas the opposition were limited to the hangar because wirelines terminated there, no wires being allowed on the field.

The Graf Zeppelin came into sight. Floyd, between Skeets and yours truly, walked off from the hangar to meet it at its mooring post. As the cabin of the huge ship descended to earth, Gibbons got into position and was right on the spot to stick an NBC microphone—"live," too—into the face of Capt. Hugo Von Eckner, the Graf's skipper. The Captain and Gibbons carried on one of the finest conversations I ever heard. Gibbons was a crackerjack interviewer. Skeets and I could hear every word audibly from our antenna positions. But when we got back to the hangar we got the surprise of our lives——

Not one word of our scoop broadcast had been intelligible on the air!

Static, caused, we believe, from the electrons off the big ship after having been deposited there from its long ocean voyage, sought a "ground" and took haven in our portable antenna, drowning out the complete interview!

Incidentally, I have always thought that the ill-fated Hindenburg caught fire as a result of static electricity, gathered on the big bag of the ship during its transatlantic passage, in seeking a "ground" on a landing at Lakehurst, caused a spark in the vicinity of a leaky-hydrogen cell, thereby causing the catastrophic fire and resultant terrible loss of lives.

JACKSON BECK
Actor-Announcer-Narrator
MUrray Hill 8-6600
Radio—TV—Films

MEREDITH WILLSON
"EV'RY DAY"—"MEREDITH WILLSON'S MUSIC ROOM"
"ENCORE"—"THE NAME'S THE SAME," "TALLULAH-VISION"
A Happy '53 For You

Who Says Nobody's Listening?

By Desk Jockey HAZEL GUILD

Hollywood.

I work for a disk jockey—that's a guy who pushes platters and peddles products. But this guy is a specialist—he's Pre-Dawn. Ralph Story, glorified with the title of KNX Early Morning Host, signs on the station at 5:25 a. m., warms up the pots and gets us out on the air, ad libbing until 7:30—in the morning, that is.

Now in our pleasant industry of movie tycoons and moguls, lush starlets and handsome leading men, we tend to think that the hour of arising is sometimes early enough to get dressed for 4 p. m. cocktails, and late enough to give us a full eight hours beauty treatment after the last Sunset Strip saloon closes. And if we think of the wee hours of the dawn at all, we tend to yawn and ask, "Yeah? Who's listening, then?"

Well, here are some of the answers. I arrive at 9 a. m. to open the morning's mail, and here's what I find:

"When you play that record at 6 a. m., will you please be sure it's three minutes long?" writes Mrs. J. A. Chamberlain of Huntington Beach. "The second hand on our clock is broken, and I use your record to time my husband's eggs. He likes them exactly three minutes done."

"My name is Susie Lee Cahoon," writes a newcomer to Southern Cal, "and this morning I heard you talking about the El Calhoon pass. I wonder if that's named after a relative. Could you find out?"

Enough of this. Out for coffee. Back at 10 a. m. And the telephone is ringing.

It's lusty baritone John Charles Thomas. Luckily, he's laughing. Says he, "This morning Ralph Story played one of my records and introduced it as 'sung by my favorite trio.' I'd like to find out about getting union fees for those other two guys."

Another guy named John calls, too. He's heard the Omega Oil commercial this morning, in which a lady suggestively moans, "Oh, John, won't you please rub my aching back?" Since he has the same appellation, he'd like the lady's phone number, please, and he'll gladly rub her back.

Ah, well, it's 10:30 now. Back to the mail. We're giving away a free copy of a news magazine, Kiplinger's Changing Times, and a Santa Monica gal asks, "I'd very much like to have that Changing Times. I have a six-month-old baby, and it'll come in pretty handy."

"Seven of us listen to your show in my house every morning," says a Hollywood-postmarked epistle. "But six of us are dogs."

"We just got back from a vacation in your hometown of Kalamazoo," pens an enthusiastic fan. "And we dropped in on the Mayor. Suggested that since you're doing so well in Hollywood, he should rename the football field after you, Story Field."

"This morning you mentioned that Bank of America has an estate with a twig from the tree on which John Brown's body was hung, and a clip of his hair," writes another. "I'm a member of the John Brown Memorial Society, and I'd like to get these relics."

Three other members of competing branches of the Society all write in, demanding the same twig and lock.

Still They Come

The next letter's from a Lawndale listener, who states, "I'm a lady midget. And I listen to your show quite a little."

A fast glance at my watch shows that it's nearly 11 a. m., and the phone rings again.

A fellow is calling to ask where he can buy a new product mentioned on the air—you put it on painted walls, to make 'em washable. I casually relay the information, "That's from a general news release. Call any large paint store, and they can tell you the name of the product."

He snorts, "Lady, this is a large paint store. And I never heard of the stuff." And hangs up.

Back to the overpowering envelopes.

A Costa Mesa woman wants us to know, "I heard your General Electric commercial this morning. And I feel I should tell you: my husband, Reverend Ravastan, is a babysnatcher. What should I do?"

I reply, "Get him some extra GE bulbs. Then probably even Reverend Ravastan will see the light."

They're even sexy early in the a. m. A Pasadena frau lets us know, "Every morning I wake up with you, and I love it. Please play 'Yours Is My Heart Alone,' and dedicate it to yourself, from me."

"I think it's great that every morning you give the weather forecast, and the temperature of the water at the beach," scrawls a Malibu male. "But I'm a skindiver, and wonder if you could also give the water visibility every day."

I write him that if he'll tell us how to find out the water visibility from our office 20 miles away we'll gladly report it every morn. No answer. Ever.

"How can you possibly talk about traffic safety, and then advertise wine on your show?" snorts a North Hollywood matron.

Lengthiest letter of the a. m. lets us know, "I listen to your program all the time. My husband says I'm silly to get up at 4 a. m. just to hear some clown over the airwaves. Ha! Ha! We don't come to H'wood very often as it makes a long day when you have to get up and pick prunes on Monday again. My back has been hurting again since Mr. Jenkins kicked me out of bed last week. I guess he was dreaming or something. Please play 'Gold Tooth Papa' again. It's my favorite. Could you send me a picture of Hawthorne? Your program comes in just as clear! Have you ever seen Mario Lanza? Up close, I mean?"

Time for lunch now. If I can face it. Just hope I don't run into any of those Story Show listeners.

NEW TV STATIONS TO WARM UP WITH FILM

Chicago.

New TV stations just flexing their post-freeze channels or slated to hit the air shortly are turning to low cost celluloid for warmup programming fare. Kling Studios has peddled its "Old American Barn Dance" to three stations not due to get in operation for several weeks. They are: WEEK-TV, Peoria, Ill.; KGNC-TV, Amarillo, Texas, and KCBD-TV, Lubbock, Texas.

KKTV, Colorado Springs and KHQ-TV, Spokane, both under way, have also latched onto the half-hour vid-pix series.

Oatuner, emceed by Bill Bailey and featuring Tennessee Ernie and Pee Wee King orch, has been sold in 37 cities.

CY HARRICE
ANNOUNCER-NARRATOR
RADIO: THE BIG STORY
NARRATOR: THE CAVALCADE OF AMERICA
Television for WNBT
HOST ON: HOLLYWOOD PLAYHOUSE
Sunday Night Theatre

Vital, Blondeau See French TV Stymied Without Sponsorship

Television in France won't achieve its full potential until some form of sponsorship is devised. That's the opinion of Jean Jacques Vital and Jean Paul Blondeau, producers of the top Gallic radio quiz show, "100 Francs a Second." They pointed out in New York this week that the French government either can't or won't spend adequate money on program content for its Paris station.

Hence, Vital and Blondeau assert, there's little incentive for the public to go out and buy sets. But perhaps within three or four years, they feel, government monopoly may relax to the point where commercial time would be permitted. Meanwhile, France has only one video outlet—the Paris station—plus a relay transmitter in Lille.

Vital and Blondeau recently arrived in N.Y. to market their radio show in the U.S. Reportedly the most popular airer in France, the quizzer is beamed on Radio Luxembourg, Monte Carlo and Andorra to some 30,000,000 people. Dubonnet wines sponsors. Vital is the producer while Blondeau created the idea behind the half-hour presentation.

On the theory that what's successful in France should win high ratings elsewhere, Vital prepared a sample film based upon the quiz show for demonstration

The Big Sell: How To Make More Money Quickly

By SELVIN DONNESON
(Sales Mgr., WWRL, Woodside, L. I.)

With every pitchman and product in the country on the BIG SELL on TV, radio, sandwich signs and matchcovers, it takes quite a bit of scratching around to dig up a bona fide, honest-to-jack Lacey customer who doesn't have to be touted or browbeaten to try, and to buy your product.

The boss might think he has a junior Einstein if you should come up with a way to make his product a leading seller in Boston, St. Louis or San Francisco, without gimmicking it up from here to Coney Island. . . . Well here's one way that some of the boys have discovered and aren't talking too much about while they sip their Gibsons in that new house in Westbury or Manhasset.

Sell your product to Negro people!

Listen, even in the Headcounting Dept. there are more Negro people in New York alone than the *entire* population, man, woman and child in either Boston, Cleveland, St. Louis, or San Francisco, and it's the same all over the country, and that isn't all . . . these people are making dough . . . and they *have* it to spend . . . as it's never been had before. . . .

For years the sliderule boys with the crewcuts, have brushed the Negro market off with two classics:

1. It isn't economical to buy specialized markets.

2. We can't afford to duplicate our listening audience because these people are being reached on the 50,000 watters we blow our steam through.

As Mr. Smith said in an unguarded moment, "Let's look at the record" and answer objection 1. . . . How much loot will it cost you to speak to 1.000 people who could become your customers? A recent Pulse survey of the Negro Market in New York showed that radio stations beaming special programs to Negro people lead all stations in listening, and this includes the networks as well as the highly touted "big indies." This was done for the huge sum of 12c to reach 1,000 listeners. . . . Yes, I said 12c. . . . that's a dime and two pieces of copper. . . . Listen, brother, there's no advertising media, and that includes network, spot, television, newspapers or giving out circulars at the subway entrance that can match this for economy.

As far as duplicating audience . . . here's where you can show the boss that nights aren't spent playing pinochle or going to the Hudson Burlesque . . . but you're thinking how to sell more of your firm's products from 5-9 as well as from 9-5. Call it what you will and give it a fancy seven syllable psychological term but any well known Negro disk jockey can give a commercial 10-15 times more selling impact than a correspondingly good white disk jockey among Negro listeners. This disk jockey is believed and trusted. . . So far as duplicating audience goes . . . Negro beamed shows have the largest share of audience, thereby minimizing duplication . . and where there is some duplication they can sell a product to a Negro listener where 10 or 15 d. j.'s named Joe, who don't have the "feel" for the audience, can't make a sale to save their horned rimmed glasses.

Now this isn't a new pitch . . . a lot of local merchants with retail stores in every major city in the country have known this for years and have been mining the gold with a big shovel in a quiet way. . . . These merchants have been advertising on Negro Audience Shows on local stations in their city to such an extent that their wives are even voting in Miami and Palm Springs.

Not only that, but many of the big boys have found that Negro people are ready, willing and anxious to buy their products if only they are told about it in a way that they understand and can believe in. . . . As a result some of these products are selling like wildfire today among Negro people: Camel Cigarets, Quaker Oats, Piels Beer, Carolina Rice, BC, Red Cross Salt, Murine, Father John's, Rem, Scotts Emulsion, Aunt Jemima, Feenamint, Knickerbocker Beer, 4 Way Cold Tablets, Rheingold Beer and they are all doing it by using Negro Audience Radio Programs.

One thing about the Negro Market. . . These are active listeners who don't sit on their hands. When we run a contest and ask for the product name to be written on the entry (to make an indelible mental impression) 2,000-2,500 write in; when we make a pitch for boxtops the mailmen delivering to WWRL are soon begging for mercy; as an example, a local retailer in Brooklyn had his racks stripped clean of every stitch of clothing in his store.

Hep Merchandising

And to really make sure the boss will know that people will get a chance to see and buy his product at the supermarket, many Negro audience stations have excellent merchandising facilities. . . To describe ours: A crew of Negro merchandising men set up beautiful self-server stands in every single supermarket in every Negro community. . . . They then stock it with the product of a sponsor. . . . The same one in all 300 stores. Two weeks later, they return and put the first sponsors' product back on the shelf and fill the display stand once again for the next sponsor. . . . In other words, every sponsor gets a two-week display in a really eye-catching self-server that has increased sales of products featured in this display more than 400%. . . And the part your boss will like best is that it's free! Combine this with posters, banners, personal appearances of top Negro disk jockeys at wholesaler sales meetings, supermarkets openings, special product demonstrations at supermarkets . . . also all free. In addition, to make sure that your boss' dollar will be stretched to the limit, more listeners are garnered by exchange deals with Negro newspapers that feature station ads to promote Negro audience shows; trailers are in every leading Negro movie house, getting more listeners.

Now the preceding is only the beginning. If you'd like to be known as the "boy genius" who digs up more sales than your firm can handle, and who is forcing the factory to work overtime every day filling those orders . . . clip the coupon below. . . . Or, better still find out which station in your distribution area has a Negro audience show. . . . Call them up, and you'll be on your way to fame and fortune.

KEN ROBERTS
Radio and TV for Philip Morris—Tops in Pops WMGM
MCA Artists
Artist Service—Su 7-5400

WILD STATIONS I HAVE KNOWN

By JOHN SAVAGE
(*Freelance Announcer*)

Whenever a group of radio and/or television announcers get together—say, for instance, at an audition—sooner or later, just killing time, they'll talk about the smalltime radio stations where they first broke in as announcers. One man will tell about the job he had on a 250-watter where he did the announcing, rode the board, checked the transmitter readings, wrote copy, pulled and replaced records, edited the news, wrote up the log, answered the phone and emptied the wastebaskets. Another will tell about *his* job on a 250-watter where, when he wasn't actually on the air, he was out selling time—at 50c per spot.

As I say, this topic of old radio stations is a favorite with announcers—ranking easily in popularity with the subject of Famous Fluffs.

Of course, I hasten to state that I began my broadcasting life fairly high up in the station hierarchy—my first job was with a station of 500 watts, not just 250, though since the station was located on a pier well out on the Atlantic Ocean, at least half of this tremendous power was directed fruitlessly out to sea. The standing gag was that we had a faithful bloc of listeners among the fish. This station, now defunct, was located in Convention Hall in Asbury Park, and was one of these operations where you do everything from announcing chores to sweeping out.

Transmitter Takes Hiatus

One of the nicest things about this station, since those of us on the announcing staff got very little time off ("those of us" may be a little grandiose, as there were just two), was that it was continually going off the air. The transmitter seemed to break down at least twice a week, sometimes staying off for days. It was quite common to get all set for a terrific record show, announce it, spin the theme, and then receive notification that the transmitter was out again. This pleasantly interrupted the day's work, but it ruined our bargaining position with the station's manager. We kept claiming that we should get at least one day off a week, but management was able to point out that we got plenty of time off if you just added up the one hiatus after another that came as a result of transmitter failure. At these times, we would sit around the studio marvelling at the wondrous opportunities for announcers by reading about the jobs available in the want ads section. ("Announcer wanted. Must have first phone license, car, be able to write copy and act as parttime time salesman. At least 10 yrs. experience. No floaters, drinkers or womanchasers. $35 per week, 10 hr. day. Especially fine opp'ty for someone with money to invest. Station KKKK, Tapioca, Arizona").

The most fun we had was on remote broadcasts. An announcer on his first remote is like Amelia going to her first ball. It's exciting and challenging—you feel that you're finally beginning to get somewhere. Of course, our remotes weren't exactly like NBC's or CBS. We didn't carry Xavier Cugat from the Starlight Roof or anything like that. But we did have a very nice remote from a little bar down past the railroad station that lasted for about three weeks (or until the owner discovered that the broadcast hadn't brought in even one extra customer). We were our own remote engineers, naturally, and we would set up the equipment, plug everything in, rig the mike, give the test back to the station to what we liked to call "master control," as well as do the audience warmup. This was always fun, though once again the difference between our operation and the big time was pointed up sharply because, usually, our audience in the bar would consist of three or four shadowy old men staying in out of the cold, spending the evening interminably nursing one beer. Warming them up was no easy task, but, though it was impossible to get any applause out of them, I usually managed, by air time, to get at least one of them to go "Ya-a-a-ah!" in what could easily be interpreted as enthusiasm. We had, of course, no phone line, so I would call the station in the pay phone booth about two minutes ahead and just hold the phone until, back at the station, they gave me the go-ahead. (One of these days I must tell you about the time a woman wouldn't get off the phone to let me make my call). Then I'd run over to the equipment, pre-set the gain, dart to the microphone and shout, "Emil's Place is on the air!"

The biggest thing that happened to me during my year with this station was when a regular announcer failed to show to announce a band remote with Harry James et Cie. from Convention Hall. The web frantically phoned our little station and asked if we could spare an announcer to do the show. As I was the only one there I answered that it might possibly be arranged. Then I put on some of the longest transcriptions we had to fill till I got back and ran in to do my first network broadcast. Time after time I had seen these announcers come down from New York, chat casually with Vaugnn Monroe, Gene Krupa or whatever, warm up the audience, and then, with no excitement or fuss, go on the air—*network.* Not just one little station in one little town, but hundreds of stations across the country! And here was I, with about four months' broadcasting experience, about to go coast to coast! It was a heady moment, I can tell you. And I think, on the whole, the show went fairly well. Of course, I was a little nervous, which accounts for my referring to the place as Convention Hall, Atlantic City, instead of Asbury Park, and for crediting a competing network.

This, coupled with the fact that I had never seen this particular type of mike before and therefore spoke into the wrong side, thus creating an interesting telephone filter effect, may have taken some of the polish off my network debut, but, as I say, on the whole, it went well. The web told me later over the phone that they were somewhat upset over a small pleasantry I had made to Harry James during the show when, in an effort to keep things on the lighter side, I had asked him what it was like to spend all his time with Rita Hayworth, totally forgetting, in the excitement of the evening, that it was Betty Grable he was married to. The New York office of the net even told me that the remark might have caused some sort of legal action, but, fortunately, since I was on the dead side of the mike, it could just barely be heard. However, these are minor things and, except for announcing the wrong number once and calling the male vocalist by the female vocalist's name, it went, as I say, well. When I got back to my own little station after the show, I was horrified to find the program director there awaiting me. It seems that one of the longest transcriptions we had in our library, and which I had put on to fill for me during my absence, was "The Christmas Story," and, as this particular event took place in July, we had hurried right over from home to discuss my latest theory of programming. It was doubly disastrous having him there at that time because I had hoped to get out of having to empty the wastebasket that evening. The only place to empty the basket, which was always the last chore to be done before heading for home, was on the other side of Convention Hall, and the only way to the other side was through the ballroom. So, there was no help for it, and the hundreds of dancers were somewhat startled to see the big network announcer who had just signed off the show weave his embarrassed way through them to empty out the day's trash.

The next station I worked at was a 5,000-watter in Massachusetts where things were quite different. Here we had an AFRA contract, congenial surroundings and a large staff of engineers to do all the engineering work. Life was perhaps pleasanter in a way, but much duller. And when I finally got to New York and went to work for a network station—a radio station that *looked* like a radio station—I used to think back often to the hectic, hilarious days in Asbury Park, where, to quote a very apt phrase, we didn't make any money, but we had a lot of fun.

Symph Experiment Via Mpls. Video

Minneapolis.

What's declared to be "the most elaborate symphony telecasting experiment in the U. S. to date" started Jan. 4 with the first of WCCO-TV 10-hour long Minneapolis Symphony orchestra concert telecasts, over the air at 2:30 p.m. on various Sundays, extending through April 26.

Made possible by various donations, the experiment "focuses on problem of relating the Minneapolis Symphony orchestra to the community which it serves," according to the University of Minnesota announcement which points out "this will not be merely a straight telecast of symphonic music, although experiments also will be made with format and content presentation. Project's theme is "A Great Symphony Orchestra and the Region It Serves."

Key cash contribution, making the project possible, was from the Fund for Adult Education via NAEB grant-in-aid. Other cash, service and personnel contributions are from WCCO-TV, Minneapolis Symphony Orchestral Association, Minneapolis AFL Musicians Association, Minneapolis Symphony Orchestra conductor Anatol Dorati, and the University of Minnesota, with the latter coordinating the cooperative venture.

BEST WISHES
KENT TAYLOR
Currently on TV as "BOSTON BLACKIE"

Humor's No Laughing Matter

By RED BUTTONS

This may sound crazy, but after my first 13 weeks in television—and believe me, it's been the roughest, toughest three months in my 17 years of show business—I love it. In fact, I love it like a brother.

How can comedy be tough? Why do I like to beat my brains out, just for a laugh? I'm glad you asked me. Let me tell you how it all came about.

Red Buttons

When Marlo Lewis, CBS-TV's executive producer, called me up last summer and asked: "Red, how'd you like to do a TV show—a half-hour every week?", right away I get coy all over the place. But all the time I'm playing hard-to-get, Marlo should hear what I'm mumbling!:

"Hoo-hah, this sounds good . . . I'm tired of shuffling around on club dates . . . this is my big chance to live like a human being . . . It'll keep me out of town while I'm still in New York . . . do all my travelling on the cable, the camera has all the headaches . . . a chance to play the mountains without riding on a bus . . . Florida without the upper berth . . . Missouri without the mule train . . . California without the covered wagon . . . and I work one night a week! This is fine . . . this is for Red Buttons!" End mumbling.

"Marlo, I don't know—but I'll think it over," I said, filling my fountain pen with the other hand.

We made a deal, of course. The show went on. I don't want to say the reviews were great. They were. But this is when I found out, for the first time, that the coin has two sides.

Believe me, the easiest half-hour of the week is when I'm on the air. Nobody can come near me for 30 minutes!

It's that other 167½ hours . . . skull sessions with the writers . . . read the script . . . memorize it . . . play it out in rehearsal . . . it's no good . . . throw it away . . . start all over . . . another conference . . . this is better . . polish it up . . . rehearse some more . . . costume fittings . . . the censors don't like this bit . . . rewrite it . . . more rehearsal . . . watch the other programs to make sure we don't copy . . . time for studio rehearsal . . . now the technicians get in the act . . . Harriet, send out for coffee and Danish . . . haven't eaten all day . . . on second thought, make that French crullers . . . take five, everybody . . . who'se got some ideas for next week . . . let's go . . . this won't work . . . where's the writers . . . we only got two hours to fix it up . . . break for dinner . . . everybody be back in 40 minutes for makeup . . . !

See what I mean? But then comes that big pause that refreshes. Thirty minutes on the air, and we start all over again.

"All right," you say, "Buttons is a convincer. Television is a tough, hard assignment. Just as tough for the comedians as it is for the 'heavies.' But that *love!* What's with this love stuff?"

Sure, I love it. And why not?

Some soft music, maestro—and I'll tell you why. It's that one, big compensation—that one big thrill. The thrill of recognition.

Believe me, it's really great. You walk down the street, and you hear somebody say:

"Look—there goes Red Skelton."

Radio Reviews

MR. MYSTERY
With Paul Killian; Carmena Freeman, guest
Producer: Wynn Wright
Director: Charles Granzow
Writer: Mildred Merrill
15 Mins.; Tues., Thurs., 10:15 p.m.
MBS, from New York

New series is basically a promotion piece for Mutual's 8 p.m. cross-the-board whodunit strip and its high-rated Sunday detective lineup. Kickoff stanza opened with a quickie five-minute monolog (with dramatic flashbacks) about a 22-year-old girl wasting in prison as a result of her ties with a holdup artist. It was followed by "Mr. Mystery" (Paul Killian) spieling about the web's collection of private eye programs and the fact that the new show is designed to introduce dialers to the "people behind the stories."

First guest was Carmena Freeman, editor of Dell's Inside Detective and Front Page Detective mags. Gab dealt with the unusual aspects of a woman editing crime publications. She told how she got the post, following work as a newspaper police reporter. The story dramatized earlier, incidentally, was from one of her mags and led to the capture of the hoodlum when a restaurant owner spotted the killer's pic in the mag and recognized her cook.

As a blurb, it's a fairly interesting vehicle. *Bril.*

MISS BARBARA ENTERTAINS
15 Mins.; Tues., 12:45 p.m.
DY-DEE SERVICE
WRGB, Schenectady

A 13-month baby—the daughter of an unidentified WRGB director—stars on the experimental "Miss Barbara Entertains." The cameras are focused on her and guests (between 10 and 18 months, and serviced by the sponsor) in a play container, while Ted Baughn does off-screen comment and commercials, and an engineer spins music.

Verdict, on first and second blocks, would be interesting but probably, to some male viewers, a shade on the monotonous. There was a sameness as the tots toyed with blocks, wrapping paper and other objects, while Barbara's well-dressed mother stepped in occasionally to set things right. Lenses did not catch her face, although once, momentarily, they photographed a chin corner. Piquancy naturally surrounds, and uncertainty creates anticipation, on such a program—how will the small ones behave, what vagrant impulse will seize them? *Jaco.*

Top Churchman Defends Kaufman in 'Show Biz' Row, Blasts CBS' Move

Ousting of George S. Kaufman from the panel of CBS-TV's "This Is Show Business" turned into a cause celebre last week, with several other comics refusing bids to replace him and a high church official deploring the firing in a strongly-worded note to CBS board chairman William S. Paley. Kaufman was dropped from the show when the net reportedly received "several hundred" protests from viewers after the playwright, on the Dec. 21 stanza, quipped, "Let's make this one program on which no one will sing 'Silent Night.'"

Top CBS execs, meanwhile, have claimed off the record that Kaufman's axing was done at the insistence of American Tobacco, the show's sponsor, and BBD&O, the ciggie firm's agency. Web set Steve Allen to replace Kaufman on the Jan. 4 broadcast of "Show Biz," which is slated to bow out of its Sunday night at 7:30 slot in a few weeks. Luckies is dropping the show in favor of a new Ann Sothern vidfilm series.

In his letter to Paley, the Rev. Dr. Truman B. Douglass, chairman of the broadcasting and film commission of the National Council of Churches, also took the network to task for other so-called irresponsible firings on the basis of protests from a "minority" of viewers. "It would seem to me," he wrote, "that before CBS accepted these self-appointed defenders of sanctity as arbiters of good taste in the realm of religion, some attempt might have been made to obtain the opinion of responsible representatives of religious bodies." He denied that Kaufman's remark was sacrilegious, declaring that the "real sacrilege is the merciless repetition of 'Silent Night' and similar Christmas hymns by crooners, hillbillies, dance bands and other musical barbarians."

Kaufman's spot previously had been offered to Fred Allen and Garry Moore, both of whom had turned it down. Allen offered no explanation but Moore reportedly refused it on the basis that the show was only due for three more broadcasts. On his own daytime show via CBS last week, however, Moore lashed out against the incident,

Television's the Big Wrap-up, The Culmination of Striving

By JANE FROMAN

Many of my friends who have never tried television ask me whether I don't have to work harder on my CBS-TV show, "Jane Froman's U. S. A. Canteen" than on anything I've ever done in show business.

Jane Froman

Of course television is hard work. But what isn't? And, on the other hand, what is more exciting, or more exhilarating, or more of a challenge to those of us who have been in show business for many years, and worked and toiled—and loved it—every single, last phase of it?

The challenge of television is unique. I find this challenge more thrilling than any acid test I have ever had to face during my years as an entertainer. And it's the tremendous thrill that it is because once that signal is given and the TV show is on the air, a performer not only is on his own, completely and with finality, but has to call on every resource at his command, every fragment of the knowledge he has been able to accumulate through the years—not only as a singer on TV, but as a show-wise entertainer who has had valuable experience on all the other media—on the stage, before the motion picture cameras, on the radio, and in the nightclubs.

What a challenge!

It isn't just technique that has to be drawn on—it's techniques—and oh, brother, believe me, television demands knowledge of all of them.

Maybe that's why I have a tremendous affection for television. I love this constant, unrelenting challenge. And if you're in TV you meet this challenge, or you don't get another chance. Because, before you can move back "to erase half a line" you are right in the homes, or gathering places, or military outposts (if you're telecasting for our boys in uniform) of peoples throughout the country. And don't forget, these audiences, wherever they may be, can black you right out by the turn of a knob if they're not satisfied with you, if they feel you don't measure up. You can't do it again, or cut it, or revise it.

It's a terrific challenge.

No Half-Way Measures

You have to love it, to meet it. But it's wonderful, because all the hard work you've done through the years comes to your aid—the knowledge you've acquired in learning the difficult technique of delivering a song on the air; the knowledge you have learned working on the legitimate stage—acting, and stage presence and speaking lines; the understanding of the idiosyncracies of the camera and the lighting and the capacities and limitations of a television screen—and, oh—that invaluable experience learned among that most discriminating of audiences composed of the sophisticates of the world—the nightclubs where timing and pace are the essence of showmanship.

And speaking of fastidious audiences, there are no more demanding fans in the world than the boys and girls in our armed services. Over the years they've been a great help to me, because I've found they keep me on my toes. When they like your work they are wonderful and receptive and enthusiastic, but they're the first to spot an entertainer who isn't doing his best. That goes double when you're working in TV, where they can tune you off if they're not satisfied.

Television isn't just another medium of show business. It's the big wrap-up, the culmination of all the years of striving for perfection, all the hard work and accomplishment that's a vital part of your life's efforts.

How can an entertainer fail to be excited by the challenge offered by TV? It's so splendidly new, and alive, and electric, and alert.

It's a new world to conquer—not only a brave new world but one which demands your every ounce of energy and the full extent of your talents and your resources. In order to send your message of song, or gaiety, or cheer, or warning—or just plain good will and entertainment to any one who wants to hear it.

Conn. Educ'l TV Outlook Bleak

Hartford.

Despite the offer of a $100,000 gift from the Ford Foundation, the Connecticut State Dept. of Education's plans for a TV network in the state seems like a lost cause. Reaction in both political and legislative circles is against any educational TV. The state faces a $10-12,000,000 deficit and the new legislature which meets in January has that problem to face.

The state education agency has voted to accept the Ford Foundation offer to help defray the costs of constructing and equipping the cy is seeking an extension of a Jan. 31 deadline in order to give the educational TV network. The agen- legislature sufficient time to study the TV picture.

The Foundation's offer is contingent on the state's pledging enough additional money by Jan. 31 to guarantee completion of the network.

TV BEN GRAUER RADIO
NBC

TV Film Comml's, Anyone?

By REX COX

There are four simple yardsticks to measure the effectiveness of any video commercial—on film, that is. They are:

1. Does it sell?
2. Does it build good will?
3. Does it look good?
4. Does it reproduce well?

And, more in seriousness than in jest, we might add that Measurement No. 5 is the same as No. 1.

For many years—and we mean 20 years—we have been using this yardstick in making advertising illustrations for most of the leading ad agencies; for ads that have appeared countless times in all of the outstanding magazines of the country. It was a natural step to continue to apply it to TV film commercials, another phase of the same base—photographic selling.

Successful commercials don't "just happen." They are planned, and planning is the key to the production of any good picture, still or movies.

Much has been written of the step-by-step process of producing films. All good producers have certain self-evident rules they follow so we won't get involved at this time with the usual production procedures common to the making of any film.

Suppose we start at the beginning and, for a moment, discuss the story idea. Naturally, a good idea is the first step. Sometimes, the idea, story board or script is worked out and furnished to us by the agency, which, after all, knows the client better than we do. Here, we reserve the right to discuss possible changes in the interest of timing, economy and the production of a better film.

In connection with the subject of timing, and we mention this not so incidentally, there seems to be a tendency to try to crowd too much in too little time. The old story of trying to get your money's worth, and then some. This crowding applies not only to too much copy or narration but also to an over-abundance of scenes, giving a jumpy appearance to the entire spot. 20-second spots are possibly the worst offenders in this respect.

Getting Your Money's Worth

In the interest of economy, changes are often necessary and will frequently add to the effectiveness of the spot by making it simpler and more direct.

And, speaking of economy, when expensive animation or stop motion is used, the story can often be prepared with the same opening and closing designed with different live action insert sequences, thus lowering the cost of other spots.

Whenever we are requested by an agency to collaborate with it in the creation of a story or to do the entire creative job, we carefully study all present and past advertising campaigns to bring the television commercials within the orbit of the established company policy and to supplement the other forms of advertising media that are used. In all such cases, we prefer having the agency Art director present, in addition to the TV director, to reap the benefit of his advice based upon years of thinking in visual terms of the client's product or service.

We do not claim that our organization has a monopoly on our method of creating scripts or story boards. However, we do believe that they must be created by those who not only have many years of motion picture experience but are equally experienced in visual advertising. And this is most important, because the first (and last) measurement on our yardstick is DOES IT SELL?

The second measurement, you will recall, is DOES IT BUILD GOOD WILL? It is important to bear in mind that each story calls for an individual approach and treatment. What might be extremely effective with one product could turn out to be a complete dud with another. In creating the story idea, it should be decided which motion picture technique—animation, stop motion

(Continued an poge 184)

UHF Releases Bright Avenues In Spectrum

Dr. ALLEN B. DuMONT

The lifting of the freeze on new television station construction last April 14 by the Federal Communications Commission meant that the long awaited era of expansion to a truly nationwide system had finally come. In its report the Commission said that "if all channels were used, there should be few, if any, people in the United States residing beyond the area of television service."

The allocation plan makes possible the establishment of a total of more than 2,000 stations in over 1,300 cities. More communities can have their own video stations than now have a daily newspaper. Of these approximately 1,400 will be in the UHF spectrum. Without the allocation of the 70 UHF channels this broad nationwide television picture would not have been possible. Obviously the 12 Very High Frequency channels would not have been able to give this country satisfactory coverage. The ratio of UHF to VHF stations allocated is better than two and one-half to one.

Because television these past few years has been strictly in the Very High Frequencies, UHF may still retain an aura of mystery to many. These two very important facts on UHF should be emphasized:

1. To the public, UHF or VHF, it is all television. The public will not make any distinction. One city may tune in channel 5. The next city tunes in to channel 55. They get exactly the same program. It looks exactly the same. As long as the people get the programs they want, they are not interested whether they see it on VHF or UHF.

2. Within a very few years the UHF stations will outnumber the VHF. There are 12 VHF channels. There are 70 UHF channels. It is as simple as that.

Brilliant Future Ahead

UHF enjoys an advantage in that it has had the benefit of six years of VHF experience in engineering, research, programming, sales and promotion. The long "freeze" years permitted a more thorough study of UHF engineering characteristics than might have been possible had UHF stations gone on the air three years ago.

The enthusiasm the public has shown for UHF in those localities where it has gone on the air, the great number of applications by broadcasters for UHF channels, and the overall response of the setmakers make one thing certain—UHF has a brilliant future.

At this writing the ratio of construction permits for UHF stations outnumbers VHF by three to one. The television networks are eagerly seeking affiliate agreements with these new UHF stations.

Following the lead of KPTV-TV in Portland, Ore., broadcasters are accelerating their own construction schedules in order to start operations as soon as possible and gain valuable footholds in the building of their audiences.

These station owners are operating on the theory (and rightly so) that most of the VHF stations started off without any audience, too. Originally, the VHF stations had first to sell the idea of television. Then each new member of the audience had to lay out from $400 up to join the party.

Today the television idea is sold. Everyone wants it. And the family which has already invested several hundred dollars in a receiver will not hesitate to spend a few dollars extra in order to receive ALL the programs. Conversion to UHF will not be difficult or expensive. All receivers on the market today are so built that adjustments to receive any combination of VHF and UHF can be made in a very short time. This can be accomplished either through installations of UHF strips in the tuner, one-and-two channel converters or continuous type UHF tuners. There are also on the market receivers, capable of receiving all 82 channels. The necessary UHF antennae and lead-in cables have been developed, with experimentation going on constantly to achieve greater improvement.

Cites Portland Example

Personal observation of picture quality in the Portland area showed that UHF signal strength is satisfactory, and gives food coverage.

A long period of experimental UHF broadcasting from our New York City headquarters at 515 Madison Avenue, probably the worst "ghost spot" in the country, leads to the belief that with a suitable antenna UHF reception will average as good as, and in many locations better than, VHF reception.

Already the industry has received good reports on UHF financial operations. From Portland, early in November, came word that KPTV-TV was already operating "in the black." This despite the fact that the country's first UHF outlet did not begin commercial operations until Sept. 20. At the time of their report they had less than 20,000 receivers in the area; in fact, as of Oct. 1, Portland had only 4,000 receivers.

From Reading, Pa., came word that even prior to going on the air, station WHUM-TV had enough sponsors signed to insure beginning their operations "in the black."

Equally enthusiastic reports come in almost daily from UHF operators getting ready to go on the air themselves.

The combination of strong, aggressive, executive leadership, tight cost control and flexible, resourceful programming, cannot help but result in profitable UHF operation.

JOHN CAMERON SWAYZE
NBC

CLUB
HOTEL
CAFE
THEATRE
WAY

SID CAESAR

"YOUR SHOW OF SHOWS"

NBC-TV

Saturday Nights

CLUB
HOTEL
CAFE
THEATRE
WAY

IMOGENE COCA

"YOUR SHOW OF SHOWS"

NBC-TV

Saturday Nights

CLUB
HOTEL
CAFE
MAY

NBC-Radio
"ENCORE"
Mondays, 10 P.M., EST

MGM Records
Latest Album Release
"PIAZZA FAVORITES"

OPERA, SYMPHONY AND CONCERT STAR—

MARGUERITE PIAZZA

"YOUR SHOW OF SHOWS"

NBC-TV, *Saturday Nights*

Personal Representative: J. G. McDONALD, 430 East 63rd Street, New York, N. Y.

CLUB
HOTEL
CAFE
MAY

THE HAMILTON TRIO

"YOUR SHOW OF SHOWS"

NBC-TV, *Saturday Nights*

CLUB
HOTEL
THEATRE
CAFE

CARL REINER

CLUB
HOTEL
THEATRE
CAFE

JACK RUSSELL

"YOUR SHOW OF SHOWS"

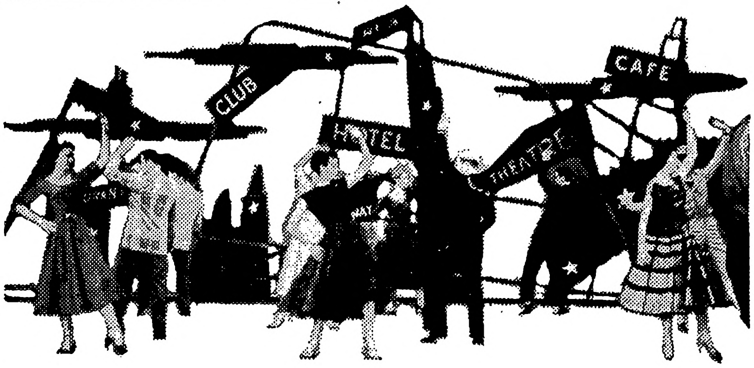
NBC-TV, *Saturday Nights*

CLUB
THEATRE
CAFE

The

BILLY WILLIAMS

Quartet


CLUB
HOTEL
THEATRE
CAFE

You mean the show is not AD LIB?
No, it's written by—

MEL TOLKIN
LUCILLE KALLEN
MEL BROOKS

"YOUR SHOW OF SHOWS"

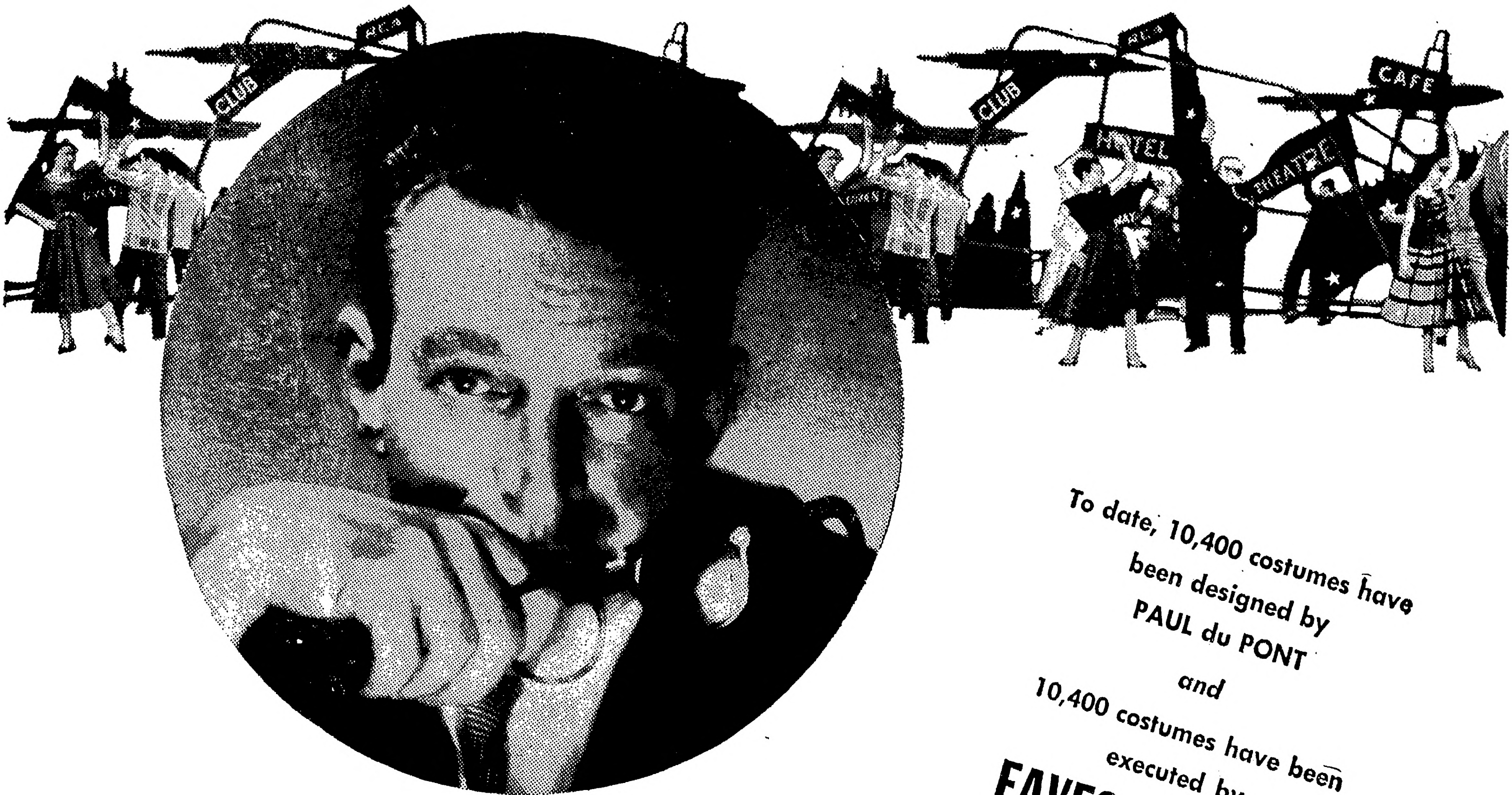
NBC-TV, *Saturday Nights*

CLUB
RCA
CAFE
HOTEL
THEATRE
Charles
Sanford

Musical Director

"YOUR SHOW OF SHOWS"

NBC-TV, *Saturday Nights*


CLUB
RCA
CAFE
HOTEL
THEATRE

To date, 10,400 costumes have
been designed by
PAUL du PONT
and
10,400 costumes have been
executed by

EAVES COSTUME COMPANY

PAUL du PONT

Costume Designer

"YOUR SHOW OF SHOWS"

NBC-TV, *Saturday Nights*

CLUB
HOTEL
CAFE
THEATRE

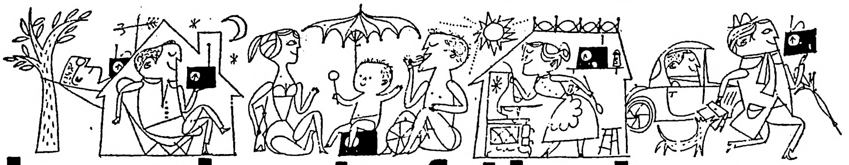
MAX LIEBMAN

"YOUR SHOW OF SHOWS"

NBC-TV

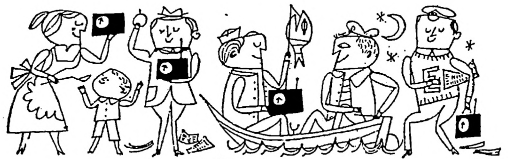
Saturday Nights

In 1952 more people in more places–



in and out of the home–continued to

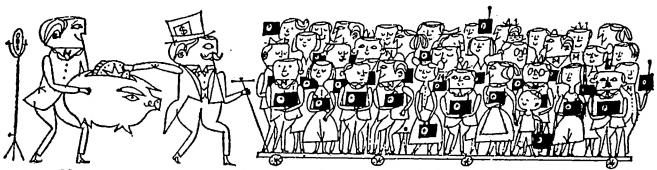
spend more time with radio than with



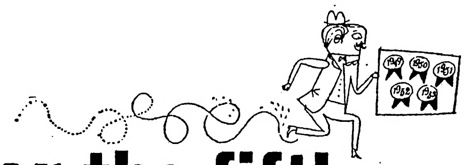
any other medium. And most of them

listened most to CBS Radio–where

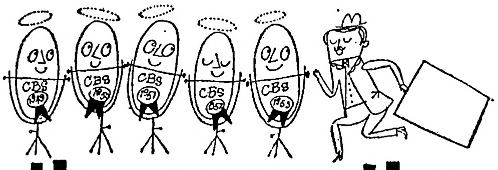
sponsors attract their largest audiences



at the lowest cost per thousand in all



advertising. Today, for the fifth consec-



utive year, the strongest line-up of sel-

lers and showmen in radio assures new

advertisers their greatest customer

traffic—on the CBS RADIO NETWORK

FRONT ROW CENTER — U.S.A.

Whether there be green grass or white lights outside, inside they're watching television. Without tickets, without top hats, with but a single switch to turn, millions of people, day and night, watch miracles from the best seats in the house.

Du Mont keeps them watching with a simple formula—sensible television. With programs that lift while they entertain, that please everyone. With programs born of imagination, not imitation.

For advertisers, too, Du Mont television is sensible television, powerful in impact but practical in cost. Du Mont alone has brought this greatest of all sales mediums within the grasp of all advertisers, large or small.

Because it is unique in its appeal to viewers, and to advertisers, Du Mont will always be a prime factor in the continued growth and betterment of the miracle called television.

DU MONT TELEVISION NETWORK

515 Madison Avenue, New York 22, N. Y. MU 8-2600
A Division of the Allen B. Du Mont Laboratories, Inc.

there's

without **show**

slow *business*

business . . .

Probably no other advertising agency has spent more of its own money on research than McCann-Erickson . . . or makes more use of scientific marketing, merchandising and psychological facts in the preparation of commercials. But none of that has ever dimmed for a moment our belief in the value of *showmanship* in making a sale. To the hundreds of you in show business who work with us through the year we say thanks again for your wonderful cooperation that resulted in our clients getting better acting, better sets, better camera work, better lighting—*better showmanship* all around!

McCann-Erickson, Inc. *advertising*

New York, Hollywood, Boston, Cleveland, Detroit, Chicago, San Francisco,
Los Angeles, Portland, Ore., Montreal, Toronto, Buenos Aires, Rio de Janeiro,
São Paulo, Montevideo, Santiago de Chile, Lima, Bogota, Caracas, Havana,
San Juan, P.R., Mexico City, London, Paris, Frankfurt a/M, Hamburg, Brussels.

GEORGE BURNS AND GRACIE ALLEN

CBS-TV

EVERY THURSDAY

FOR

CARNATION EVAPORATED MILK AND B. F. GOODRICH

MARC DANIELS

Variety's Showmanship Award

Director, FORD TELEVISION THEATRE

1949-1950

Variety's Showmanship Award

Director, "I LOVE LUCY"

1951-1952

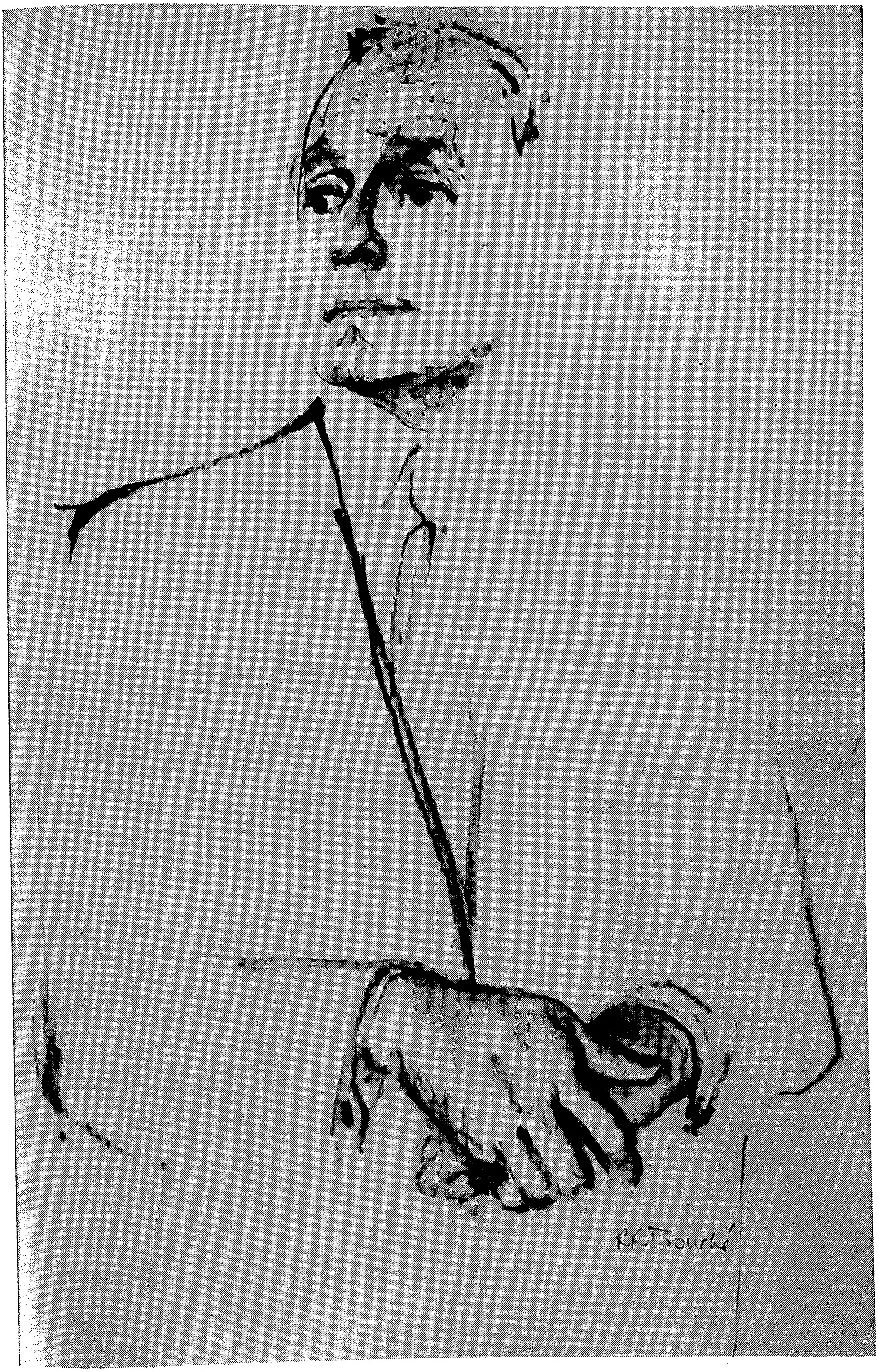
CURRENTLY DIRECTING

"I MARRIED JOAN"

The Joan Davis TV Series
for General Electric

Management: WILLIAM MORRIS AGENCY

GOODMAN
and JANE
ACE



Greetings

MERCEDES McCAMBRIDGE
FLETCHER MARKLE

Fletcher D. Richards, Inc.
Advertising
NEW YORK • CHICAGO • LOS ANGELES • SAN FRANCISCO

PIONEERS IN
TELEVISION
SINCE 1945

OMNIBUS
(CBS-TV)
FOR
AMERICAN MACHINE & FOUNDRY COMPANY

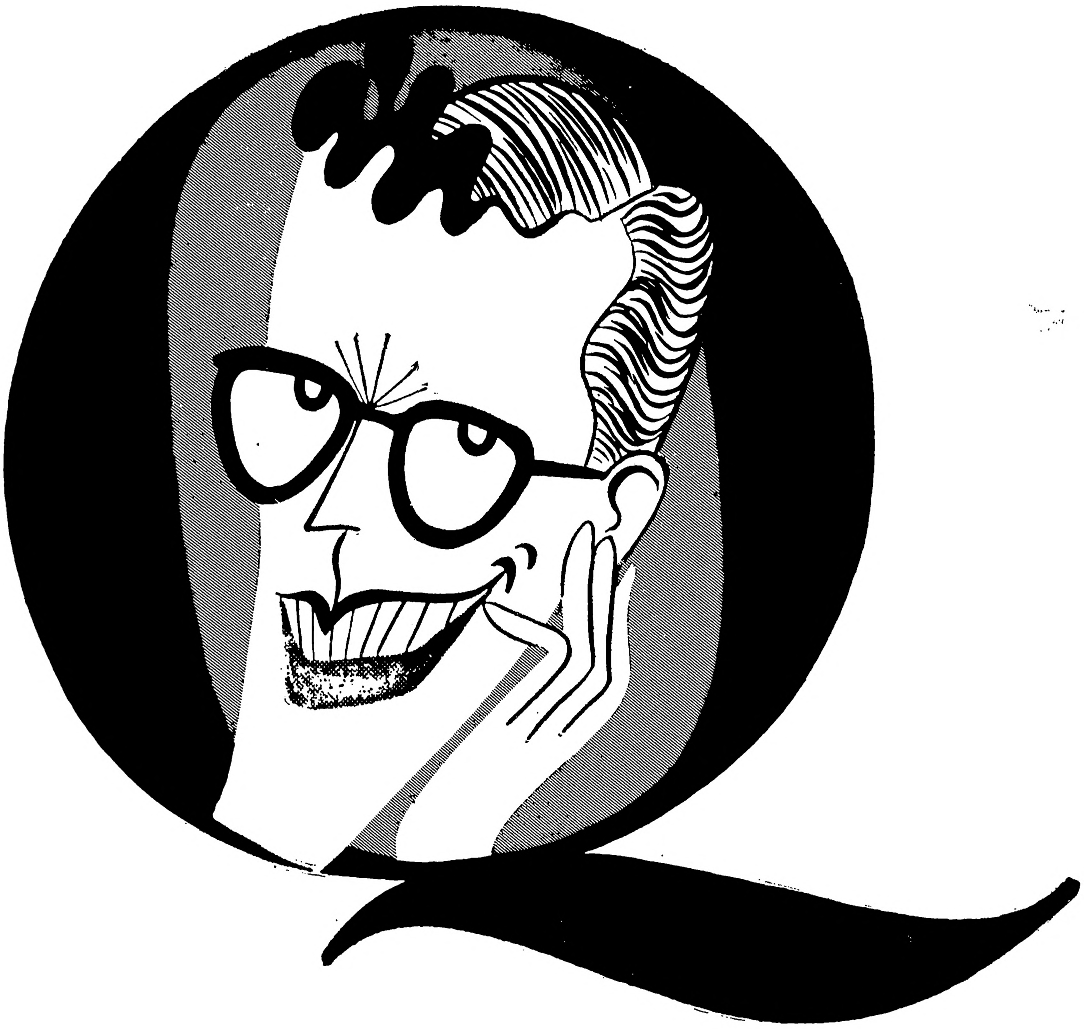
American Machine & Foundry Company • Asti Wines • Avoset Milk Products Ball-Band Footwear • Booth Foods • Cabin Crafts • Dixon Ticonderoga Pencils Enders Speed Razor • Eastern Air Lines • Fox DeLuxe Beer • Gilbey's Spey-Royal Scotch and London Dry Gin • Liquid Carbonic Corporation • Pacific Can Co. Quaker Cane Sugar • Richmond Radiator • Squirt Beverages • United States Coast Guard • United States Rubber Company • Western Pacific Railroad.

"ONE MAN'S FAMILY"
Broadcast Monday Thru Friday
Over the NBC Network

"THE WOMAN IN MY HOUSE"
Broadcast Monday Thru Friday
Over the NBC Network

"I LOVE A MYSTERY"
On Radio

CARLTON E. MORSE
Productions
HOLLYWOOD and NEW YORK



TELEVISION

"The Name's the Same"

– ABC-TV –

RADIO

The Robert Q. Lewis Show

– CBS –

RECORDS

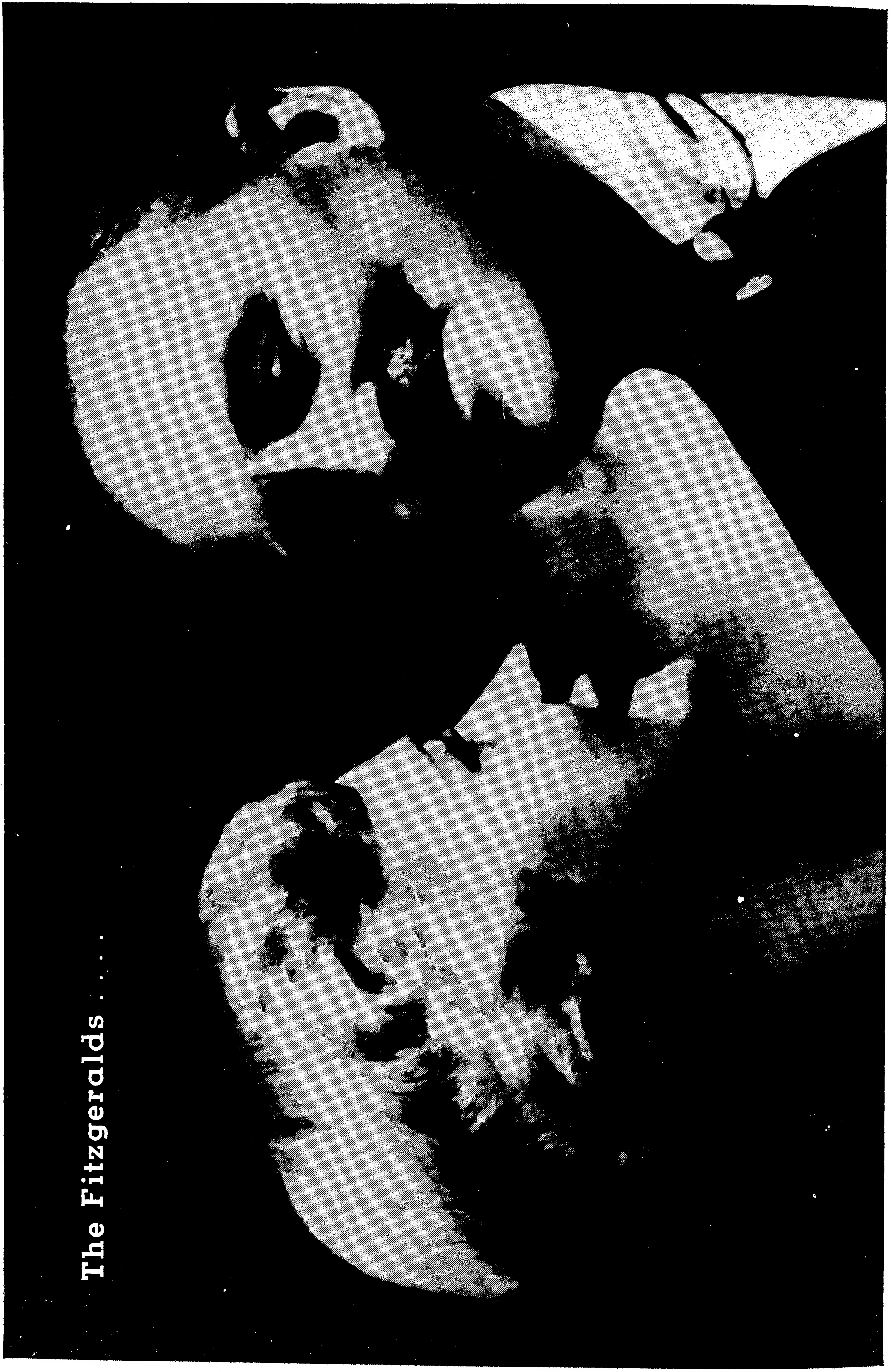
Exclusively

MGM

Exclusive Representative:
TED ASHLEY ASSOCIATES

Personal Appearances:
BAUM-NEWBORN

Press Relations:
SOLTERS-O'ROURKE



The Fitzgeralds . . . .

BBDO NATIONAL NETWORK PROGRAMS

TELEVISION

AMERICAN TOBACCO CO., INC.
Lucky Strike Cigarettes
"Biff Baker, U. S. A."
"Robert Montgomery Presents—
Your Lucky Strike Theatre"
"The Jack Benny Television Show"
"This Is Show Business"
"Your Hit Parade"

ARMSTRONG CORK COMPANY
Floor Coverings, Building Materials
"Armstrong's Circle Theatre"

CURTIS PUBLISHING COMPANY
The Saturday Evening Post
"Keep Posted"

DE SOTO-PLYMOUTH DEALERS OF AMERICA
"The Groucho Marx Show—
You Bet Your Life"

E. I. DU PONT DE NEMOURS & CO. (INC.)
"Cavalcade of America"

GEMEX COMPANY
Expansion Watchbands
"Stork Club"
(Alternate Weeks)

GENERAL ELECTRIC COMPANY
"The Fred Waring Show"

THE B. F. GOODRICH COMPANY
Silvertown Tires
"The George Burns & Gracie Allen Show"
(Alternate Weeks)

RADIO

AMERICAN TOBACCO CO., INC.
Lucky Strike Cigarettes
"The Jack Benny Program"
"The American Way"
"Your Hit Parade"

ARMSTRONG CORK COMPANY
Quaker Rugs
"Theatre of Today"

CREAM OF WHEAT CORPORATION
Cream of Wheat
"Grand Central Station"

DE SOTO-PLYMOUTH DEALERS OF AMERICA
"The Groucho Marx Show—
You Bet Your Life"

E. I. DU PONT DE NEMOURS & CO. (INC.)
"Cavalcade of America"

GEO. A. HORMEL & COMPANY
Canned Meat Products
"Music With the Girls"

REXALL DRUG COMPANY
Drug Products
"Amos 'n' Andy"

U. S. STEEL CORPORATION
"Theatre Guild on the Air"

WILDROOT COMPANY, INC.
*Wildroot Cream-Oil Hair Tonic and
Lady Wildroot Shampoo*
"The Shadow"
"Titus Moody"
"20 Questions"

BATTEN, BARTON, DURSTINE & OSBORN, INC.
Advertising

NEW YORK • BOSTON • BUFFALO • CHICAGO • CLEVELAND • PITTSBURGH
MINNEAPOLIS • SAN FRANCISCO • HOLLYWOOD • LOS ANGELES • DETROIT

...JOHN GART and Staff

Best Wishes

ERNEST D. GLUCKSMAN

PRODUCER-DIRECTOR

NBC - COLGATE COMEDY HOUR

MARTIN & LEWIS — DONALD O'CONNOR
BEN BLUE

TV DEBUTS

GEORGE JESSEL JUDY CANOVA

TODD RUSSELL

"WHEEL OF FORTUNE" — CBS-TV

"ROOTIE KAZOOTIE" — ABC-TV

Management: GEORGE GRUSKIN
WILLIAM MORRIS AGENCY

GOODSON-TODMAN PRODUCTIONS

Creative Programming for Radio, Television and TV Film

note new address

41 East 57th Street
New York 22, N. Y.

MARK GOODSON **BILL TODMAN**

DOROTHY and DICK

JOY HODGES

TV

The Affairs of China Smith
Pepsi-Cola Short Short Dramas

In Preparation: A New Supper Club Act

Personal Representative
WILLIAM A. BURNHAM, JR.
30 Rockefeller Plaza
NEW YORK, N. Y.

MEL BLANC

The Man of 1000 Voices and Faces?

THE FINEST PROGRAMS FOR TELEVISION ARE PRODUCED BY. . . . .

. . . winner of over 50 awards for outstanding achievement in the fields of motion picture and TV film production

- Crusade in the Pacific — *Radio and TV Daily Award*
- March of Time Through the Years — *Ohio State Award*
- Crusade in Europe — *George F. Peabody Award*

AND . . . *These new productions now available for TV sponsorship*

- American Wit and Humor
- Ballets de France
- Our Living Language
- Sports Show

A March of Time Television production means to its sponsor

- *17 years of audience acceptance*
- *a ready-made market for his product*
- *a merchandising program that only The March of Time can offer*

. . . and a program that brings entertainment of the highest quality into the American home.

For information: Contact

The March of Time

369 Lexington Avenue • New York 17, N. Y. • JU 6-1212

Producers of the all new March of Time on Television

GREETINGS

MEL ALLEN

"Thanks to everyone for everything"

"MAMA"

This is the beloved Hansen family seen each Friday night at 8:00 on CBS TV: Peggy Wood (Mama); Judson Laire (Papa); Rosemary Rice (Katrin); Dick Van Patten (Nels); Robin Morgan (Dagmar); Ruth Gates (Aunt Jenny). Carol Irwin Producer; Ralph Nelson director.

Consistently The Top Rated
Local TV Show on the West Coast!

SPADE COOLEY

Sponsored by Ipana, Anacin, American Home Food Products, Boyle-Midway, Snowey Bleach

—And still saying "shame, shame on you" if you're not watching our KTLA Paramount TV show now being telecast for our 4th solid year.

WORLD FAMOUS

SANTA MONICA BALLROOM

Santa Monica, Calif.

Decca Records — Standard Transcriptions

let's look in on baby!

Last January when TODAY was born, a good many people viewed it with (a) alarm; (b) curiosity; (c) apathy. This was largely because nothing like TODAY had ever been done before.

Now we can report that practically all of these people are viewing TODAY with (a) interest; (b) pleasure and (c) regularity.

One good reason is TODAY's remarkable record of major news beats. For example, it was first with the news of George VI's death and first with the story of Eisenhower's Korean trip.

In a year TODAY has increased its audience over 78% to 2,031,000 viewers. It reaches these people in 39 major markets for a price that is within the range of every national advertiser. So far 46 advertisers have bought over 4,000 sponsored minutes on TODAY with astonishing success.*

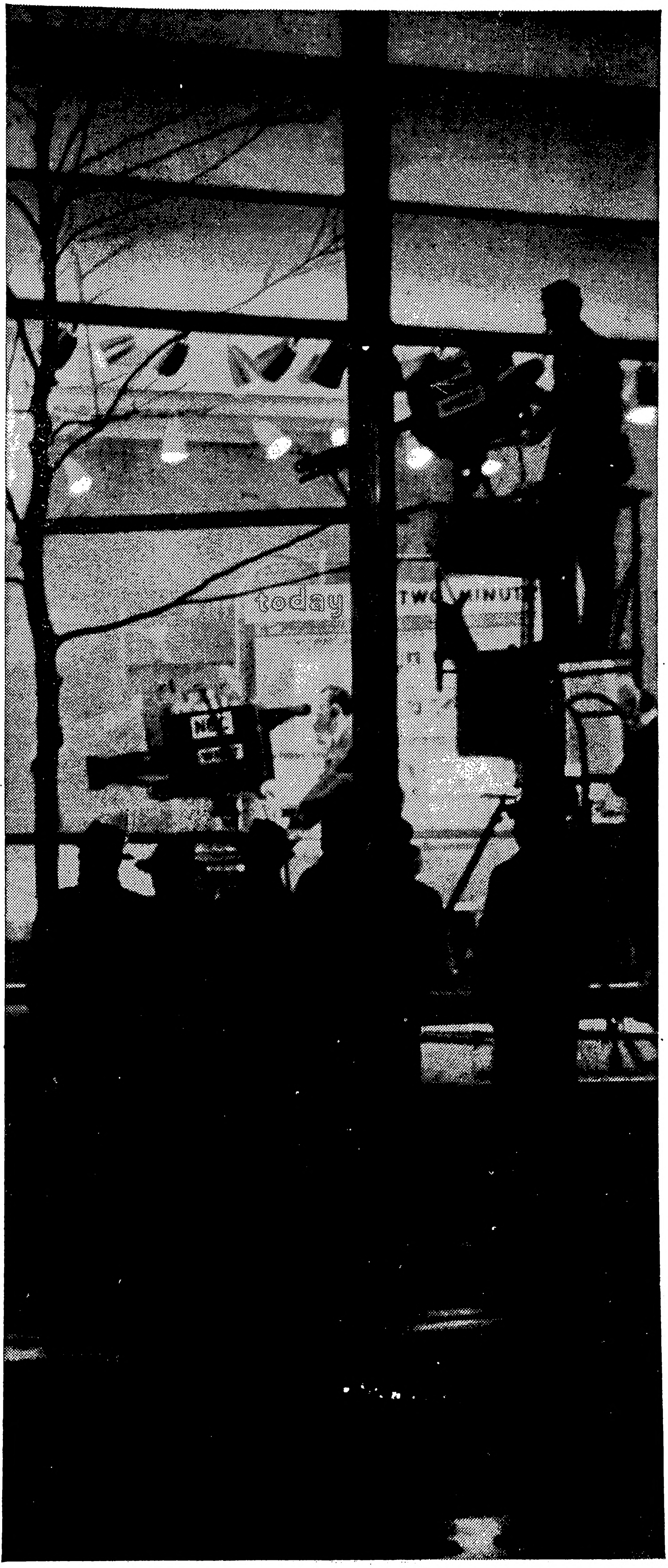
But these are details; the important thing to remember is that TODAY has uncovered a new and responsive audience . . . one heretofore untouched by network radio or television. It's an audience of men, women and children. And TODAY sells to these people just before they go out to shop. You can sell on TODAY with one segment, 52 weeks, or anything in between. The price is only $2,812 gross time and talent for a five-minute segment.

Try TODAY today and you will view it with (a) respect; (b) pride; (c) avarice.

TODAY starring Dave Garroway (7:00—9:00 a.m. NYT)

National Broadcasting Company

a service of Radio Corporation of America



**These distinguished advertisers have joined TODAY for 1953:*

Anson, Inc.; Armour and Company; Bendix Aviation Corp.; General Motors Corporation; International Cellucotton Products; International Silver Co.; Lewis-Howe Company; C. H. Masland & Sons; The Murine Co., Inc.; Ponds Extract Co. Export, Ltd.; Vick Chemical Co.; Willys-Overland Motors, Inc.

Comes now
another

Opportunity
to say

Many, many thanks
to the many, many

People whose talents
have helped us build

Top-rating Radio
and TV shows
and to express

Our very best
wishes for the

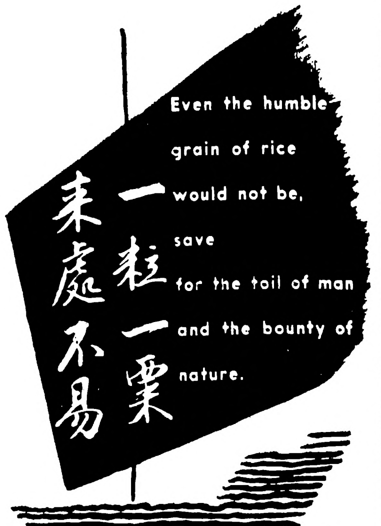
New Year!

ADVERTISING, Inc.

New York • Chicago • Cincinnati
Milwaukee • Hollywood

GREETINGS
TO
ALL
OUR
FRIENDS

•
•
•
•
•
•


一粒一粟
来處不易
Even the humble
grain of rice
would not be,
save
for the toil of man
and the bounty of
nature.

HOUSE OF Chan

52nd STREET and SEVENTH AVENUE NEW YORK CITY

Telefilm's

"Roving Cameras"

(65 Complete Episodes)

**Open Ends and Center
For 10-Min. Time Segment**

An outstanding $8\frac{1}{2}$ minute show available to Stations for sustaining or sponsored programming.

•

Complete Production Facilities
Available for 16mm Commercials—T.V.—
and Commercial Motion Pictures

•

Full Information on Request — Write or Wire:

TELEFILM

• INCORPORATED •

Since 1938

6039 Hollywood Blvd.
Hollywood 28, California
Phone HO. 9-7205

FAVORITE SEAFOOD SPOT
Guy Lombardo's East Point House
FREEPORT, LONG ISLAND

GUY LOMBARDO

AND HIS ROYAL CANADIANS

Currently At The

ROOSEVELT HOTEL
NEW YORK

★ ★ ★ 3rd ANNUAL CONCERT TOUR IN SPRING ★ ★ ★

DECCA RECORDS
ZIV TRANSCRIPTIONS

"YOUR HIT PARADE"
ON NBC
FOR LUCKY STRIKE

Exclusive Management
MUSIC CORPORATION
OF AMERICA

Publicity — DAVID O. ALBER ASSOCIATES: Gene Shefrin

WHO SAYS RADIO IS DEAD??

Ralph Edwards'

"TRUTH OR CONSEQUENCES"

Recently polled 283,220 letters on a "Mental Telepathy" act in one week—and the same week listeners responded to his appeal for canned goods, for a Missouri Foster Mother, with 3600 packages, 2500 added pieces of mail and $4000.

and Also

Ralph Edwards'

"THIS IS YOUR LIFE" NBC-TV

Has Become One of the Most Important Shows on TV

Congratulations To

JACKIE GLEASON

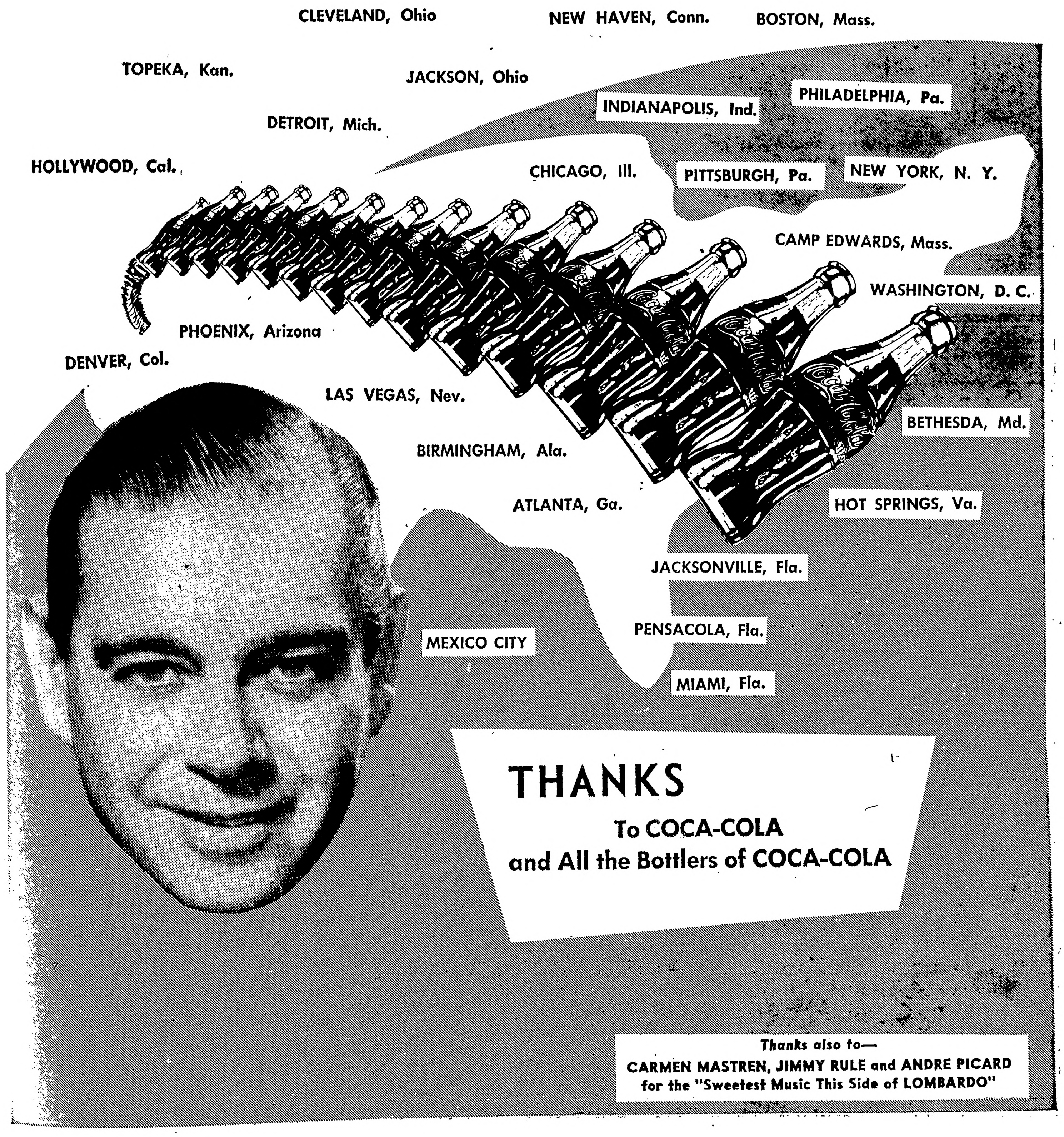
ON HIS 20th ANNIVERSARY IN SHOW BUSINESS

COMPLIMENTS OF TWO FRIENDS

Winging and Singing

for Coca-Cola in 1952

MORTON DOWNEY


CLEVELAND, Ohio
NEW HAVEN, Conn.
BOSTON, Mass.
TOPEKA, Kan.
JACKSON, Ohio
INDIANAPOLIS, Ind.
PHILADELPHIA, Pa.
DETROIT, Mich.
HOLLYWOOD, Cal.
CHICAGO, Ill.
PITTSBURGH, Pa.
NEW YORK, N. Y.
CAMP EDWARDS, Mass.
WASHINGTON, D. C.
PHOENIX, Arizona
DENVER, Col.
LAS VEGAS, Nev.
BETHESDA, Md.
BIRMINGHAM, Ala.
ATLANTA, Ga.
HOT SPRINGS, Va.
JACKSONVILLE, Fla.
PENSACOLA, Fla.
MEXICO CITY
MIAMI, Fla.

THANKS

To COCA-COLA
and All the Bottlers of COCA-COLA

Thanks also to—
CARMEN MASTREN, JIMMY RULE and ANDRE PICARD
for the "Sweetest Music This Side of LOMBARDO"

Sherman & Marquette

ADVERTISING

CHICAGO • NEW YORK • HOLLYWOOD

Season's Greetings

JACK
MILLER

★

KATE SMITH TV SHOW

NBC-TV Network

Monday thru Friday — 4 P.M.

★

DICK SCHNEIDER

DIRECTOR

"BIG STORY"

NBC-TV, FRIDAYS AT 9 P.M.

FOR PALL MALL

WATCHES, WATCHES AND MORE WATCHES!..

NOTHING LIKE THIS EVER HAPPENED IN YOUR CITY

IMAGINE! OVER

$2,500.00

WORTH OF
17-JEWEL CURVEX
WATCHES

... 52 BRAND NEW GRUENS FOR YOU TO GIVE AWAY

FREE!

AMERICA'S NO. 1 FAVORITE!

THE GUY Lombardo SHOW

"The Sweetest Music This Side Of Heaven"

You get a

STAR-STUDDED SHOWCASE

of musical entertainment!

Featuring Guy, the Lombardo Trio, the Twin Pianos, the Picture Story, Lombardo vocalists Kenny Gardner and Don Rodney, and announcer David Ross.

You get all the elements for a

SMASHING SALES-SUCCESS!

Exciting, colorful displays, productive point-of-sale material, magnetic merchandising and newspaper ad mats, power-packed publicity, listeners' Clue Book. All assure an aware and ever-increasing audience.

You get

MORE SALES -- MORE PROFITS!

as the No 1 advertiser i your mar!

FREDERIC W. ZIV COMPANY
Radio Productions
1529 MADISON ROAD · CINCINNATI 6, OHIO
NEW YORK
HOLLYWOOD

THE SWEETEST, SMOOTHEST, SUREST SALES-MAKER EVER SPONSORED!

TOPS IN CHICAGO

In Radio

WGN reaches more homes one or more times per week than any other Chicago station... AND by a large Margin.

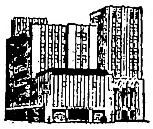
In Fact WGN reaches 260,100 more homes than the next closest station during the daytime (BMB Study No. 2).

And the new Nielsen Coverage Survey shows WGN's audience to be more than 1,381,000 homes on the average day.

These are the reasons why WGN tops Chicago's major stations in volume of spot business.

WGN

Chicago 11
Illinois
50,000 Watts
720
On Your Dial



Chicago office for Minneapolis-St. Paul, Detroit, Cincinnati and Milwaukee
Eastern Sales Office: 220 E. 42nd Street, New York 17, N.Y. for New York City, Philadelphia and Boston
Geo. P. Hollingbery Co.
Advertising Solicitors for All Other Cities
Los Angeles—411 W. 5th Street • New York—500 5th Avenue • Atlanta—223 Peachtree Street
Chicago—307 N. Michigan Avenue • San Francisco—625 Market Street

In Television

1,300,000 TV Homes

That's the estimated number of TV homes in Chicago's television area as of December, 1952... Representing a great, receptive buying audience available to you on WGN-TV.

If you have a sales problem in Chicago (and who doesn't) WGN-TV is your answer.

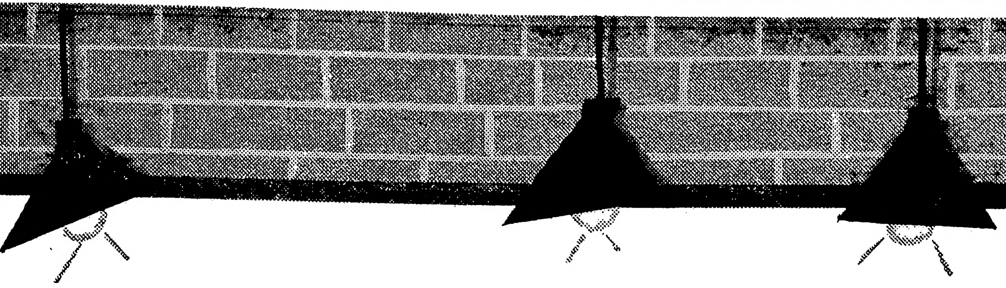
Make WGN-TV your Best Buy in Chicago... serving more local retail and national spot program advertisers than any other Chicago TV station.

DUMONT
WGN-TV
CHANNEL 9 · CHICAGO
The Chicago Tribune Television Station

---

*The Three Johns**

*** Masterson, Reddy and Nelson**



RADIO'S GREATEST DRAMATIC PROGRAM

NOW IN ITS 8TH SEASON

Performances by distinguished stars of stage and screen in adaptations of Broadway's outstanding hits have helped to make *Theatre Guild on the Air* radio's most awarded dramatic program.

Each weekly program has enlivened the Sunday evening entertainment of millions of listeners. Many of the broadcasts have prompted Hollywood producers to turn the radio adaptations into successful films.

A look back at a few of the past productions of the U. S. Steel Hour—each one a memorable broadcast—aptly demonstrates the standards to be attained and surpassed in the weeks to come.

HAMLET

The WINSLOW BOY

BRIGADOON

THE LOST WEEKEND

REBECCA

PYGMALION

Father of the Bride

The Philadelphia Story

O Mistress Mine

Cyrano de Bergerac

ALLEGRO

BURLESQUE

COME BACK, LITTLE SHEBA

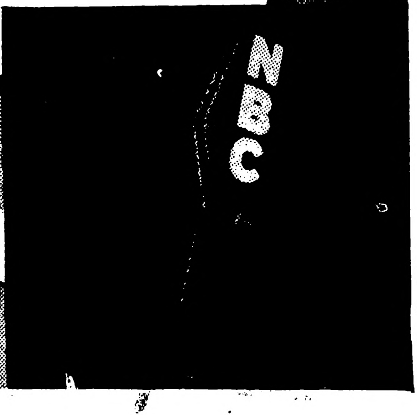
MACBETH

Dr. Jekyll and Mr. Hyde

Theatre Guild on the Air

USS STEEL UNITED STATES STEEL

U. S. STEEL HOUR



Congratulations VARIETY

MARY MARGARET McBRIDE

ABC Network (co-op)
WGN Chicago

Exclusive Management
ESTELLA H. KARN
49 West 45th Street
New York City

RALPH PAUL

EMCEE —"SENSE & NONSENSE"
HOST —"STRIKE IT RICH"
ANNCR —"ALDRICH FAMILY"
ANNCR —"BOB TROUT NEWS"

"THOSE TWO"
Starring
PINKY LEE and MARTHA STEWART
On NBC-TV
EVERY MON.-WED.-FRI.

Sponsored by
"TIDE"

ROY BARGY

Musical Director

JIMMY DURANTE SHOW
All Star Revue NBC-TV

Representative
SCRAPPY LAMBERT

Join The
March Of Dimes

Eddie Cantor

Season's
Greetings
from
Gertrude Berg

"THE GOLDBERGS"

HAVE A HAPPY THIS YEAR!

from
MIKE
and
BUFF

WHY WE BELIEVE IN RADIO AND TELEVISION

BECAUSE their primary function is to operate in the public interest.

BECAUSE they have become important cultural and social forces in our American way of life.

More than 9 out of 10 American families are influenced by them every day.

BECAUSE they have given us, and our clients, two of the most useful of all media for selling people by *telling* people.

There is no more intimate means of communication than the human voice.

BECAUSE in *their* unlimited future of spontaneous, educational, sales-producing entertainment . . . lies *our* future, too!

FOOTE, CONE & BELDING

NEW YORK • CHICAGO
LOS ANGELES • HOLLYWOOD • SAN FRANCISCO
HOUSTON

—as ED NORTON

—as MR. VAN GLEASON SR.

—as CLEM FINCH

—as ????

Happy Anniversary to VARIETY
from all of us . . .

ART CARNEY

The JACKIE GLEASON SHOW

SATURDAYS, CBS-TV

Personal Management
WILLIAM Mc CAFFREY

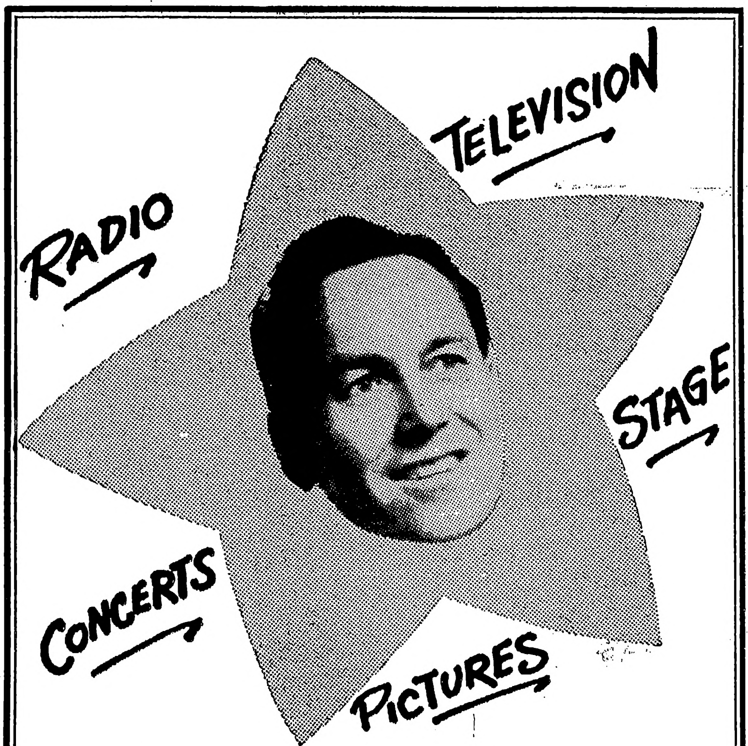
Best Wishes

AL LEWIS

DIRECTING and CO-WRITING

"OUR MISS BROOKS"

for TV and RADIO



• LANNY ROSS •

TOWN HALL CONCERT
New York
Jan 18th, Sunday Night, at 8:30

THE LANNY ROSS SHOW
Sponsored By
J. R. WOOD CO.
Beginning March 1, 1953
Mutual Network

Management
MARKS LEVINE
N.C.A.C.

ROBERT MONTGOMERY

Presents

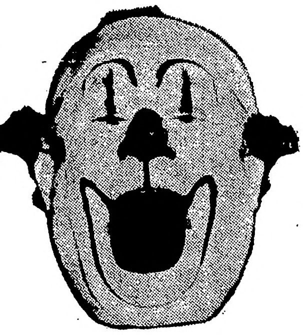
YOUR LUCKY STRIKE THEATRE

and

THE JOHNSON'S WAX PROGRAM

NBC-TELEVISION MONDAYS 9:30-10:30 PM EST

NICKY FRANCIS



CLIFFY SOUBIER

CLAUDE KIRCHNER

MARY HARTLINE

SCAMPY PATTON

NOW IN ITS FIFTH YEAR

ABC'S

SUPER CIRCUS

On ABC TELEVISION
Sunday Matinee From
Chicago

Presented by MARS and KELLOGG'S

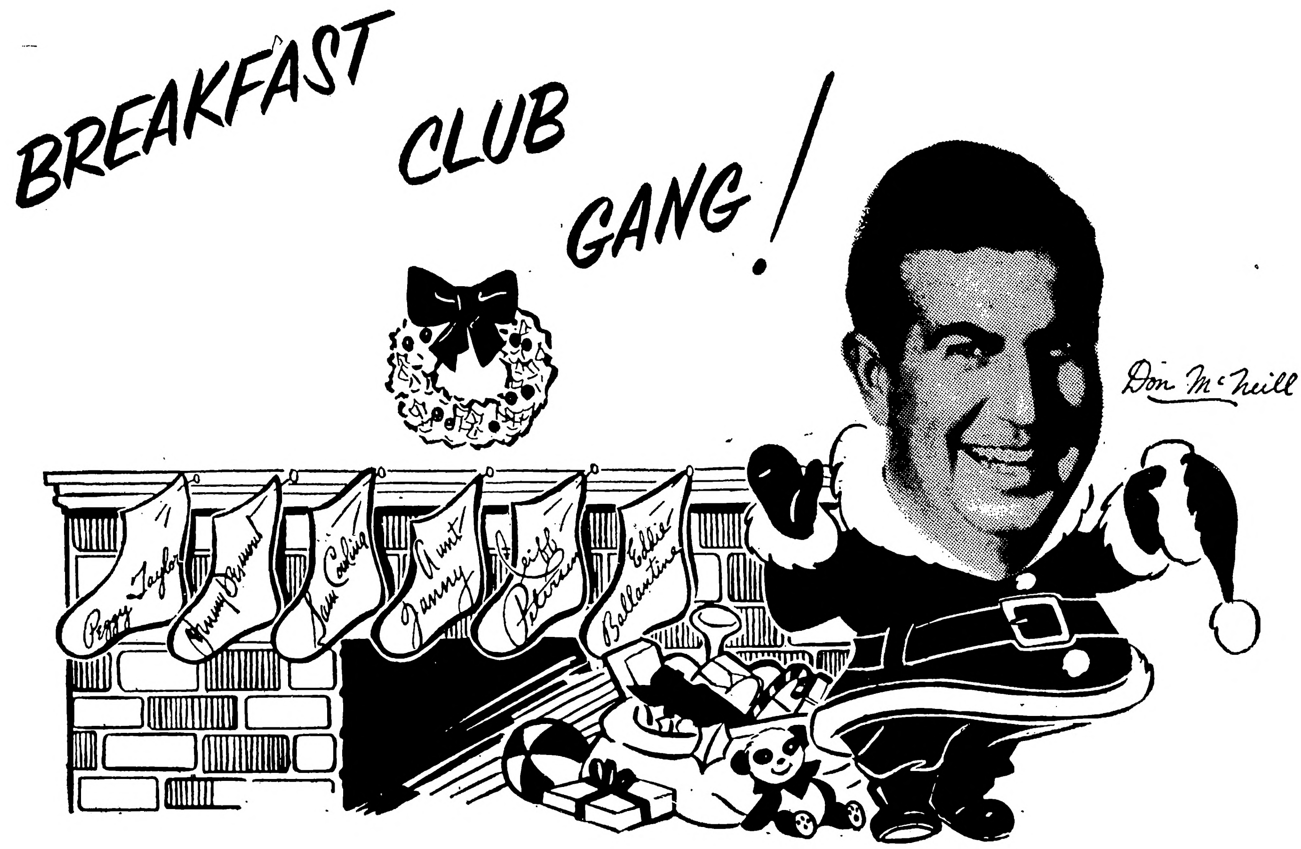
PRODUCED BY
PHIL PATTON

DIRECTED BY
ED SKOTCH

Booked by VIC BROWN ATTRACTIONS

Season's Greetings

from the


BREAKFAST CLUB GANG!
Peggy Taylor
Johnny Desmond
Sam Cowling
Aunt Fanny
Cliff Petersen
Eddie Ballantine
Don McNeill

20th YEAR on ABC Radio

Sponsored by | SWIFT & CO., PHILCO
O-CEDAR, BOBBI-WHITE RAIN

DON McNEILL'S BREAKFAST CLUB

PIE ALA MODE

Kids Love It

AND—THEY LOVE

UNCLE JOHNNY COONS

ON

"NOONTIME COMICS"

●

*Just Look at These Average Weekly Ratings**

February	3.8
March	13.9
April	17.2
May	17.5
June	17.6
July	(Political Conventions)
August	12.9
September	18.6
October	(World Series)
November	20.3

WNBQ (Channel 5) Chicago

*American Research Bureau, Feb., 1952, to Nov., 1952

THE NEW BOB and KAY

with

Bob Murphy and Kay Westfall

DICK LOCKE, *Director*
PATTI KEEFE, *Interviews*
and the **"ADORABLES"**

WISH YOU A HAPPY HOLIDAY SEASON

ABC, Chicago . . . Channel 7 . . . Monday thru Friday

JOE WILSON

"TELEVISION'S PIONEER SPORTSCASTER"

NBC, CHICAGO

K F and O

On TV Every Week on These 52 Stations

KOB-TV	Albuquerque, N. M.
WOI-TV	Ames, Iowa
WSB-TV	Atlanta
KTBC-TV	Austin, Texas
WBAL-TV	Baltimore
WBRC-TV	Birmingham
WTTV	Bloomington, Ind.
WBZ-TV	Boston
WBEN-TV	Buffalo
WNBQ	Chicago
WLW-T	Cincinnati
WNBK	Cleveland
WLW-C	Columbus
WOC-TV	Davenport, Iowa
WLW-D	Dayton
KFEL-TV	Denver
WWJ-TV	Detroit
WBAP-TV	Fort Worth
WOOD-TV	Grand Rapids
WSAZ-TV	Huntington, W. Va.
WJAC-TV	Johnstown, Pa.
WKZO-TV	Kalamazoo
WGAL-TV	Lancaster, Pa.
WJIM-TV	Lansing, Mich.
KNBH	Los Angeles
WAVE-TV	Louisville
XELD-TV	Matamoros, Mexico
WMCT	Memphis
WTMJ-TV	Milwaukee
WNHC-TV	New Haven
WNBT	New York
WTAR-TV	Norfolk
WKY-TV	Oklahoma City
KPHO-TV	Pheonix
WPTZ	Philadelphia
WDTV	Pittsburgh
KPTV	Portland, Ore
WJAR-TV	Providence
WTVR	Richmond
WSLS-TV	Roanoke
WHAM-TV	Rochester
KDYL-TV	Salt Lake City
WOAI-TV	San Antonio
KRON-TV	San Francisco
KSD-TV	St. Louis
KSTP-TV	St. Paul-Minneapolis
KING-TV	Seattle
WSYR-TV	Syracuse
KOTV	Tulsa
WKTV	Utica
WNBW	Washington
WDEL-TV	Wilmington

BURR TILLSTROM'S

KUKLA, FRAN and OLLIE

with FRAN ALLISON

●

TELEVISION

NBC-TV ● SUNDAYS, 4 P.M. EST. for RCA VICTOR

●

RADIO

NBC ● MONDAY THRU FRIDAY, 2:45 P.M. EST.

●

RCA VICTOR RECORDS

Music By	Produced By	Directed By	Costumes By
Jack Fascinato	Beulah Zachary	Lewis Gomavitz	Joe Lockwood

ERNIE SIMON

●

ON RADIO:

"The Ernie Simon Show"

WGN, Chicago — Monday thru Friday

●

ON TELEVISION:

"Ernie Simon's Breakfast Party"

WGN-TV, Chicago — Monday thru Friday

Best Wishes

from

HAWKINS FALLS

CREATED BY DOUGLAS JOHNSON

WRITTEN BY BILL BARRETT

DIRECTED BY FRANK PACELLI

PRODUCED BY BEN PARK

BERNARDINE FLYNN
WIN STRACKE

FRANK DANE
ROS TWOHEY

Maurice Copeland
Philip Lord
Bruce Frank Dane
Butler Manville
Beverly Younger
Norman Gottschalk
Alexander McQueen
Art Van Harvey
Sam Siegel
Elmira Roessler
Vivian Lasswell
John Galvarro

Thomas Poston
Les Podewell
George Cisar
Harry Elders
Stanley Gordon
Russ Reed
Jim Andelin
Vera Ward
Muriel Bremner
Norma Ransom
Viola Berwick
Irwin Charone
Jean Mowry

NBC-TV, MONDAY THRU FRIDAY, 4 P.M. (CST)

For LEVER BROTHERS, THRU N. W. AYER AND SON, INC.

A Team of Stars...

...Every Night (Monday thru Friday)

Clint Youle

Herbie Mintz

THE FIVE STAR FINAL GANG

Dorsey Connors

Tom Duggan

Clifton Utley

WNBQ Channel 5

NBC-Television in Chicago

VIN GOTTSCHALK

Master of Ceremonies • Commentator • Toastmaster

TELEVISION • RADIO • TRANSCRIPTIONS

Season's Best Wishes To My Many Friends

Direction

Mutual Entertainment Agency, Inc.
203 No. Wabash Ave., Chicago

WATCH MR. WIZARD

on the NBC-TV Network from Chicago

•

CREATED, WRITTEN BY AND STARRING

DON HERBERT

•

A HERBERT S. LAUFMAN PACKAGE

•

JULES PEWOWAR, Producer

"Mr. Wizard's Science Secrets"

Written by Don Herbert

Published by Popular Mechanics Press
1st Run, October 15 — 25,000 Copies
2d Run, December 1 — 25,000 Copies
Available at All Bookstores — $3

50,000 Children

carry Mr. Wizard's Science Club cards and meet weekly at more than 2,500 clubs in 41 states to perform Mr. Wizard's experiments.

TONI GILMAN

"DOWN YOU GO"

WGN-AM '29

WGN-TV '53

Best Wishes
to
VARIETY

Joe Boland

FREE LANCE SPORTSCASTER
RADIO-TV

Congratulations
to
VARIETY

BILL SNARY

JACKIE VAN

Songs and Comedy

●

Television:
"ERNIE SIMON'S BREAKFAST CLUB"
10-10:30 a.m.
WGN-TV, Chicago

●

Records:
"CALL ME"
"Is It True"
Nationwide Records

JACK DREES

On ABC-TV:
"Sports Highlights"
"Time Out"
"Boxing at Rainbo"

●

On CBS Radio:
Pabst Blue Ribbon Bouts

●

TV Football:
All American Game of the Week
Big Ten Game of the Week
Big Seven Game of the Week
Chicago High School Championship

Season's Greetings

KEN NORDINE

ROBERT F. HURLEIGH

NEWS WGN-MUTUAL NEWS

NORMAN ROSS

WMAQ — Chicago
17 Years With the Same Railroad

"Natko the Clown"
WBKB

ART HERN

"Coffee And"
WNBQ

MARILYNN LOVELL

"Coffee And"
NBC-TV-AM
●
Columbia Records
●
Thesaurus

ART VAN DAMME

"Kukla, Fran & Ollie"
●
"Hawkins Falls"
●
"Coffee And"
●
Oklahoma Oil
●
NBC-TV—AM

HUGH DOWNS

Admiral—ABC-TV
●
"Quiz Kids" CBS-TV
●
Salerno Shows
WENR-TV and WGN

ED COOPER

"Walton News"
WGN-TV
●
"Community Builders"
WGN-TV
●
Kool Vent—WBKB
●
"China Smith"—WNBQ

FRANN WEIGLE

"What's the Answer"
Salerno—WENR-TV
●
"Music Lover Hour"
"Bellairs Ballroom"
WCFL
●
"Vic Perry Show"
WBKB

MAL BELLAIRS

NBC-TV
and
NBC Radio

ALEX DREIER

PERSONAL
MANAGEMENT

JACK RUSSELL and ASSOCIATES

203 N. WABASH AVE.
CHICAGO ST 2-2818

CHET

GRACE

"STUDS PLACE"

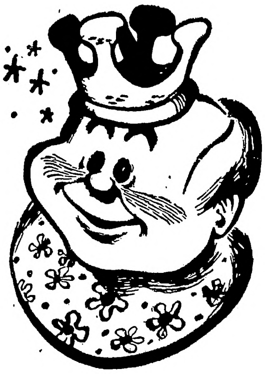
Chicago

"We Never Close"

WIN

STUDS

King Calico



Greetings from King Calico and his palace friends and helpers! The merry monarch with the high rating is now available as a film package.

★ ★ ★ ★ **The King, long one of Chicago's favorite kid shows, continues his rollicking adventures and songs in sixty-five 15-minute episodes on 16-mm film. He and his crew can do integrated commercials too, with a special appeal to the small fry. For prices and schedules contact**

Harry S. Goodman Productions
19 East 53rd Street
New York City

Produced by CNC Productions
326 West Madison Street
Chicago 6, Illinois

Congratulations

VARIETY

ON YOUR 47th ANNIVERSARY

KLING MOTION PICTURES DIV.

KLING STUDIOS, INC.

HOLLYWOOD, CHICAGO, NEW YORK, DETROIT

SEASON'S

PAUL BARNES

Announcer, Narrator, Actor
AM-FM-TV-PIX
For over eighteen years—
One of the cast.
All of the cast.
Young or old.
Native or foreign.

●

Currently one-quarter of the
First Chicago Drama Quartet

GREETINGS

Season's Greetings

ELOISE KUMMER

ED ROBERTS

12 years with
P & G'S "AMERICAN FAMILY"

LEN O'CONNOR

NBC-CHICAGO

Congratulations from

DON MEIER

Director of

"ZOO PARADE" "WELCOME TRAVELERS"
"MR. WIZARD"

NBC-TV, Chicago

JIM HURLBUT

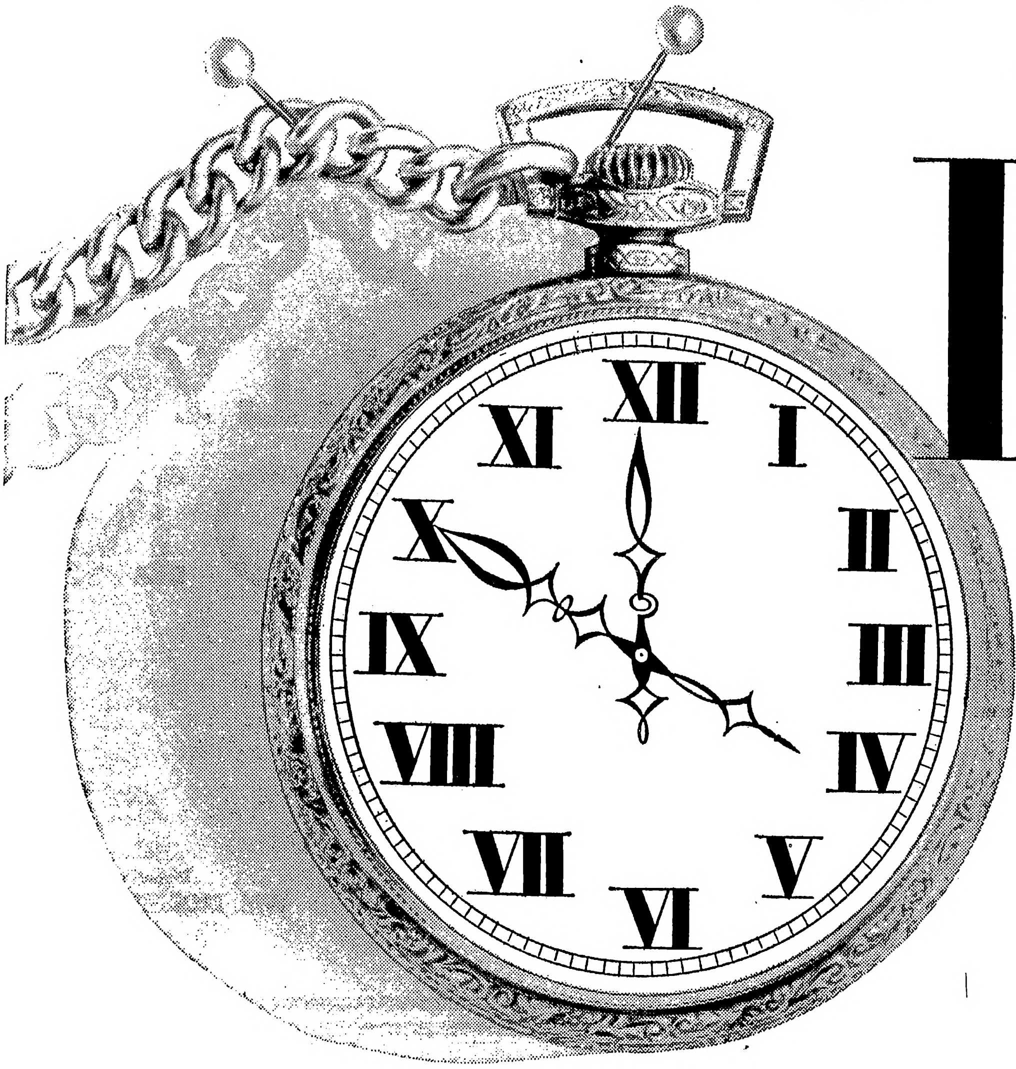
"Reporter at Large" "Zoo Parade"
"News of the World" "Today"

NBC

THE STARNOTERS
WGN-TV
Chicago

George Stone

Where does the time go?



D.F.S.

buys more time on the air than any other agency!

Radio and TV Programs Broadcast each week for clients of DANCER-FITZGERALD-SAMPLE

TELEVISION

Program and Client	Network	Days	Time
A DATE WITH JUDY American Chicle Co.	ABC	Wednesday	7:30-8:00 P.M. (½ sponsorship)
ROCKY KING—DETECTIVE American Chicle Co.	DuMont	Sunday	9:00-9:30 P.M. (½ sponsorship)
TWENTY QUESTIONS American Chicle Co.	DuMont	Friday	10:00-10:30 P.M. (½ sponsorship)
*DOUBLE OR NOTHING Campbell Soup Company	CBS	MTWTF	2:00-2:30 P.M.
WELCOME TRAVELERS Ekco Products Company	NBC	Monday	3:30-3:45 P.M.
FEATURE THEATRE Falstaff Brewing Corp.	Various	MTWTFSS	Various
CHINA SMITH Falstaff Brewing Corp.	Various	½ hour once weekly	Various
WRESTLING Falstaff Brewing Corp.	Various	MTWTFSS	Various
LONE RANGER General Mills, Inc.	ABC	Thursday	7:30-8:00 P.M.
STU ERWIN SHOW General Mills, Inc.	ABC	Friday	7:30-8:00 P.M.
BRIDE AND GROOM General Mills, Inc.	CBS	MTWTF	12:00-12:15 P.M.
*TODAY—DAVE GARROWAY Lewis-Howe Company	NBC	MTWTF	7:00-9:00 A.M.
BEULAH The Procter & Gamble Co.	ABC	Tuesday	7:30-8:00 P.M.
KATE SMITH HOUR The Procter & Gamble Co.	NBC	TWT	4:00-4:15 P.M.
WELCOME TRAVELERS The Procter & Gamble Co.	NBC	TWT	3:45-4:00 P.M.
MARK SABER—HOMICIDE SQUAD Sterling Drug Inc.	ABC	Monday	8:00-8:30 P.M.

RADIO

Program and Client	Network	Days	Time
*DOUBLE OR NOTHING Campbell Soup Company	NBC	MTWTF	10:30-11:00 A.M.
MUSICAL AND SPORTS SHOW Falstaff Brewing Corp.	Various	MTWTFSS	Various
TIME FOR BETTY CROCKER General Mills, Inc.	ABC	MTWTF	Various
CAL TINNEY General Mills, Inc.	ABC	MTWTF	4:00-4:25 P.M.
HYMNS OF ALL CHURCHES General Mills, Inc.	Various	MTWTF	Various
LONE RANGER General Mills, Inc.	ABC	MWF	7:30-8:00 P.M.
RIGHT TO HAPPINESS The Procter & Gamble Co.	NBC	MTWTF	3:45-4:00 P.M.
MA PERKINS The Procter & Gamble Co.	CBS & CBC	MTWTF	1:15-1:30 P.M.
METROPOLE Procter & Gamble of Canada, Ltd.	CBC	MTWTF	7:15-7:30 P.M.
LA RUE PRINCIPALE Procter & Gamble of Canada, Ltd.	CBC	MTWTF	12:15-12:30 P.M.
BIG SISTER Procter & Gamble of Canada, Ltd.	CBC	MTWTF	11:15-11:30 A.M.
MYSTERY THEATRE Sterling Drug Inc.	ABC	Wednesday	8:00-8:30 P.M.
MY TRUE STORY Sterling Drug Inc.	ABC	MTWTF	10:00-10:30 A.M.
LADIES FAIR Sterling Drug Inc.	MBS	MTWTF	11:00-11:25 A.M.
STELLA DALLAS Sterling Drug Inc.	NBC	MTWTF	4:15-4:30 P.M.
YOUNG WIDDER BROWN Sterling Drug Inc.	NBC & CBC	MTWTF	4:30-4:45 P.M.
MAMAN JEANNE Sterling Drug (Canadian) Ltd.	CBC	MTWTF	2:15-2:30 P.M.
TWENTY QUESTIONS Sterling Drug (Canadian) Ltd.	CBC	Tuesday	9:00-9:30 P.M.

*Product Participation

DANCER-FITZGERALD-SAMPLE, Inc.

NEW YORK • CHICAGO • SAN FRANCISCO • HOLLYWOOD • TORONTO

Season's Greetings

MOLLY PICON

Management
JACOB KALISH

Direction
WM. MORRIS AGENCY

WHOM

Effectively Reaches New York's Huge Specialized Markets with Millions of Impressions at a Few Cents a Thousand!!!

WHOM

AM • FM

"THE IL PROGRESSO STATION"

136 West 52nd Street
New York 19, N. Y.

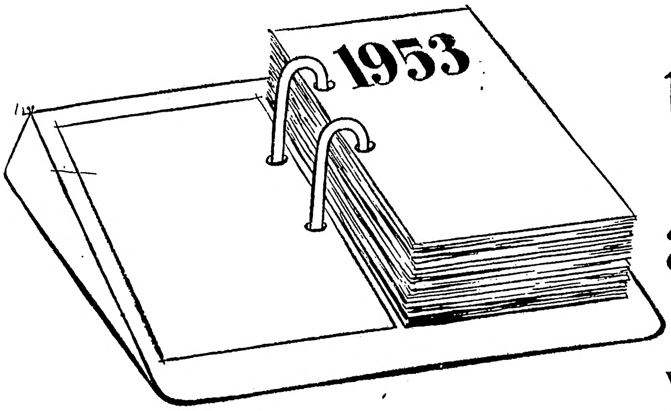
★

Best Regards

from

Arthur Meyerhoff
& Company

★



It's going to be all right...

We are proud to join with those of stout heart who look forward to 1953 as another great year for broadcasting. It will not be an easy year, to be sure. It will be a year of challenge and uncertainty that will test the faith of broadcasters and advertisers alike.

But to those who have misgivings about what the new year will bring, we recommend a long look backward:

- — *Did things look better ten years ago when we were still on the losing side of the most desperate conflict in this nation's history?*
- — *Did things look better 20 years ago when we were in the midst of the worst depression this country has ever known?*

The perspective of a quarter-century of broadcasting in the public interest encourages us to face the future with zest and confidence. Last year was the most successful in the history of the Storer Broadcasting Company. We firmly believe that the figures will be exceeded many times in our next 25 years of operation—for both radio and television.

Certainly, in 1953, new viewers will enjoy the thrill of their first television programs. And just as certainly, listeners and advertisers will discover and re-discover new and great values in radio. For radio will meet the challenge of the new year with the same boldness and ingenuity that made this the most comprehensive and far-reaching medium in the country.

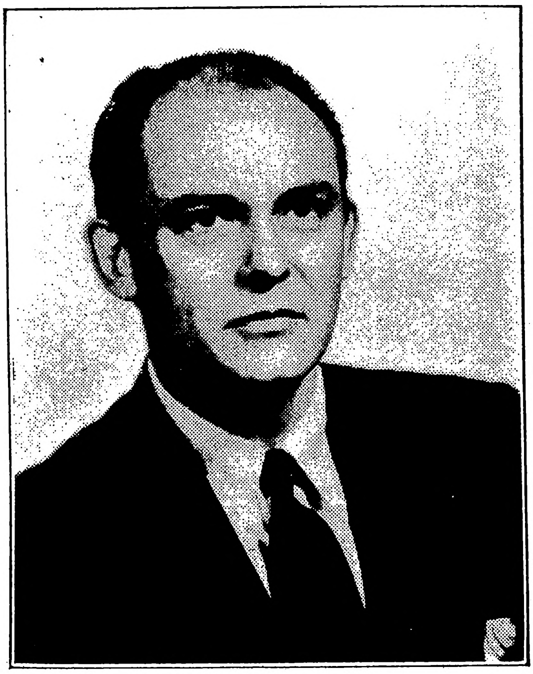
Yes, it's going to be an exciting year. And we're sure it's going to be all right.

Storer *BROADCASTING COMPANY*

WSPD, Toledo, O. • WWVA, Wheeling, W. Va. • WMMN, Fairmont, W. Va. • WAGA, Atlanta, Ga.
WGBS, Miami, Fla. • WJBK, Detroit, Mich. • WSAI, Cincinnati, O. • WSPD-TV, Toledo, O.
WJBK-TV, Detroit, Mich. • WAGA-TV, Atlanta, Ga. • KEYL-TV, San Antonio, Tex.

national sales headquarters: Tom Harker, V.P. National Sales Director

488 Madison Avenue • New York 22, ELdorado 5-7690
230 N. Michigan Avenue • Chicago 1, FRanklin 2-6498



LEE COOLEY

CONCEIVES AND PRODUCES

THE PERRY COMO SHOW

For Chesterfield Cigarettes

Third Season

Many Thanks to CHESTERFIELD

Many Thanks to PERRY

Many Thanks to CUNNINGHAM-WALSH, Inc.

Exclusive Representatives
GENERAL ARTISTS CORP.

MARTIN GOODMAN PRODUCTIONS

65 West 54th Street

NEW YORK CITY

★ ★

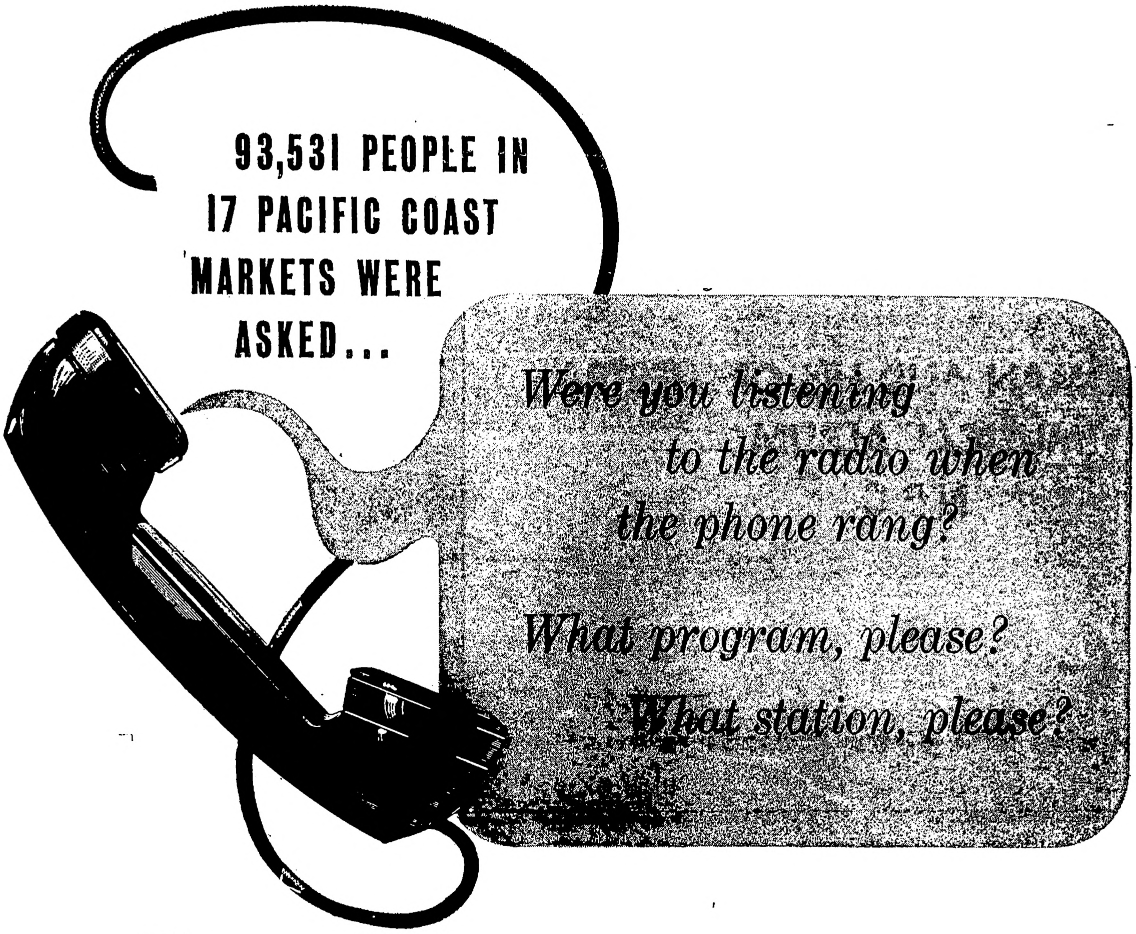
LEO MORGAN

PRODUCER

DANNY THOMAS • MARTHA RAYE • RAY BOLGER

NBC-TV
New York • Hollywood

★ *Management:* WILLIAM MORRIS AGENCY, INC. ★


Were you listening
to the radio when
the phone rang?
What program, please?
What station, please?

93,531 PEOPLE IN
17 PACIFIC COAST
MARKETS WERE
ASKED...

They replied:

DAYTIME, ***9 a.m. to 6 p.m., Mon. thru Fri.***

DON LEE	**32 firsts out of 36 quarter hours**
ABC	4 firsts
CBS	NO firsts
NBC	NO firsts

EVENING, ***Sunday thru Saturday, 6 to 10 p.m.***

DON LEE	**40 firsts out of 56 half hours**
ABC	5 firsts
CBS	7 firsts
NBC	5 firsts

SATURDAY, ***12 noon to 6 p.m.***

DON LEE	**11 firsts out of 12 half hours**
ABC	1 first
CBS	NO firsts
NBC	NO firsts

SUNDAY, ***12 noon to 6 p.m.***

DON LEE	**8 firsts out of 12 half hours**
ABC	1 first
CBS	3 firsts
NBC	NO firsts

Before you buy *any* media on the Pacific Coast, be sure to read *all* of Don Lee's survey booklet, "Pacific Coast Ears Prefer LOCAL Voices."

If you do not have a copy, simply call or write your Don Lee or John Blair representative.

1313 North Vine Street
Hollywood 28, California

1000 Van Ness Avenue
San Francisco 9, California

Represented Nationally by JOHN BLAIR & COMPANY
NEW YORK • CHICAGO • ST. LOUIS • DETROIT • DALLAS

Mutual
DON LEE
BROADCASTING SYSTEM

AL GOODMAN

GENERAL MUSICAL DIRECTOR

COLGATE'S COMEDY HOUR, NBC-TV

●

AL GOODMAN AND HIS ORCHESTRA
MUSICAL ALBUM
NBC

●

Exclusive RCA Victor Recordings

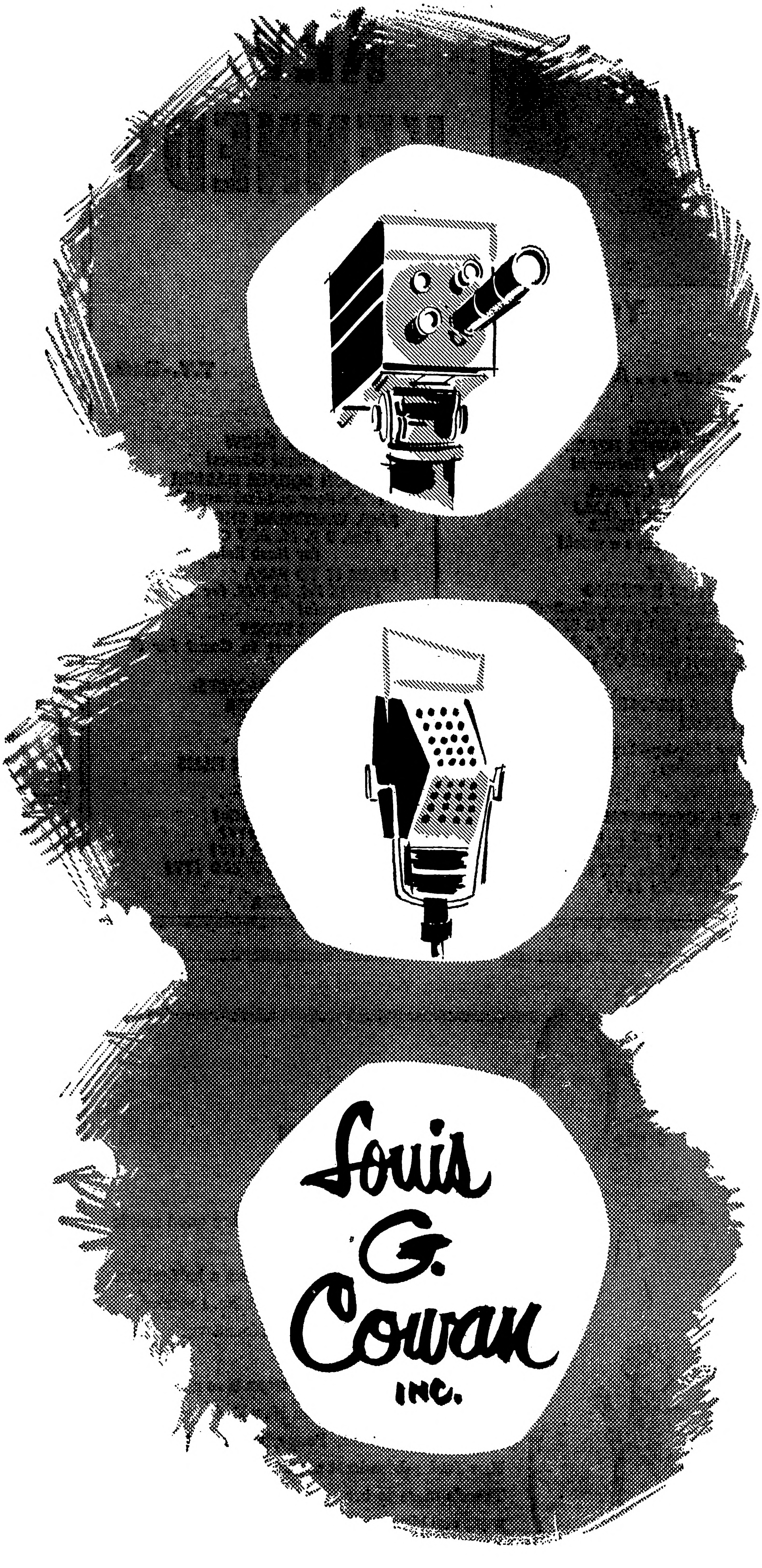
Congratulations VARIETY

JERRY LESTER

Greetings from

JACK CARSON

Soon to Be Seen in
"DANGEROUS WHEN WET"
MGM



New York *575 Madison Avenue, New York 22, N. Y. — PLaza 9-3700*
Chicago *8 S. Michigan Avenue, Chicago 3, Ill. — RAndolph 6-2022*

KEVIN KENNEDY

YOUR ESSO REPORTER

Monday-Saturday, 7 P.M., WPIX

Newscaster . . . Announcer . . . Narrator . . . M.C. **T.V.-Radio**

1952 - 1953

COMMENTATOR:
N. Y. KEFAUVER HEARINGS
(Television Network)

TELEVISION CHAPEL
(WPIX Sun. 11 A.M.)
MATINEE NEWSREEL
(WPIX, 5 days a week)

SPORTS WORK
ATLANTIC REFINING
(Princeton Football—Radio only)
Current: **TED STEELE SHOW**
(WPIX 2:30-5 P.M., five days week)
Current: **GAME OF THE DAY**
(Mutual)

SPORTS HEADLINES
(WOR)

Also Play-by-Play Baseball, Boxing, Wrestling

ANNOUNCER:
LARAINE DAY SHOW
(Before Giant Games)
MADISON SQUARE GARDEN
(Piels Beer and Embassy Cigarettes)
PAUL WHITEMAN SHOW
(Sat. 8 P. M. ABC Coast to Coast) for Nash Kelvinator
LEAVE IT TO PAPA
(WPIX Fri. 10 P.M. for Torino products)
YOUR PRIZE STORY
(WNBT Coast to Coast for Hazel Bishop)

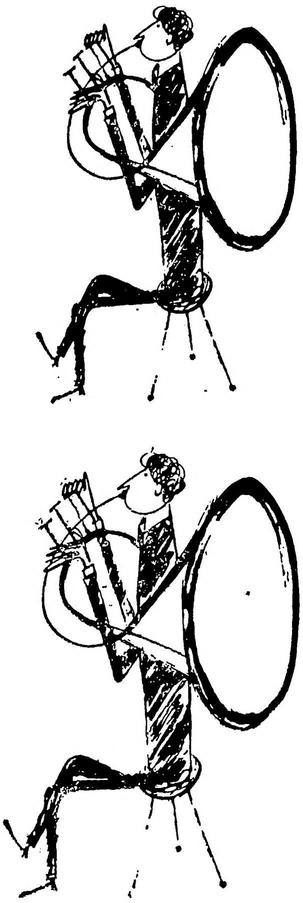
MASTER OF CEREMONIES:
JUVENILE JAMBOREE
(Republic Stores)

NARRATOR:
U. S. SIGNAL CORPS FILMS

OTHER TV AND RADIO WORK

B. F. GOODRICH
(Radio and TV)
COLGATE COMEDY HOUR
(Palmolive, TV, WNBT)
MOBILGAS *(TV)*

BEECHNUT GUM *(Radio)*
ARNOLD COOKIES *(TV)*
HOWARD CLOTHES *(TV)*
Current: **TAYSTEE BREAD** *(TV)*
TIDE *(TV)*
Current: **PIELS BEER**



we want to

blow our own horn

and yours too

1 . . . WQXR is America's leading good music station.

2 . . . WQXR gives its advertisers a half-million pre-selected homes in the nation's No. 1 market.

3 . . . Nearly 300 advertisers found WQXR a profitable medium in 1952.

4 . . . The good music of WQXR is so much in demand outside Metropolitan New York that 17 stations in Connecticut, Pennsylvania and up-state New York rebroadcast most of its programs.

There's more to brag about – let us tell you how WQXR can blow your horn, too.

WQXR *1560 on AM Dial — 96.3 on FM Dial*
The Radio Station of The New York Times

"always the best in music"

229 West 43rd St. • New York 36, N.Y. • LAckawanna 4-1100

HELEN HALL

Mutual Broadcasting System

Heard as

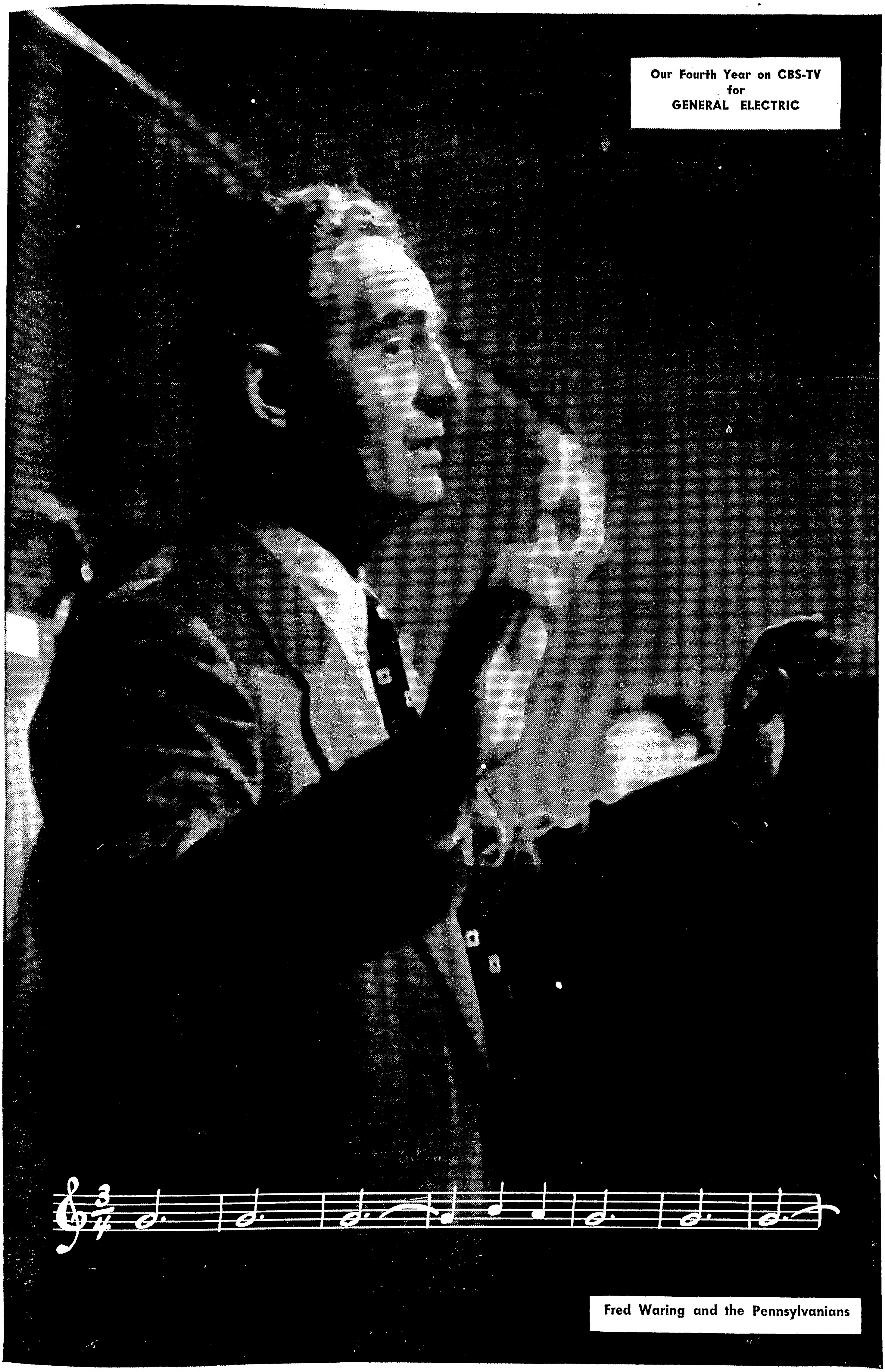
BARBARA WELLES

ON WOR AND WOR-TV

BONNE ANNÉE

The French Broadcasting System extends greetings of the season to all its friends, with the special hope that the year 1953 will see the continuation of the long friendship between France and the United States, as we work together . . . through radio . . . for lasting peace.

PIERRE CRENESSE, Director.



Our Fourth Year on CBS-TV
for
GENERAL ELECTRIC

Fred Waring and the Pennsylvanians

★

★

★

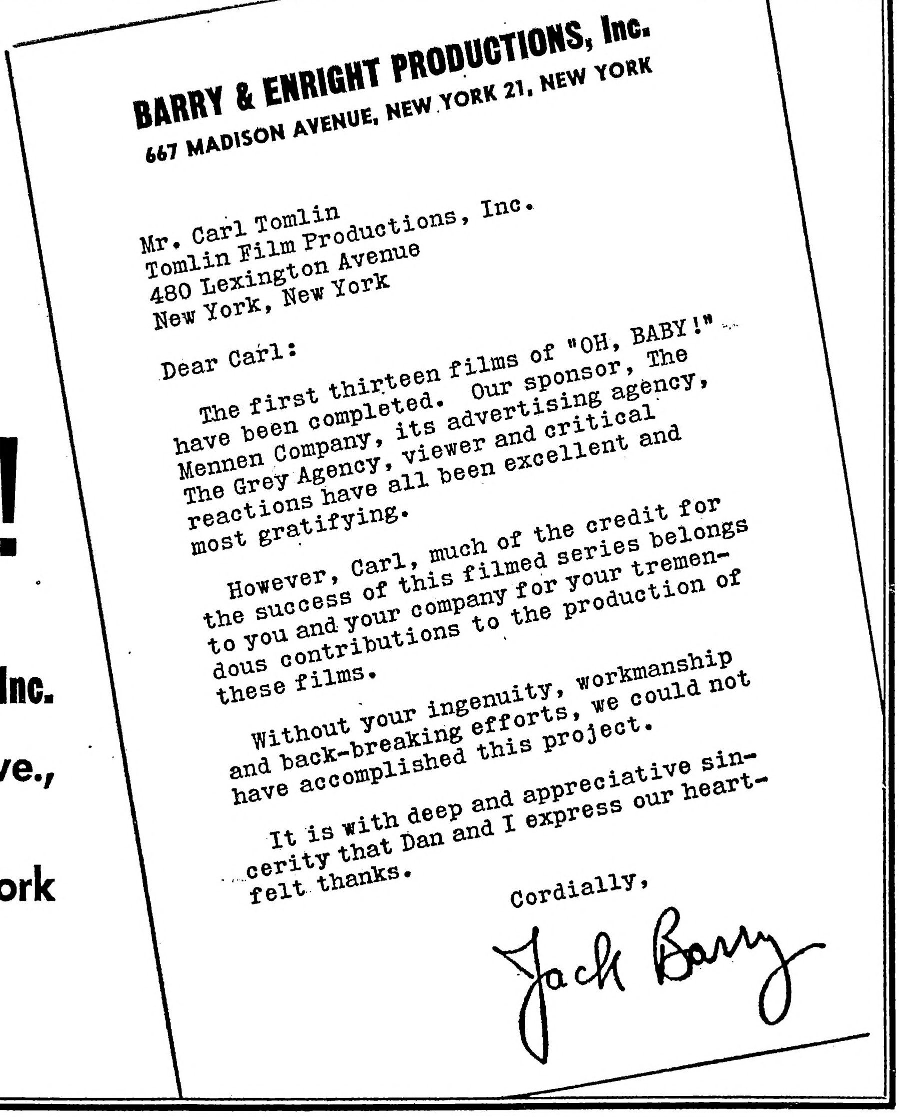
★

★

WE'VE MOVED!

BARRY & ENRIGHT PRODUCTIONS, Inc.

667 Madison Ave.,
New York 21,
New York



BARRY & ENRIGHT PRODUCTIONS, Inc.
667 MADISON AVENUE, NEW YORK 21, NEW YORK

Mr. Carl Tomlin
Tomlin Film Productions, Inc.
480 Lexington Avenue
New York, New York

Dear Carl:

The first thirteen films of "OH, BABY!" have been completed. Our sponsor, The Mennen Company, its advertising agency, The Grey Agency, viewer and critical reactions have all been excellent and most gratifying.

However, Carl, much of the credit for the success of this filmed series belongs to you and your company for your tremendous contributions to the production of these films.

Without your ingenuity, workmanship and back-breaking efforts, we could not have accomplished this project.

It is with deep and appreciative sincerity that Dan and I express our heartfelt thanks.

Cordially,

Jack Barry

ON TELEVISION

- ★ BURNS AND ALLEN— for the CARNATION COMPANY
- ★ BISHOP FULTON J. SHEEN, "LIFE IS WORTH LIVING"— for the ADMIRAL CORPORATION
- ★ ELMER PETERSON AND THE NEWS— for the CARNATION COMPANY

Erwin, Wasey

IN RADIO

- ★ WORLD NEWS WITH ROBERT TROUT— for the ADMIRAL CORPORATION
- ★ STARS OVER HOLLYWOOD— for the CARNATION COMPANY
- ★ TEXACO STAR REPORTER— for the TEXAS COMPANY
- ★ BARBASOL SCOREBOARD— for the BARBASOL COMPANY
- ★ ELMER PETERSON AND THE NEWS— for the ALBERS MILLING COMPANY

Erwin, Wasey & Company, Inc.

Advertising

New York - Chicago - Minneapolis - Los Angeles
Oklahoma City - Toronto - Montreal - London
Paris - Stockholm - Rio de Janeiro

SEASON'S GREETINGS

BOB QUIGLEY

CREATED

SHENANIGANS for WPIX

and

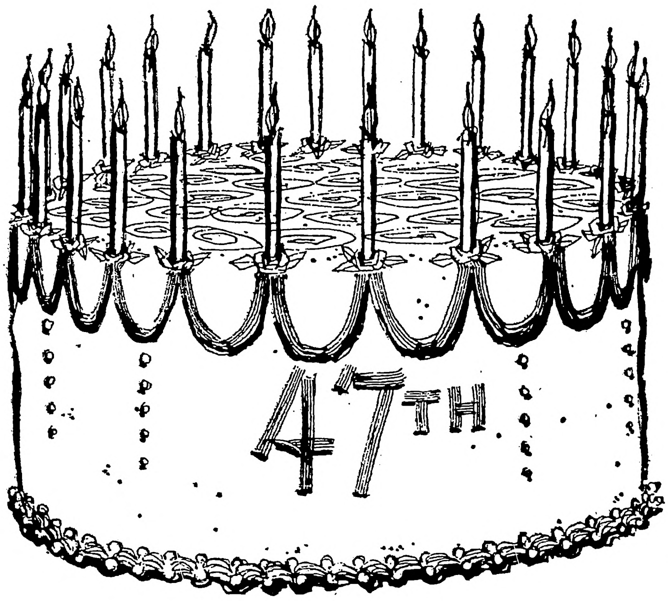
APPEARING IN SHENANIGANS for WPIX

MON. THRU FRI.

Greetings
—Jackie Susann

"HAPPY BIRTHDAY TO VARIETY"

from



Racket Squad
I've Got A Secret
Where Was I?

It Happens Every Day
Fun For All
A Crime Letter From Dan Dodge

Edward H. Weiss | Marvin L. Mann
Don Paul Nathanson | Bruce Dodge

Weiss & Geller, Inc.
Chicago
400 North Michigan Avenue

NOW IN TELEVISION ON FILM

William Bendix

in

"The Life of Riley"

Produced by

Tom McKnight

Directed by

Abby Berlin

for Gulf Oil

Started Jan. 2, 1953, on NBC-TV

1948
1949
1950
1951
1952
1953

TELEVISION PLAYHOUSE

As the curtain goes up on another successful year of the TELEVISION PLAYHOUSE, Philco and Goodyear broadcast their sincere appreciation to all the talented actors, actresses, writers and technicians whose work has established the PLAYHOUSE as television's outstanding dramatic program.

TELEVISION PLAYHOUSE ★
Sundays • 9-10 P.M. E.S.T. ★
NBC-TV ★

SPONSORED BY
PHILCO CORPORATION
THE **GOODYEAR** TIRE & RUBBER COMPANY, INC.

Happy Anniversary

from

"MAMA"

PEGGY WOOD

Congratulations--

Robert Armbruster

MUSICAL DIRECTOR

NBC Western Division

RCA-VICTOR
RED SEAL RECORDS

Management:
ART RUSH, INC.

RALPH LEVY

PRODUCER-DIRECTOR

C.B.S. TELEVISION

THE JACK BENNY SHOW

THE BURNS and ALLEN SHOW

Established 1923

FREDDIE FRALICK MANAGEMENT

Agency

Screen – Radio – Television

9128 Sunset Boulevard, Hollywood, Calif.

CRestview 1-2142

Holiday Greetings

from

WALTER N. GREAZA

THE DINAH SHORE SHOW for the Chevrolet Dealers of America NBC-TV, 7:30, EST, Tuesdays and Thursdays

RCA VICTOR Records

WE GROW OUR OWN

(and it Sure Pays Off)

CBS
"THIS IS NORA DRAKE"
Thanks to—
FOOTE, CONE & BELDING
WM. WEINTRAUB, JR.

DuMont-TV
"KIDS AND COMPANY"
Thanks to—
WYATT-SCHUEBEL
RED GOOSE SHOES

ABC
"BREAK THE BANK"
Thanks to—
ED WOLF
THE TONI COMPANY
SEEMAN BROS.

THE OLSENS

JOHNNY and PENNY

MUTUAL
"MOVIE QUIZ"
Thanks to—
STARK-LAYTON

ABC-TV
"HOMEMAKERS JAMBOREE"
Thanks to—
BOB BORIES

Compliments of the Season

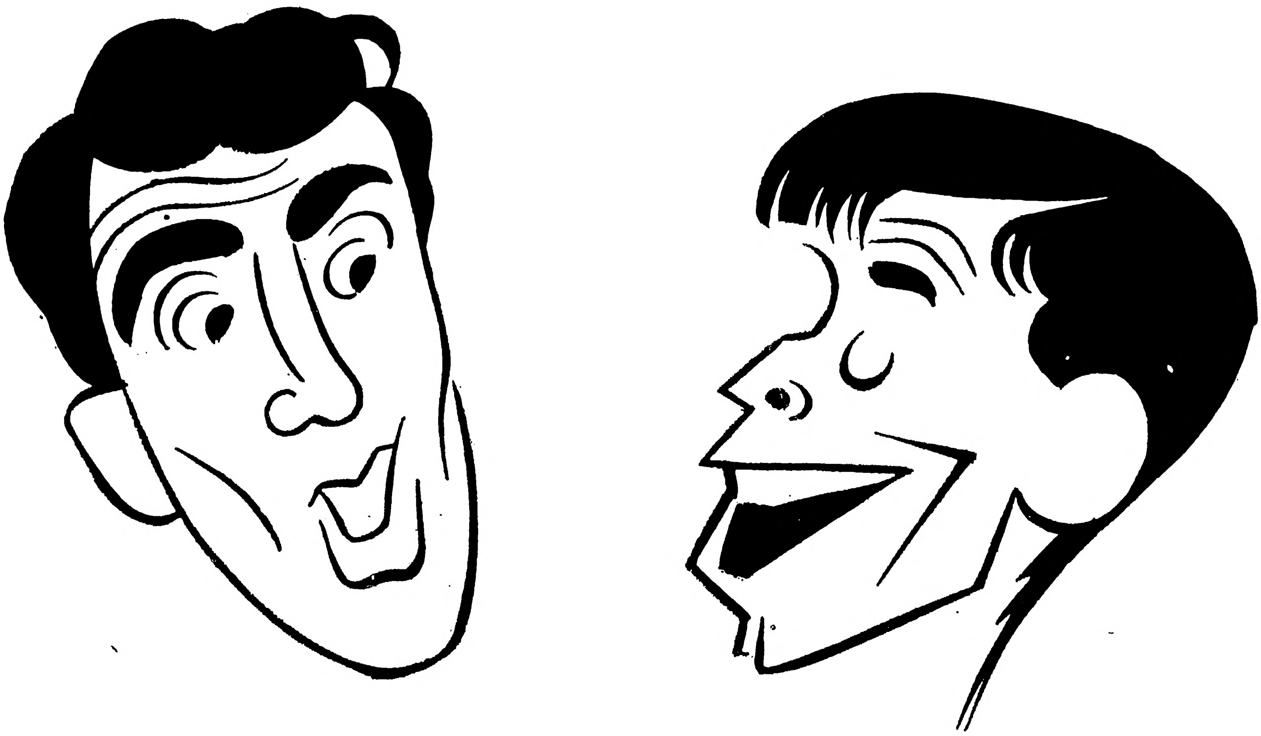
ROBERT MERRILL

R.C.A. VICTOR RECORDS METROPOLITAN OPERA

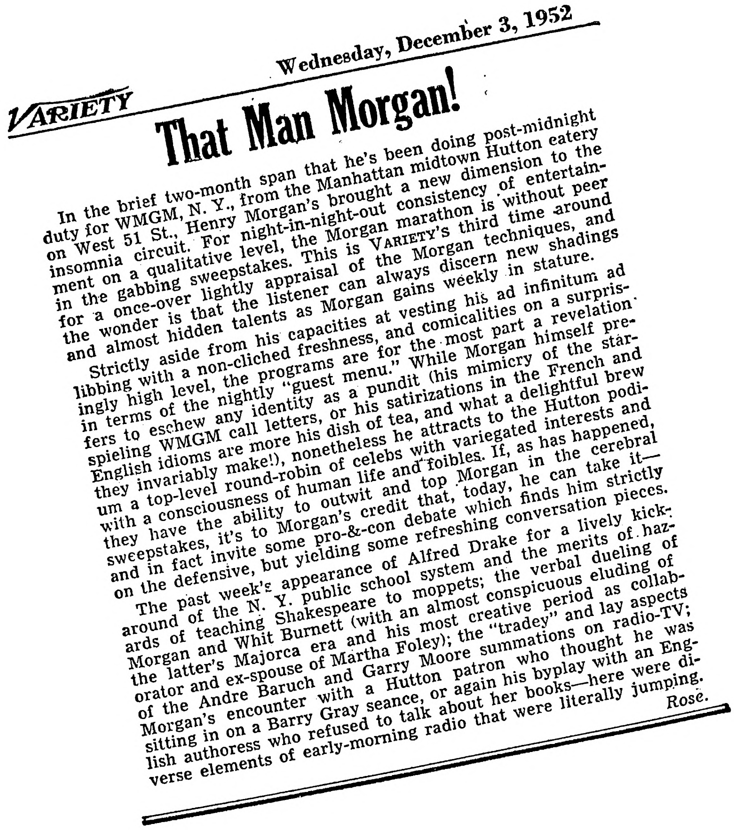
Management
MOE GALE

THE RITZ BROTHERS

Best Wishes



DEAN and JERRY



VARIETY Wednesday, December 3, 1952

That Man Morgan!

In the brief two-month span that he's been doing post-midnight duty for WMGM, N. Y., from the Manhattan midtown Hutton eatery on West 51 St., Henry Morgan's brought a new dimension to the insomnia circuit. For night-in-night-out consistency of entertainment on a qualitative level, the Morgan marathon is without peer in the gabbing sweepstakes. This is VARIETY's third time around for a once-over lightly appraisal of the Morgan techniques, and the wonder is that the listener can always discern new shadings and almost hidden talents as Morgan gains weekly in stature.

Strictly aside from his capacities at vesting his ad infinitum ad libbing with a non-cliched freshness, and comicalities on a surprisingly high level, the programs are for the most part a revelation in terms of the nightly "guest menu." While Morgan himself prefers to eschew any identity as a pundit (his mimicry of the star-spieling WMGM call letters, or his satirizations in the French and English idioms are more his dish of tea, and what a delightful brew they invariably make!), nonetheless he attracts to the Hutton podium a top-level round-robin of celebs with variegated interests and with a consciousness of human life and foibles. If, as has happened, they have the ability to outwit and top Morgan in the cerebral sweepstakes, it's to Morgan's credit that, today, he can take it—and in fact invite some pro-&-con debate which finds him strictly on the defensive, but yielding some refreshing conversation pieces.

The past week's appearance of Alfred Drake for a lively kick-around of the N. Y. public school system and the merits of hazards of teaching Shakespeare to moppets; the verbal dueling of Morgan and Whit Burnett (with an almost conspicuous eluding of the latter's Majorca era and his most creative period as collaborator and ex-spouse of Martha Foley); the "tradey" and lay aspects of the Andre Baruch and Garry Moore summations on radio-TV; Morgan's encounter with a Hutton patron who thought he was sitting in on a Barry Gray seance, or again his byplay with an English authoress who refused to talk about her books—here were diverse elements of early-morning radio that were literally jumping.

Rose.

. . . . . and the program hasn't improved one darn bit!

HENRY MORGAN

HOLLIS IRVING

LE 2-1100

International Alliance of Theatrical Stage Employes
and Moving Picture Machine Operators
of the United States and Canada

Affiliated with the American Federation of Labor

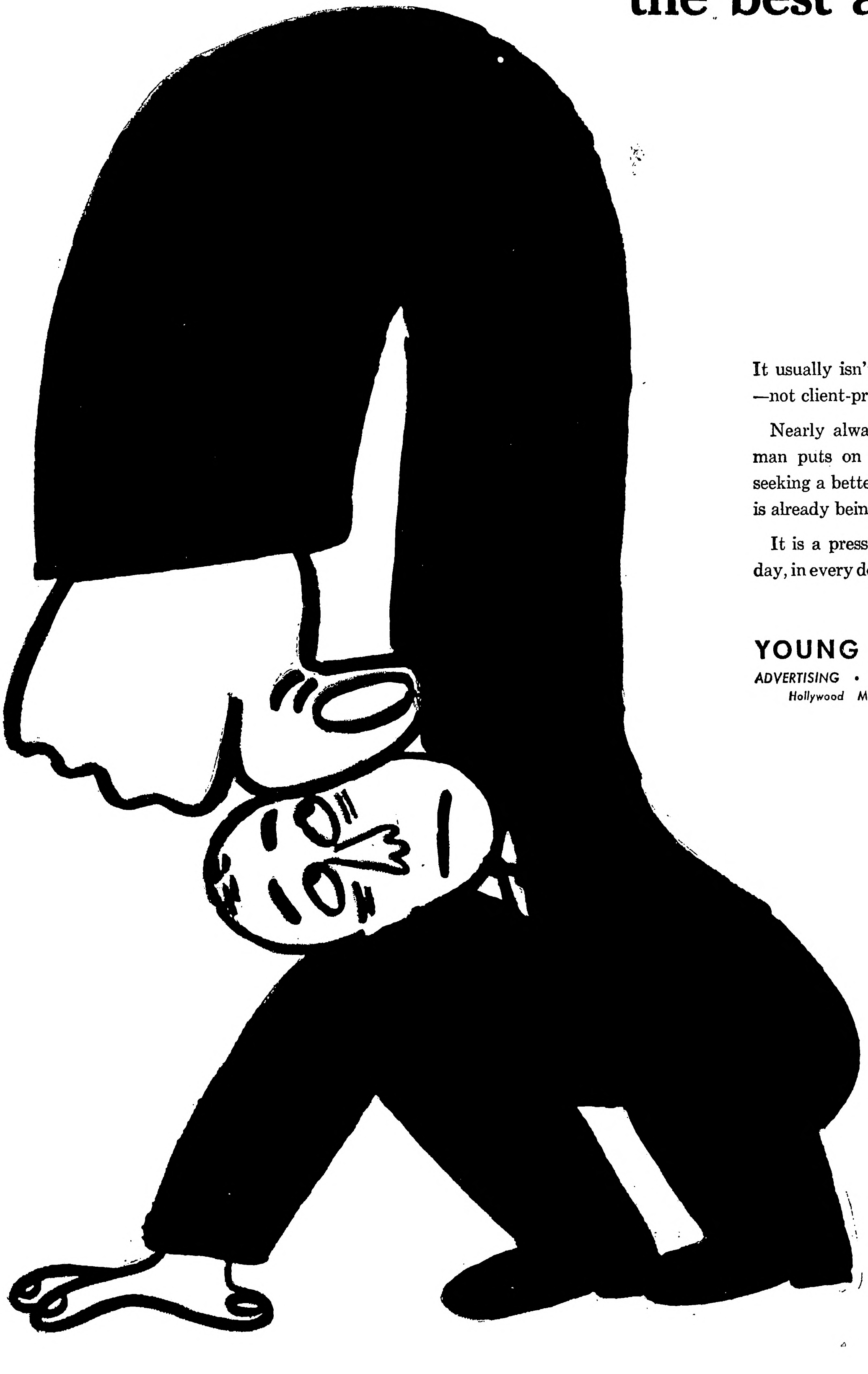
Representing Craftsmen Employed in
Production, Distribution and Exhibition
in the Entertainment Field

RICHARD F. WALSH
International President

WILLIAM P. RAOUL
General Secretary-Treasurer

SUITE 1900, R.K.O. BUILDING
1270 SIXTH AVENUE
NEW YORK 20, N. Y.

What kind of pressure creates the best advertising?



It usually isn't the pressure of time, or work —not client-pressure, not boss-pressure.

Nearly always it is simply the pressure a man puts on himself—the pressure to keep seeking a better way of doing something which is already being done well.

It is a pressure that is being applied every day, in every department of Young & Rubicam.

YOUNG & RUBICAM, INC.

ADVERTISING • New York Chicago Detroit San Francisco Hollywood Montreal Toronto Mexico City London

Season's Greetings

from

Mort Nusbaum

WHAM and WHAM-TV

ROCHESTER, NEW YORK

On Radio:	On TV:
"CLOCKWISE"	"TAKE IT EASY"
"FOR WOMEN ONLY"	"DOLLAR DERBY"
	"YOU CAN BE A STAR"

With

Best

Wishes

BROOKS

COSTUME CO.

3 WEST 61st STREET

NEW YORK CITY

SID SMITH

TV DIRECTOR

"ALL STAR REVUE"

NBC, Hollywood

JIMMY DURANTE SHOW

GEORGE JESSEL SHOW

RITZ BROTHERS SHOW

Atlas

FILMS

FOR

TELEVISION

FEATURES

39 BRITISH PRODUCED INTERNATIONAL FEATURES — Ratings to 37.7—Top Feature Pkg. in the Market — Re-Recorded Sound — New Prints—American, Int. & British Stars.

AMERICAN FEATURES—Drama—Adventure—Mystery — Comedy. A Sound Buy.

WESTERNS

FULL LENGTH OR HALF HOUR VERSIONS — Tom Tyler, Gabby Hayes, Jack Perrin, Lane Chandler, Bob Custer, etc.

COMEDIES

350—15 Min. OR TWO REEL VERSIONS — Terrific Sales Results. Specially for *Children Shows* — Also *Adult Entertainment*. Top Stars—Top Ratings. In Hour Lengths as *Comedy Carnivals*.

TV-ETTES

A LIBRARY OF 100—Song, Comedy, Dance and Instrumental Shorts—Bob Hope, Bing Crosby, Danny Kaye, Imogene Coca—a Host of Other Brilliant Stars—Running Time 2-5 Min. Each.

HANK McCUNE SHOW

13 Hilarious Half Hour Situation Comedies — Produced for TV—Starring that inimitable Comedian *Hank McCune*—A Sensibly Priced Half Hour Show.

GRANTLAND RICE SPORTLIGHTS

America's Sports Favorites—
13 Separate 15 Min. Programs.
Filmed in exciting competition. Nation's Top Coaches demonstrating techniques that made them great.

NEW STATIONS:

A Complete
Package and
Programming Service

Atlas

TELEVISION

CORPORATION

15 West 44th Street
New York 36, New York
MUrrayhill 7-5535

Season's Greetings

donn Arden

PRODUCTIONS

and staff kaile sandes

bonnie hunt

MICHEL PAVLOFF, ASSOCIATE MANAGER

• 17 west 64th street new york city

Season's

Greetings

To All

My Friends

JERRY

BRESLER

JACK LACY

"Listen to Lacy"

WINS

EARL SHELDON

Musical Director For

MUZAK and ASSOCIATED TRANSCRIPTIONS

11 West 42nd Street, New York LA 4-4567

Best Wishes

PROCKTER PRODUCTIONS, INC.

P.S.I.-TV

Where millions turn for entertainment...

FOR BRISTOL-MYERS CO.
"BREAK THE BANK" (TV)

STARTING FEB. 15, 1953
"THE ALAN YOUNG SHOW"
CBS-TV NETWORK • SUN. 9:30 P.M. EST

"THE JACKIE GLEASON SHOW"
IPANA TOOTH PASTE
PARTICIPATION

"BREAK THE BANK" (RADIO)
ABC NETWORK MON., WED., FRI., 11:30 A.M. EST
FOR BRISTOL-MYERS CO.

"HOWDY DOODY"
NBC-TV NETWORK FRI., 5:45 P.M. EST
FOR THE WELCH GRAPE JUICE CO.

"TREASURY MEN IN ACTION"
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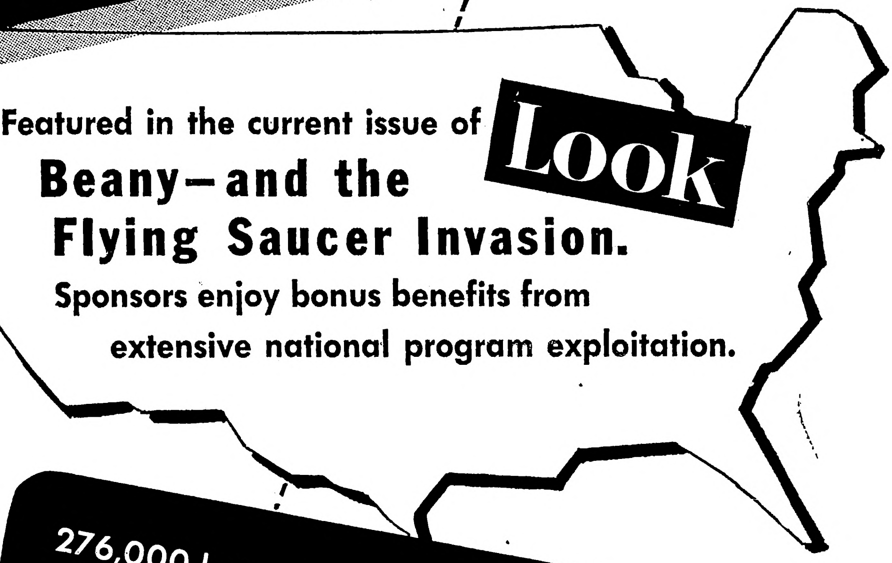

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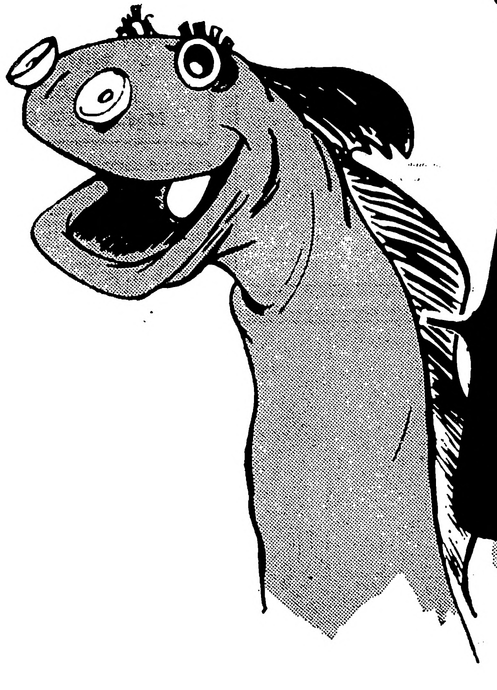

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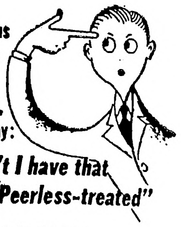

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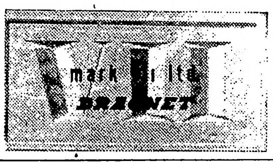

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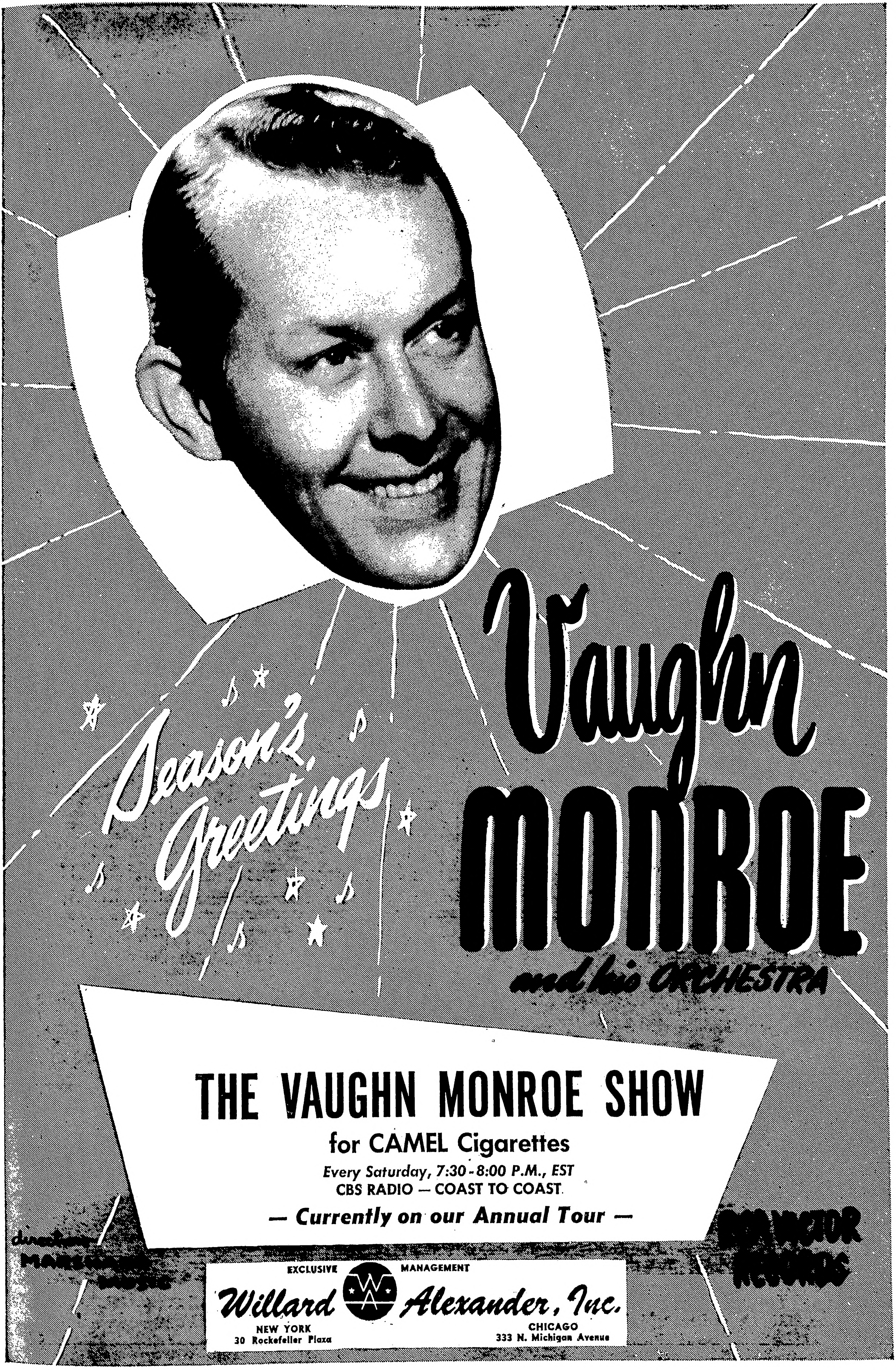

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Minn. Launches $5,000,000 Drive For Educ'l TV

Minneapolis.

Intensive drive to establish a $5,000,000 statewide educational TV network with the University of Minnesota as its licensee and operator and the state footing the bill is under way.

It was formally launched with the appointment of Walter W. Finke, prominent industrialist and civic leader, as chairman of a Minnesota Committee on Educational Television. An interim committee, representing 35 statewise organizations, each appointed a vice chairman, too. The campaign will be statewide in scope and the project contemplates a chain of TV stations.

While the interim committee voted, in the face of some opposition, to make the University of Minnesota the network's licensee, it also decided that the network "shall operate on policies formulated by a statewide citizen's commission."

Stanley Hubbard, TV and radio KSTP owner, argued for a private non-profit corporation, instead of the university, to be the licensee and operator of the network. He had strong backing from the Minnesota Broadcasters association and Minneapolis public school administration, but was voted down. Among other things, Hubbard called attention to the fact that KSTP had been deprived by the university of the privilege of radio broadcasting football games because of its labor troubles.

Madeline Long, Minneapolis public schools radio and TV consultant, indicated she has been unhappy over relationships with KUOM, University of Minnesota radio station. Rufus Putnam, Minneapolis school superintendent, believed the Twin Cities should raise funds for a local TV station. He felt "a weak movement for a statewide network could result in loss of both the network and a local station."

A 10-member temporary committee had concluded, however, that the university should be the licensee because study had indicated the state legislature couldn't appropriate funds to a private corporation, because of the time factor (necessity of claiming the channels by June 2) demanding an existing institution be used, and because university radio experience and facilities will be extremely valuable in setting up the network.

Season's Greetings

JOAN EDWARDS

WCBS
MONDAY THRU FRIDAY
9:30 TO 10 A.M.

ETHEL COLBY—"BROADWAY MATINEE"—DuMont Network

It was a Very Merry Christmas In Radio

for

Edgar Bergen
Charlie McCarthy
Mortimer Snerd

And All The Other Members Of Our Happy Richard Hudnut Family

We Are Also Proud to Announce That This Happiness Was Shared by the Men and Women of Our Armed Forces — Casualties of the Korean War — Who Are Patients in Army, Naval and Air Force Hospitals in 27 Cities Across the United States. Through the Great-Hearted Generosity of Our Coast-to-Coast Radio Audiences

Edgar Bergen's and Charlie McCarthy's

OPERATION SANTA CLAUS

Delivered 45,000 Pounds of Christmas Packages to These Heroic Servicemen and Women, Directly to Their Bedsides. Without These Gifts and Transportation, Provided by the UNITED STATES AIR FORCE, Our Annual Task of Staging Entertainment in More Than 540 Hospital Wards and Auditoriums Could Not Have Been Possible.

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Is Proud to Be a Member of CBS' Vast Radio Family, Which Remains a Vital Link in America's Tremendous Chain of Entertainment.

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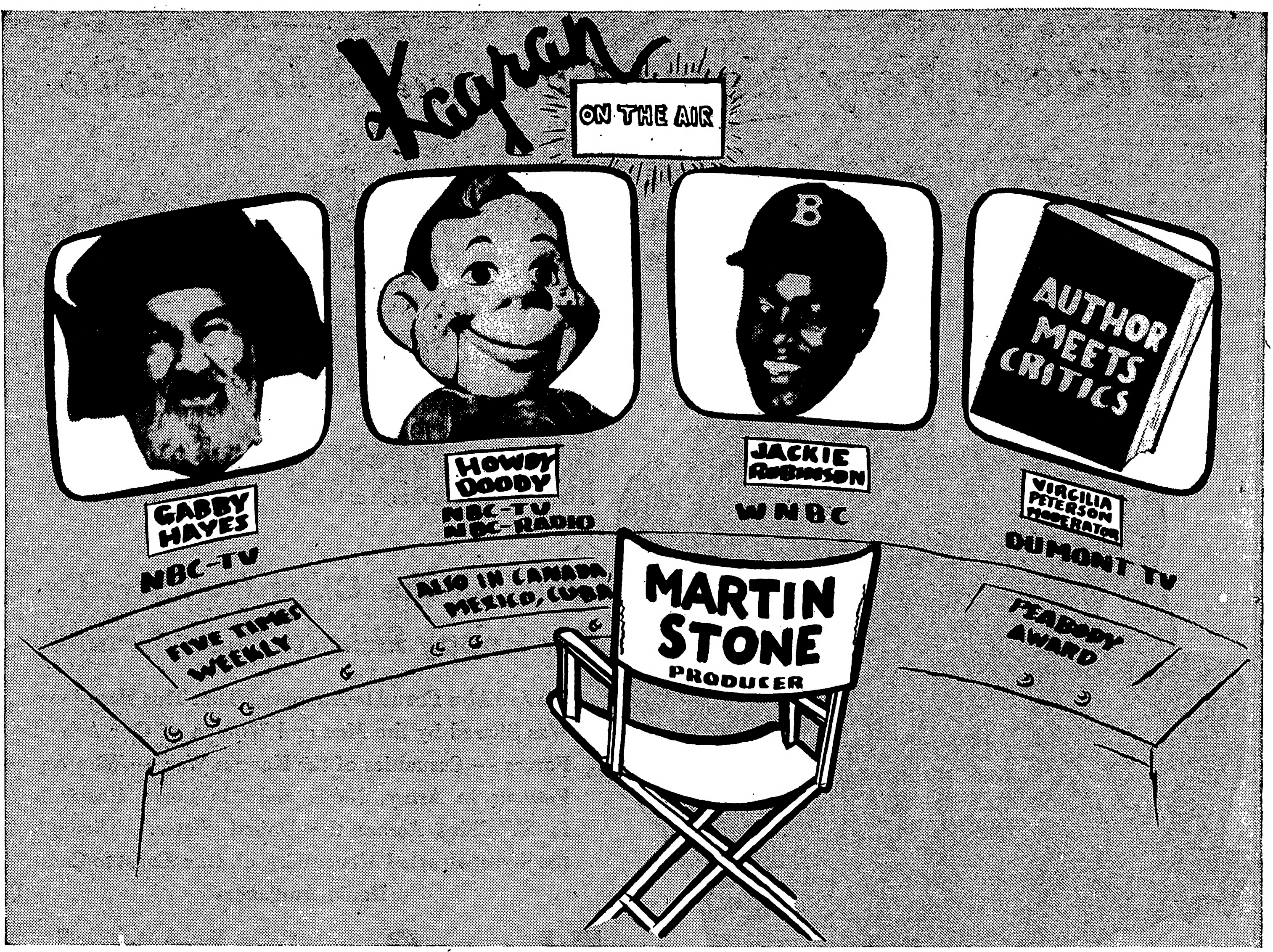

TV News Barriers

Continued from page 103

shows. The big rub, the massive obstacle, is time. 16m film can be processed for air in an hour or less. 35m takes four hours or more. There are those who cut this time in half by running negative with the polarization reversed. This gives a good picture, but the sound in marginal and often unusable.

The answer to this big problem in a field that could well end up as television's strongest area, is the development of new equipment to meet the requirements of this new journalistic medium. Somewhere, waiting to be discovered, there is a laboratory process which can cut developing and printing time down to an hour or less. There has been some progress on the Coast with magnetic tape which reproduces both sound and picture electronically and instantaneously. But this is still highly experimental and you can't fight today's battles with tomorrow's weapons. Perhaps the answer lies in a combination with magnetic coated film which permits news shows to use reversed negative (time, one hour) and then get the sound off the magnetic tape. Some of this already exists, but there is as yet no camera which can handle it.

There are other barriers which must come down. Management must realize that news can compete with any shows now on television on the cost card and on the rate card if it can get the tools to do the job right. We do not need flying laboratories as some have suggested, nor do we have to wait for transatlantic microwave. The big stories are right here, and what is needed is a television newsroom. This does not mean a radio newsroom with a few cameras and a lab across town. It means a newsroom built for this new medium just as Television City was built for it.

This isn't radio news with pictures, or movie newsreels which are distributed by ether. This is television news. It cannot be done with second-hand equipment originally designed for other mediums.

St. Louis—The green light has been given by FCC to KSD-TV for an increase in power and a construction permit for installation of a new antenna and new amplifiers. KSD-TV's signal will be increased 2½ times and reception locally will be improved according to George M. Burbach, station manager.

50,000 Watts!
at 800 kc.
in the DETROIT Area

• With a 17,000,000 population area, and coverage in 5 states, CKLW with 50,000 watt power, is selling more goods at less cost to more people. Schedule this greater-than-ever buy in 1953.

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Keep Your Eyes on the Future
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TV Film Commercials, Anyone?

Continued from page 107

or live action—should be used, not only to do the best selling job, but to create the maximum amount of good will for the client. It's pointless to go into detail, but it is obviously elementary that the content or the method of the film should at no time have the viewer writhing in annoyance or even agony.

We now reach the third measurement, DOES IT LOOK GOOD? We presume that live films do not other techniques. Therefore, if you plan on using animation or stop motion, make it good or don't do it at all! (Of course, you'd better be sure that the idea can be animated *before* you start).

It should seem obvious that the final script or story board should be thoroughly checked and approved before the actual start of production. It is at this stage that any desired changes should be made, not after production has been started. Changes after production often mean prohibitive added expenditures. Time spent on pre-shooting conferences is always time well spent and, in the long run, proves to be truly economical.

It is at these conferences that sets and styling should be discussed. Often, the services of an interior decorator or fashion stylist are necessary to insure smartness, simplicity and accuracy. Sets and styling are of the utmost importance. (For example, every effort should be made to build a set which will add depth to the picture and overcome the flatness all too frequently found in TV film commercials).

And, as part of the does-it-look-good category, great care should be taken in casting—both from an audio and video standpoint. *Avoid Anything That Looks or Sounds Faked.* It is just as important that the voice fit the picture as it is that the picture fit the story. And, if the spot calls for a glamor girl for cosmetics or a high fashion model or kids or a guy for a beer spot, make sure they look real.

The final measurement on the yardstick, DOES IT REPRODUCE WELL?, is hardly the least important—even though we list it last. Working on the premise that we have a good story idea and we've had our pre-shooting conferences, designed the sets, cast the picture, checked the props and the client's product:—now we're ready to direct and shoot the film. We can not emphasize too strongly that this, too, should be done by advertising photographers who know motion pictures. Only in this way can you be assured that your film will be directed, lighted and staged in an advertising illustration style which reproduces better on the TV screen than if only motion picture technique were employed.

Of course, we should not overlook the creative ability of film editors. It is their job to cut and edit the shots so that the finest final release prints are obtained.

That just about completes the procedure of production as it can be measured by our television yardstick. We haven't discussed actual costs and budgets because there is a wide range depending on which technique is used—live action, animation, stop motion, or a combination. The cost of recording also enters into the discussion — do we use a musical jingle, voice over narration or live lip sync dialog?

We for one refuse to bid on a "bid" as such. That is, if a potential client submits a script or story board to us and asks the cost, we name no figure unless the entire subject matter of the film is first discussed by the client and us. A cold bid is meaningless without a consideration of the qualititative aspects. If, upon completion, a spot doesn't measure up to our yardstick standards in quality, the fact that it didn't cost much or was turned out quickly will never make it a good spot. Spots can be designed for all budgets but to bid low on a high budget spot can only result in an inferior product.

INTERMOUNTAIN WEB ELECTS MEYER PREXY

Salt Lake City.

Lynn L. Meyer, former v.p. in charge of sale for Intermountain Network, was upped to prexy at the December board of directors meeting. He replaces George C. Hatch, who was named chairman of the board. Hatch's pulling out of the web, while he retains his status of president and gen. mgr. of KALL, net flagship, is to enable him to devote more time to other business interests.

Also changed were several members of the board. Jack Paige, former v.p., is now executive v.p., while Tom Kearns was named v.p.

Profitable TV Audience
exclusive with
WGAL·TV
LANCASTER, PENNA.

Only TV station *in*—only TV
station seen—in this large
rich Pennsylvania market area

Clair R. McCollough, Pres

Represented by
ROBERT MEEKER ASSOCIATES
New York Los Angeles San Francisco Chicago

Delaware **TOPS** all U.S.
in 1951 Average Income*

WDEL AM FM TV
WILMINGTON, DELAWARE

TOPS all stations in this *richest* market.

Let it sell your product effectively, economically.

Write for information.

*Figures released August 1952 by U. S Dept. of Commerce.

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Coast to Coast—ABC Network
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Greetings

HAL FRIEDMAN

PRODUCER – TV

Ohio Commission Okays Educ'l. TV

Colombus, O.

Ohio Program Commission, set up by the legislature to make recommendations to the 1953 session, has adopted a report favoring a state-wide educational television network. The proposed hookup, bringing every home in the state within its range, would comprise five state universities—Kent, Bowling Green, Ohio State, Miami, and Ohio University.

The network would make provision for the inclusion of educational TV outlets in Cleveland, Cincinnati, and eventually other schools, both public and private. It is designed to take advantage of the UHF channels reserved for educational TV by the FCC.

State Senator Roscoe R. Walcutt, chairman of the Ohio Program Commission, was enthusiastic about the prospects for the network. He said, "The potentialities of educational television are immeasurable. This could be the greatest single development in mass education since public schools were established."

Albany — Eugene Fitzpatrick, commercial manager of WXKW, has been elected vice-president of the operating Lake Champlain Valley Broadcasting Co.

WCCO, KSTP's Power Boost in TV Seen As Threat by Film Exhibs

Minneapolis.

New year's arrival isn't being made any happier for the film industry here by the FCC's authorizations for increases in power to 100,000 watts for both of the Twin Cities' TV stations, WCCO and KSTP. The additional power is expected to be in operation within several weeks.

This means, of course, clearer reception in the stations' fringe areas covering towns up to nearly 100 miles distant from Minneapolis and St. Paul and an extension of that fringe area for 12 to 15 miles additional, film industry leaders point out.

What the film people fear is that, with TV reception improved in the towns surrounding the Twin Cities and more towns getting it, the sale of sets will be boosted in these communities and exhibition will be further injured.

PITT WDTV SHUFFLE BREAK FOR GODFREY

Pittsburgh.

Pittsburgh's getting the entire hour of Arthur Godfrey and his Friends for the first time with the arrival of the new year, but not on a regular basis. First 30 minutes will alternate every other Wednesday with a film drama sponsored by Hamilton Watch Co., but last half is to come through WDTV regularly as in past.

This was made possible when Duquesne Brewing Co., which has had the 8-8:30 slot on only local teevee station since it went into operation, gave up the time following cancellation of the "Show Time" musical series. For a time, beer outfit carried "The Unexpected" vidpix as a replacement but decided to relinquish the Wednesday half-hour altogether and add another 15 minutes (Saturday) cross the board, 7:45 to 8.

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"ALL STAR REVUE"

NBC - Hollywood

Season's Greetings

HARTFORD TV, INC.

18 East 48th Street, New York, N. Y.

PLAZA 8-2557

'52 London Legit Biz Average But Looks Up for Coronation

By CLEM HUMPHRIES

London.

Shaking off last year's rather self-conscious cloak of Festival-year gaiety, London settled down to a more normal job of providing amusement to draw in the increasingly reluctant patron to the theatres, and satisfying the nomadic taste of the seasonal overseas visitors.

The early months of 1952 were shadowed by the sudden death of the King, with resultant brief closing and toning down of many of the imminent scheduled productions. This affected mainly the niteries and annual dance and army reunion celebrations. Wtih the modern trend of shortened national mourning the threads were soon taken up again, and it is generally conceded that, on the average, takings were about on a level with last year, with the natives filling up the proportionate gaps left by the influx attracted by the Festival. Figures indicate, however, that the actual number of overseas visitors to London exceed the previous total, but then many were diverted to the large provincial cities with their own special brand of celebrations to attract tourists.

There is still the old cry that there is no money about, but in small doses the food and other domestic headaches seem to be improving, and the prospect of lighter burdens contributed to a more prosperous era, particularly for the live theatre, although the year produced its full quota of flops. These have been counterbalanced by the prolonged run of other shows produced over a year ago, and an inrush of worthwhile successors to the duds seems to have got the public back into the theatre-going habit. Severe wintry conditions accentuated the annual pre-Christmas slump, bringing to a halt many productions that were expected to carry on profitably over the holiday season.

Some of the biggest moneymakers have been the holdovers. "The Little Hut," "Seagulls over Sorrento," "The Love of Four Colonels," "South Pacific" and "Waters of the Moon" are all in their second year. "Waters" broke the house record at the Haymarket Theatre set last year by "The Heiress." The army farce, "Reluctant Heroes," heads the list, being now in its third year.

In addition to the big musicals, "South Pacific" and "Call Me Madam," and the long-awaited "Porgy and Bess," which had a stormy eve of its opening session with the Musicians Union over an American musical director, many other American shows made their mark. "The Troublemakers" caused considerable stir, receiving universal praise for its courageous theme and sterling acting, but had to vacate its original home for temporary quarters and folded after a few weeks with no available theatre for transfer. "Winter Journey" ("The Country Girl") was set for a healthy run at the St. James', until a change of cast abated enthusiasm. When Alexander Knox and Constance Cummings replaced Michael Redgrave and Googie Withers, it lingered on for only a few short weeks.

Andrew Rosenthal's "Red Letter Day" had a comfortable run, and "Affairs of State" looks like it's emulating its New York success. "The Young Elizabeth," although of local historical interest is by the American authors, Jeannette Dowling and Francis Letton, and looks like it's continuing its prosperous career well into Coronation year. "The Innocents," starring Flora Robson, was well in the money for six months but succumbed to the slump. Another adaptation of a Henry James story, "Letter From Paris," by Dodie Smith, lasted only five weeks, making her first flop after 10 years' absence from London. "Under the Sycamore Tree," starring Alec Guinness, had only a fair run, as did "Second Threshold," with Clive Brook in the leading role.

Thrillers Back

Thrillers have come back into strong favor, following Agatha Christie's "The Hollow," which set the ball rolling last year. Topnotchers are "Dial M for Murder," "Murder Mistaken," "Meet Mr. Callaghan," "The Mousetrap" (another Christie), with the not-so-hot "Murder in Motley," "Dead Secret," "Tomorrow's Too Late" failing to hit the target. Jack Hylton's twice-nightly presentation of a dramatized version of the film, "The Blue Lamp," folded at the Hippodrome after three weeks. "The Hanging Judge," Raymond Massey's adaptation, earned warm praise for Sir Godfrey Tearle's acting, but couldn't survive the pre-Christmas lull and lasted less than three months. This marked the star's farewell performance, an unworthy role with which to wind up his distinguished career. "Apples of Eve," featuring Florence Desmond as "seven" suspects in a murder case, faded after a few performances.

Serious plays continue to hold public taste, and other first-rate productions were Terence Rattigan's "The Deep Blue Sea" and Charles Morgan's "The River Line." Noel Coward's "Relative Values" is still entrenched at the Savoy after a year, and "Quadrille," despite divided opinions on its merits, became a sellout, being hailed for the superb acting of Lynn Fontanne and Alfred Lunt. A revival of Coward's "The Vortex" enjoyed a brief spell of patronage but the play lacked the vitality engendered by the author, who created the role. Bernard Shaw's "The Millionairess" did house-full trade during its limited run, with bouquets for Katharine Hepburn in the lead (now in N. Y.).

Emlyn Williams aroused considerable interest and cleaned up with his Dickens character readings, setting up a new style artistry. The Old Vic's calendar was outstanding mainly for its production of "Romeo and Juliet," the run of which was extended beyond the normal span of each play and has been revived for an additional two weeks before Christmas. Claire Bloom achieved acclamation by the critics as one of the best Juliets of this generation. Apart from her, no reputation was established by any player except for Gene Lyons in "The Trouble Makers" and Janet Green as a welcome new dramatist for "Murder Mistaken," her first opus since she adapted "The Wizard of Oz" for the stage.

Foreign playwrights have had little representation, comprising a handful of adaptations from the French which did not create much stir. "The Happy Marriage," by John Clements, defied a lukewarm opening and turned into one of the biggest b.o. successes, mainly on the popularity of himself and his wife, Kay Hammond, as costars. "Husbands Don't Count," a farce like the former, also depended to a considerable extent on its cast, but folded after nine weeks. Jean Cocteau's "The Holy Terrors," starring Fay Compton, was the Arts Theatre Club's last presentation before the annual Yuletide burlesque.

The English musicals were Emile Littler's "Zip Goes a Million," now in its second year at the Palace, and his more recent adaptation of "Daddy Long Legs" titled "Love from Judy," doing sellout business at the Saville. Jack Hylton's "Bet Your Life" had a briefer run in a twice-nightly season at the Hippodrome.

Lighter Amusements

The Folies Bergere Revue, "Paris to Piccadilly" at the Prince of Wales (still current) and "Excitement" at the Casino kept the lighter type of amusement at absorption level. The fall production of "Having a Wonderful Time," with a strong bunch of vaudeville topliners, proved a big attraction at the Palladium and moved to the Hippodrome to make room for the annual pantomime. Another twice-nightly show, mainly composed of radio stars, well settled at the Adelphi, is "London Laughs," starring Vera Lynn and Jimmy Edwards. Jack Hylton has got in early with his Coronation offering, "Ring Out the Bells," at the Victoria Palace, combining honest vulgarity and glamor, featuring the Crazy Gang, Bud Flanagan, Nervo & Knox and Naughton & Gold.

As was the case last year, the intimate revue declined in popularity with only the Globe Revue still flourishing after six months. Its only counterpart, "The Bells of St. Martin's," folded after less than three months.

Ruth Draper had her usual triumph in her brief engagement, and Maurice Chevalier did so well in his three weeks' season at the Hippodrome that Jack Hylton transferred him to the Princes for an additional three weeks. The usual crop of exotic dance teams from Spain, India and South America served to provide contrasting styles, the most original being the Balinese Dancers, making their first appearance outside their homeland.

Unless any drastic international crisis emerges from chaotic world conditions, Britain looks forward to enlarging prosperity with the expected flow of visitors for the Queen's crowning. This should mean a good harvest for the entertainment world, most of which should be garnered by boxoffices in London's West End.

Mex Niteries Come of Age; Order, Decorum the Rule

By D. L. GRAHAME

Mexico City.

Tops in amusement biz in Mexico, particularly in this cosmopolitan city of 3,000,000, are the niteries. There are two types, international and national. Both types appeal to foreign visitors. Several of the international spots compare favorably with the best in the world in matters of style, appointments, service, food, drink and entertainment.

There has been a remarkable coming of age of niteries in Mexico during the past 20 years. Before that, there wasn't a firstclass after-dark spot in the whole land. Just cheap cabarets, and no night life to speak of.

There's much night life here now and that goes, more or less, for the larger provincial towns. Several top niteries start their second show at 3 a.m., with midnight the customary first curtain raising time. Tourists are heavy patrons of the spots. But they can now also draw upon a progressively bigger public from Mexicans and other residents.

More Coin to Spend

More people have more coin to spend in Mexico these days. The prosperity is even better than the wartime booms and directly concerns niteries. There are far fewer flops among them now. Their biz is not the effervescent kind of the wartime boom. Niteries are on a more permanent basis, in style and repeat clientele. Local spots gross about $2,000,000 yearly.

Nitery upbeat here didn't begin until 1938, with advent of El Patio, still a frontliner and a goldmine. El Patio has long featured top or at least heavily paid foreign talent, much of it North American but with considerable presentations of Latin-American or Spanish, with an occasional booking of Nordic Europeans.

Most spectacular success, though, of local niteries is that of the newest one, the Rumba Casino. Biz there has been boffo since it opened with Josephine Baker last March. She played to capacity for four weeks and there was a mutual pickup of an additional fortnight of option. Jean Sablon followed her for a whammo four weeks. The Nicholas Bros. recently played a fortnight's return to big biz.

Avenida Juarez houses two swank niteries which use first-calibre Latin stars. They are the Capri, part of Hotel Regis, where such entertainers as Agustin Lara and Pedro Vargas frequently perform, and the Versailles Room of the Hotel del Prado, "the millionaire's inn." Prominent in the carriage trade circuit, too, is the Astoria.

Lavish Tipping

Oldtime but secondary is the Waikiki. Formerly, many lesser American names played here.

Top spots have a cover minimum from $3.50-$4.50. Scotch in these places is priced from 55c. to 90c. In some spots a visit costs more than in bigtown U. S. niteries. Lavish tipping is the accepted unwritten rule; 10% is out.

Double orchestras, alternating, prevail in all spots, cosmo and native, excepting one. That is El Colmenar, select unobstructive place near the end of Avenida Juarez. It has three orchestras. It stresses band music, always having one name aggregation, and warblers, mostly femmes.

There's much less clipping in local niteries. Gone are the wartime boom spots with gyp angle. Order and decorum are now pretty much the rule.

'I KNEW HIM WHEN . . .'

By VAL PARNELL

London.

"The stars of today don't come up to the stars of the old days." How often have you heard this statement, and have you ever paused to consider just *why* some people think that the famous stars in the entertainment world nowadays do not compare favorably with the great ones of the past?

Val Parnell

I too have frequently heard this opinion expressed, and to my mind the answer is contained in the phrase "I knew him when."

In other words, it might well be that we first knew a stage star of today when he was a small-part actor, or when she was just one of a line of girls in revue. It is, perhaps, natural for us to still think of them as we knew them first, in their humble beginnings at the foot of the ladder, and subconsciously refuse to take their present stardom seriously.

On the other hand, the stars we worshipped from afar in our youth were only known to us *as* stars—we never knew *their* early obscurity, and so we regard them as real stars, because we never regarded them as anything else. So that we are really comparing the ultimate greatness of performers of the past with the comparatively recent rise to fame of the people in the "we knew them when" group.

Now, it is only right and proper that we remember with pleasure the star performers of our younger days. There are few more abiding affections in the human heart than those which we hold for the "Stars of Yesteryear." Remembering how much, how very much, pleasure they gave to more than one generation, this is as it should be. Those who are, happily, still with us, we as a profession honor in any way we can, and those who have passed on are held in our memories with irreplaceable affection.

But let us be fair to the up-and-coming generation of performers, who have other disadvantages to overcome besides our unflagging loyalty to their predecessors. In the first place, it is now more difficult for them to learn the business as thoroughly "the hard way"—which, as we know, is the only real way to learn it. There are fewer vaudeville circuits, and there are so many sudden opportunities via radio, film or recording channels for overnight fame that it is apt to catch the performer unawares, before he, or she, is really ready for stardom.

It is so easy for today's youngsters to become impatient with the necessary groundwork which stands them in such good stead once their goal is reached . . . and that is when you really need all the experience that maybe years of slogging gives you. It is a truism to say, "It's tough at the top," but no one really believes it until he or she gets there. We know that it takes years to prepare for an overnight success, but it is difficult to convince young artists that this is really so. Which perhaps explains the sudden fall to obscurity after a too-sudden rush to the top. And there is always someone just behind you only too eager to take your place.

It should always be remembered that those who took the longest to "get there" are usually the ones who *stay there* the longest, too. It is hard, I know, to be content to jog along quietly, learning one's job, and consolidating one's position thoroughly, when one's contemporaries seem to have all the luck, and the sudden breaks to fame. But in every case I know, and I know many, the really big stars who stay big stars all had to put in years of experience, sometimes from the very cradle carried backstage when their parents were on tour.

Yes, the old folks' experience counts for a lot, too. When I am booking a star attraction for the London Palladium, it always gives me encouragement to learn that they "come from theatre people" in addition to having stage experience of their own before the films or radio gave them a famous name. I am often accused of booking stars for the world's greatest vaudeville theatre merely because they are famous, but in nearly every case it will be found that these particular performers *are* performers, and were stage artists used to appearing before a live audience before their international fame on screen or disk. These are the people I go for, and these are the people who give our audiences real entertainment.

This show business of ours is, when you think of it, merely a number of people entertaining other people. Audiences go to shows, when all is said and done, to see people. When they can't see *real* people, they go to the movies to see photographed people, or stay at home to see televised people. But all the time, it is the human element that counts. That is the reason for stars—people on whom we can depend to give us a good show, and who will attract audiences to see them do it. They are the ones whom the public have taken to their hearts, and whose responsibility to that public is correspondingly the greatest.

It is this responsibility to the public that makes stardom so onerous and at the same time so rewarding when one is conscious of doing one's job well. There is nothing to compare with the feeling that the people have come to see *you*, and that you have not let them down. It is worth all the heartaches, all the worries, but it has to be earned. And once the public has given you its affection, they do not lightly take it back. There is nothing so loyal as one's public, when they know that you are giving all you have for their pleasure.

It has been said, and said too often in my opinion, that "familiarity breeds contempt." In the case of persons which one loves, it is truer to say that "familiarity breeds affection," and one is loath to part with a person who has won that affection over the years. So now the wheel has turned full circle, and we are back where we began. The long hard road has been trod, as it has to be trod, and we must not fail to give full credit to those who are treading it now—even though "we knew them when . . ."

Phoney Billing

An exhibitor in a midland town in England was visited by an irate patron one night after the show, who complained very bitterly about being misled. His complaint was based on the fact that the theatre was screening "Canaries Sometime Sing," and the patron berated the manager, "There wasn't one bloody canary in the whole picture."

Alfred Daff.

Production Outlook For British Pix

By SIR HENRY L. FRENCH

(Director General, British Film Producers Assn.)

London.

Twelve months ago I told readers of VARIETY that British producers attached great importance to the decision taken in June, 1951, to continue the Eady Plan for a further three years. It will be remembered that it was adopted by all sections of the industry at the suggestion of the (then) Labor Government in June, 1950. It was brought into operation in September, 1950. Consequently, when the decision was taken in the following June to continue it, exhibitors had been paying the levy for only 10 months and producers had hardly begun to receive payments from the fund.

Nevertheless, by the end of the year 1951, producers had come to realize that the Eady Plan was in the nature of a lifebelt thrown out to British film production, which was beginning to show every sign that it would do the job for which it had been devised. On the other hand, there was evidence that a small but growing minority of exhibitors was beginning to complain of the increase in the levy from one to three farthings for admissions at prices over one shilling.

It is a good thing to look back over the last 12 months since I wrote my previous article for VARIETY. At that time although British producers in talks among themselves were saying that the British Film Producers Assn. must tell exhibitors and the public generally that, if they want British films, it would be impracticable to wind the Plan up at the end of July, 1954, there was a general feeling that the raising openly of this issue at this stage would antagonize the great majority of exhibitors. The position is very different today. The extension of the Eady Plan, possibly in some modified form, is openly discussed wherever representatives of the trade meet. Moreover—and this is very encouraging to British producers of all kinds—many leading exhibitors for several months have said again and again at meetings in London and elsewhere that it is essential that the Eady Plan should go on after 1954. Speaking generally, the trade press also supports this view. There is today only a small minority of the leading men in the industry who have not said publicly during the last six months that British film production must continue, and that something on the lines of the Eady Plan will be the best means of securing this result. Another cause of satisfaction and encouragement to British producers is the statesmanlike attitude adopted on this subject by the American picture industry. So, 1952 has been an important year for the BFPA, for its members, and equally for producers who are not in membership of the association.

Critical Gander

As is inevitable, perfectly reasonable exhibitors, before binding themselves to extend the scheme beyond 1954, are looking critically at the way it has worked during the last two and one-half years. It was a novel project, certainly not made the more easy to administer by the use and misuse of the description "voluntary." My own impression is that the way the scheme has been worked by the trade it is standing up and will cotinue to react remarkably well to critical examination. This does not mean that there are no details which can be improved. Indeed, it would be remarkable—a miracle—if, after two years, no alterations were found desirable. Fortunately, no legislation is required to make necessary changes. The four trade associations which jointly approved every detail can make only alterations which they unanimously consider desirable with the concurrence of the Board of Trade.

I have said that the attitude of exhibitors in this country and of American producers and exporters is a source of encouragement to the British producers in their struggle against the severe handicaps of heavy competition from overseas and overwhelming taxation at home. Another cause for satisfaction is the attitude of the government and of members of both Houses of Parliament towards British films. Although the Eady Plan was brought into operation by the Labor Government, it was not then and is not now a party question. Both sides of both Houses appear to have no doubt that the plan is necessary and must continue. Moreover, the ministers concerned do not hesitate to show that they are of the same opinion. This attitude is based on something more important even than financial considerations. British films are winning back again the place in the minds of public men and women in this country which they held at the end of World War II. Of course, British producers make bad films just as producers do in every country in the world. But, in the same way as a composer, a portrait painter, an actress or a singer should be judged, not by their failures, but by their best results, so film producers in this and every country should be valued according to their greatest achievements. From that point of view British producers are proving that they have a substantial as well as an individual contribution to make to the screens of the world. It is a pity that cinema lovers in every country are not given the opportunity of seeing the best films that the world produces.

Assuming, as I think we can, that a decision will be taken in the next few months to extend the Eady Plan beyond 1954; and assuming, as I hope we may, that the British production industry will not repeat its mistakes of a few years ago and try to make more films and more expensive ones than its capacity in personnel and finance justify, the outlook is distinctly promising. There is, however, no room for complacency. It is going to be a hard struggle. The £3,000,000 Eady supplement to boxoffice earnings, which is shared between British producers and the American companies who make films in this country, is sufficient, we estimate, to enable the British participants to keep their heads above water, and no more. But the members of the BFPA are not asking for more. They think that the struggle is good for them. Personally I am full of optimism that they will win through.

Plenty Nip-Ups to Nippon Nightlife, Along Tokyo's Great White 'Ginza'

By DICK LARSH

Tokyo.

Nipponese nitelife is divided, like the Cinerama screen, into three parts—no dividing lines are visible, no one part is reflected in another, and yet the picture is not complete without all three.

The first and most obvious part of the after-dark scene is the neon-illuminated, pseudo-western, spacious nightclubs which line the Ginza, Tokyo's Broadway. Less conspicuous, but more truly western, are the Army and Navy officers and enlisted men's clubs which comprise the second segment. Completely Japanese, and entirely unknown to all but a few foreign initiates, is the final and by far the largest third, the after-five and before-midnight haunts of Tanakasan, Japan's J. Q. Public.

The truly Japanese third of the nocturnal entertainment picture is divided once again into two parts. The largest half consists of thousands of neighborhood "nomiyas," tiny, narrow emporiums about 10-feet wide and 30-feet long containing a half-dozen small tables along one wall and a wooden bar against the other. Here, as in the neighborhood bar in the U. S., Mr. Average Japanese drops in for an evening of conversation with a few cronies over a few glasses of cheap rice wine at about 5c. for a two-ounce cup, or a few bottles of beer at about 25c. a pint. There is no jukebox, no entertainment except what is provided spontaneously by the patron with a few too many cups of wine. Conversation, or perhaps a game of "Go," Japanese chess, is all that distracts Tanakasan from the serious drinking. Here, as in the other half of the indigenous nitelife, it is a strictly masculine business.

Mrs. Tanaka never accompanies her spouse to the corner saloon. Nor does Mrs. Zaibatsu accompany her husband to the soirees of the other and more affluent section patronized by Japanese pleasure-seekers. This is the world of the geisha house (most emphatically not to be confused with the GI definition of Japanese brothels), none of which ever advertises, none of which is marked by flamboyant neon signs, most of which are tucked unobtrusively away in tiny, back alleys or far out in the suburbs, and the best of which have had no more than a score of foreign guests in the seven years since the end of the war.

Upper-Crust Geisha

One of the plushest of these, and perhaps most representative of upper-crust Japanese night life, is the Fukudai-ya, only a few blocks from the Imperial Palace and directly across a wide avenue from the former detached palace, now the home of the Diet Library. Here is where the tired, Japanese businessman relaxes in Tokyo of an evening. The decor is strictly Japanese, but good Japanese and authentic Japanese. Fukudai-ya is divided into a dozen or more large rooms, the floors of which are finest "tatami," or white straw mats. Walls are fine-paper covered sliding doors (which may be opened to accommodate larger parties). Woodwork is natural-colored, handrubbed, native timber. Decorative touches (never more than one or two to a room) may be a centuries-old vase with a few sprays of fresh flowers or a priceless painting by a 16th century artist, placed in a recessed alcove. All ground floor rooms open on delicate Oriental gardens graced with carefully distorted dwarf pines, methodically placed rock displays and placid pools in which multi-colored carp glide in ageless lethargy.

A Japanese, no matter what his wealth, seldom if ever visits a geisha house alone. This is where the manufacturer entertains the out-of-town buyers; the lobbyist takes his legislator friends here; before the peace treaty, legislators occasionally entertained high Army brass here; most often Fukudai-ya is the scene of pre-New Year's parties at which left-over expense accounts are liquidated before taxation sets in.

For the tab at a better geisha house comes high. (New York columnist Earl Wilson, after a party at the Tsukiji Club, one of the medium-grade houses, during his 1951 visit to Japan, when he was host to only a dozen guests, said that he could have entertained the group much cheaper at N. Y.'s 21). The average bill comes to about $30 a head.

What does this include? Not much except authentic Japanese atmosphere and entertainment plus food and drinks which range from delicately delicious to definitely inedible.

The guests at a geisha party squat at low tables placed in a long row down the middle of the room. Each guest, seated on a silk cushion, has at least one, and often two or three geishas beside him to see that his "sake" cup is constantly full, to bone his fish, and, most important of all, to respond in such a manner to his remarks that he constantly feels that he is the very soul of wit, charm, and erudition.

Food Varies

The food that is served by these handmaidens clad in rich and luxurious silk kimonos varies according to the expenditure, but always at better geisha houses it is served on dishes which would easily be at home in a museum. At Fukudai-ya, all the dishes are the product of Japan's top potter, Rosanjin, friend and tutor to Isamu Noguchi, whose work is exhibited in New York's Museum of Modern Art. Instead, however, of pheasant under glass, the piece de resistance at a geisha house might be a mixture of boiled fish eyes and the non-poisonous portion of a highly lethal (in the hands of an inexperienced chef) blow fish. Usually, however, the menu includes fish in its natural, raw state, boiled, baked and fried; vegetables, also boiled, baked and fried; beef and pork, usually boiled; chicken, most often served cold and with bones, after being chopped into chunks and broiled, and rice, served last, cold, and in enormous quantities. All this is washed down with thimble-size cups of "sake," a 32-proof rice wine always served warm, or Japanese beer. A Japanese seldom imbibes anything stronger than "sake" or beer, stronger western drinks having a tendency to put him out after three or four ounces.

The floorshow at a geisha party is continuous. When the heavily-powdered, kimono-clad lasses are not busy making with the gay repartee at the underslung table, they perform native dances to the music of a nasally twanging, three-string guitar called a samisen.

On the surface, these terpsichorean displays would pass at any church supper, the artists remaining attired as they do in their voluminous robes throughout. However, to the cognoscenti, every little movement has a meaning all its own, and, coupled with the double entendre of the lyrics sung by the samisen accompanists, the audience often gets a charge from numbers which would leave the most-hardened fan coldstone dead.

When the festivities at a geisha party end—rarely ever later than midnight—the guests are assisted into their shoes (which they have checked at the door) and stagger to their chauffeur-driven cars, and so home to the little woman. Should the ministrations of the geisha during the evening have inspired in the guest thoughts of bedding down in other sacks than his own, he usually has some place to go. But the true geishas go home alone.

No Call Gal

For the true geisha, as contrasted to the GI geisha (almost invariably mispronounced geesha), is no gal on call. An artist trained for many years in authentic native song and dance, she is most easily compared to the heterai of ancient Greece. Although she may have "a patron," and although she is often "liberated" from her life of platonic entertainment after she has found a customer interested in establishing a little flat in uptown Tokyo, it is understood by all the customers at the house in which she works that the requirements of her job go no further than providing gay companionship during dinner and that the hefty proportion of the check which covers her contribution of the evening includes no more than an occasional stroking of her hand as she pours the "sake."

Tokyo's western-style nightlife is a recent innovation having started only with the end of the war in 1945. Because of its youth, it is a brawling, uninhibited, lusty newcomer and is growing in the leaps and spurts associated with adolescence. There is not just one 52d St. in Tokyo, as in N. Y., but at least four. In addition to the neon canyons of the Ginza in the heart of town, there are similar sections in Shibuya, Shinjuku and Ikebukuro which lie on the outskirts of the city proper.

Largest, most popular, and most representative of Tokyo nightlife as it is known in the U. S., is the Ginza area. The Ginza stretches for only one mile, and the entertainment areas which border it are not more than three blocks on each side. However, in this tiny space are crammed more than 150 restaurants, 250 large bars, a dozen cabarets, 35 "nomi-yas" or "standbars" and 250 assorted tea shops and confectioners. Between 14,000 and 15,000 waitresses work in the area.

Ginza night life is a short one, a noisy and a bright life, and as expensive to the unescorted tourist as the pleasure dens of any city in the world. The neon-sign biz seems to be the one which has recovered most quickly from the war, and at least 50% of its production must be concentrated in the square mile of the Ginza. However at midnight all the garish color is gone as Ginza playtime begins at 2 or 3 p.m. and ends well before midnight.

This is because of the fact that transportation lines from the main centres of the town stop running by midnight and the revelers must catch an el or a subway to their connecting suburban station before their local lines close down for the night.

Biggest, brassiest, noisiest, most crowded, and most brilliantly laced with neon is The Showboat, four stories of solid pandemonium. None of the four floors is very expansive, but packed into the nautically decorated place are 200 waitresses, 650 dancing partners, a score of bartenders and a seven-piece band. Despite the small orch, the entire establishment gets the music. The band is placed on an elevator which is slowly raised and lowered through the center of the building. Music, therefore, is continuous on all four floors, with two bands alternating for the dancers, who struggle close together between the tightly packed tables.

Uses Western Talent

With 650 taxi dancers working at The Showboat, it is obvious that this is a rendezvous for stags. And these are no "dime-a-dance" girls. Tickets are sold in strips of 10 for $5 (no refunds, but the girl's tip is included). Any drink in the house can be had for $1.12, and a small bowl of peanuts sets you back 25c. Most popular drink is beer, a 16-ounce bottle lasting a little longer than the one-ounce whiskey highball. Most tourists make a point of visiting The Showboat once (they can't miss it if they walk within two blocks of the place), but its steady patronage comes from the well-heeled "shin yen Zaibatsu," or "new yen millionaires," the name given by the Japanese to the zoot-suited, sharp operators of the postwar boom years.

Two blocks from The Showboat is the Mandarin, a Chinese restaurant-nightclub, one of the two spots in town which uses western talent in its floor show. Until a recent raid by the Japanese police, it was also one of the few places which had a gambling room for selected guests. Since the crackdown, the American operator of the room, who worked on a straight-percentage basis with the Chinese club owners, has moved his roulette wheels and crap tables to a hotel in a more remote section of Tokyo. The move has hurt The Mandarin's legitimate rooms and only recently the $5 minimum was removed in an attempt to lure in more biz. Mandarin has two main rooms and a small bar. Decor is Chinatown Chinese with dragons crawling up the pillars and lots of red lacquer splashed around; however, the music for dancing is a subdued trio headed by a former Horace Heidt sideman now on the beach here.

Closest to Stateside atmosphere is Maxim's, a cellar joint a few blocks out of the main Ginza section which is rapidly becoming to Tokyo what Harry's American Bar is to Paris. This is the bistro which first featured Gene Krupa and his Ventura-Napoleon sidemen when they were here earlier this year for a theatre-club tour. Since then, Maxim's has attempted to keep the entertainment up to the level provided by Krupa, booking for one or

(Continued on page 192)

After 30 Years, French Pix Still Cry 'Crisis'

By GENE MOSKOWITZ

Paris.

French hueing to pattern, and their persistence, seems to be well brought out by the continuing state of financial crisis in the film industry. The French have been crying crisis for 30 years now and are still far from economic stabilization. However, in spite of the flurry of bankruptcies, opening and closing of theatres and unpredictable b.o. here, production is on its regular basis and the full quota of French pix still fill their screens.

In spite of still-negligible competition of TV, film patronage has fallen off here considerably since the war. With consumers watching their outlay here, and the traditional French frugality, the ticket-buyer is shopping for his fare. Tab freeze was raised last year and charges varied with what the market can bear. However, ticket prices rose only slightly, with theatreowners afraid of driving away customers.

Co-production has arisen here the last year, with the main recipients being Franco-Italian; the heavy-budgeted France-London Film pic setup for the two biggest grossers last year, "Fanfan La Tulipe" and the b.o. bonanza, "The Little World of Don Camillo," with Fernandel. Top year for co-production was in 1936, with 24 pix. Franco-Spanish co-productions have also begun to grow, with Henri Decoin, the forerunner, now on his second pic there. He is finishing "The Safe and the Ghost," made in four lingos—French, Spanish, Italian and English—with international stars Alida Valli and Pedro Armandariz. Decoin believes this to be a way out of the economic quandary, with each country putting up 25% of the loot and standing little chance to lose on such an investment.

The 1952 grosses show that certain-type pix are being taken to by the public, and there will be probable corresponding cycles to cash in on the b.o. boffos. Already in the offing are sequels to the two top grossers of the '52 season, "Fanfan La Tulipe" and "Don Camillo." "Fanfan," a rousing costumer with Gerard Philipe, slickly directed by Christian-Jaque, will have its sequel in "Till Eulenspiegel," which will be made in color by Christian-Jaque and Philipe. "Camillo" will come back to plague the Commie mayor of his small town with his fighting priest tactics in "The Return of Don Camillo," with Fernandel again playing the priest. The two top grossers pegged over 150,000,000 francs ($450,000) each, with "Fanfan" hitting a boff $501,000 and "Camillo" $456,000. Both pix still have not played out all their key dates.

Next batch of top grossers were in the $300,000 category with two American pix coming in for a good share of the take. "Samson and Delilah" (Par) took a fine $400,000 rake-in, the French "The Perfectionist" was in there for $330,000, and "King Solomon's Mines" (M-G) took $315,000. Runnerups for the big money were "Alice in Wonderland" (RKO), $237,000; "The Great Caruso" (M-G), $235,000; the Franco-Italo pic, "The Seven Capital Sins," composed of sketches and chock full of stars, $229,500; the Gallic musical, "We Will Go to Monte Carlo," which also has an English version, good $226,000; French color costumer, "Bluebeard," which has been bought by Douglas Fairbanks, fine $223,500; Jean Renoir's indie "The River," good $214,000, and two French pix, "One at a Time" and "La Table Aux Creves," with the ubiquitous Fernandel, $213,000.

Usually the pix taking money in Paris repeat their successes in key cities and provinces. "Gone With the Wind" (M-G) racking a heavy toll and is still running in a sort of continuous first-run basis, going from theatre to theatre at advanced tabs. Grosses so far are in the $400,000 category.

English Dubbing

French, like the Italo industry, are thinking of possible English dubbing of pix for greater distribution and are hoping for a possible breakin-in to general circuits. This is still on a high probability basis but the outcome of the recently-dubbed "Devil in the Flesh" in stateside circuits may be a good indication of the patron's taste in these matters. French are also going ahead with more color productions and are prepping a Technicolor lab here in about two years. Already in the can is first Gallic Technicolor pic, "The Caprices of Caroline," with Martine Carol, about the amorous adventures of a sexy gal during the Napoleonic wars. The next color opus, again with Miss Carol, is "Lucrecia Borgia," rolling in Italy with Pedro Armendariz and directed by Christian-Jaque. One of last year's top-interest pix was "We Are All Murderers," a harsh polemic against capital punishment, that took a prize at the Cannes Festival and racked up big grosses and word-of-mouth here. Though downbeat and repetitious in spots, this might have interest for the art houses stateside. "Forbidden Games," the Venice winner, is already set for stateside, and reissued here after an ordinary first-run racked up big grosses on the strength of the Venice award when it was first-run again on the Champs-Elysees.

"Fanfan La Tulipe" has already been bought by Ilya Lopert for stateside and he is toying with the idea of dubbing it and distributing it through regular channels. "The Truth About Bebe Donge" is a Gallic clinical study of a marriage and how it led to murder. It's well-played by Jean Gabin and Danielle Darrieux for art house slotting. "The Minute of Truth" is also a slick handling of a married couple coming to a crisis and resolving it in a welter of talk and reminiscences. Rene Clair's "Beauties of the Night" is an extremely well mounted fantasy of the intermingling of dream and reality directed with mastery and finesse to make this a fragile but interesting comedy for a stateside look-see. Christian-Jaque's "Adorables Creatures" is a medley of femmes in the life of a newly married youth shown as a counterpart to his sweet lie to his new wife that he had never loved another woman. Film is well mounted and paced through the affairs of a young man with a group of comely chicks. It spells b.o. here, but looks heavily censorable stateside on its outspoken sex tactics.

A sumup shows that what is needed in the French film industry is a tightening of production facilities with a weeding out of the many fly-by-night quickie producers; a firm handling of aid funds for quality as well as quantity of films. Many of France's topnotch directors have not worked since the war due to financial conditions. More showmanship and film hypoing would also be a plus factor. Stage shows, though they exist here at the Gaumont-Palace, Alhambra and Rex, are usually below standard, and an effort to build some two-for-oners here should also pay off b.o.wise. A return to double features in provinces and sticks would probably help to absorb mediocre pix into lowercase slottings.

With TV still no threat to films, and the French being stout filmgoers if given good pix, it behooves distribs here to put on a more comprehensive effort for publicity and such things as hep brochures and info which have waned of late.

High Budgets for '53

French production for '53 is going ahead and has a roster of high budgeted and important prestige pix on the agenda. Julien Duvivier has just finished his "Henriette's Party" with Dany Robin and Michel Aucliar. This is a dramatic comedy about two young lovers separated during a Paris fest and their adventures before finding each other. Raymond Bernard is doing another version of "Camille" with Micheline Presle as the consumptive courtesan. Shakespeake is getting a play with Michel Simon playing Shylock in the "Merchant of Venice" directed by Pierre Billon. Rene Clement is preparing a new film, "Men In White." Henri Lavorel has made an English and French version of a romantic comedy called "It Happened In Paris." It concerns an American heiress who comes to Paris and finds love and adventure with an ex-Russian prince turned con man who gives it all up for love and the gal's lucre. Evelyn Keyes plays the girl in the story for stateside marquee value.

Also in the offing are a raft of big spectacle and costume pix. "Rasputin" will again get his comeuppance in a new version by Andre Haguet; St. Paul has his story recounted in "Road to Damascus," by Max Glass, and Michele Morgan incarnates Joan of Arc in Paris. Pierre Fresnay, still playing great men, has just finished "It Is Midnight, Dr. Schweitzer," and is slated to play Franz Liszt in "Hungarian Rhapsody" and "Wagner."

More grandiose and serious topics will be undertaken in "Koenigsberg," a remake of the old costume romancer; Andre Cayte will do "Before The Deluge," which will fingerpoint unsavory practices that went on in France before and during the occupation; and "The Companions of Midnight" will delve into the vice racket here. Production for the new season is well up to par in numbers and may pass the amount made here since the war.

Foreign Outlook Uncertain For American Films

By NATHAN D. GOLDEN

(Director, Motion Picture & Photographic Products Division, National Production Authority)

Washington.

The prospects for U. S. film distribution throughout the world and for the transfer of film earnings to the U. S. are difficult to forecast at this time. This arises from the fact that in 1952 the American film industry was confronted with one major problem after another in its attempts to keep our films, embodying the American way of life, on the screens of the world. Probably the most significant problems faced during the year were the prolonged negotiations regarding a new French film agreement and new film legislation difficulties encountered in Brazil and Mexico.

Distribution of U. S. films on the world market during 1951, contrariwise, was comparatively free of restrictions and; except for a few individual instances, remittances of films earnings were generally regarded as better than they had been during the previous several years. While estimates as to the importance of the foreign market to U. S. film companies vary, there is general agreement that revenue from abroad is playing an increasingly important role in the general economic stability of our industry. In a recent study published by the Office of Business Economics of the Department of Commerce. It was estimated that U. S. film rentals in foreign markets totaled $160,000,000 in 1951. This figure includes all income accruing to American film companies from the showing of their films abroad whether held in blocked accounts or actually remitted to the States.

Film company officials returning from abroad have reported very good attendance at showings of U. S. films in practically all foreign markets. American stars are well known everywhere and their pictures are preferred by patrons in most foreign markets. A few films made in other countries also have done well at the boxoffice in world markets. One thing is certain, however, and that is wherever the masses of people have a free choice in selecting their movies, the Yankee product will flourish.

In spite of the current healthy attendance at our films overseas, the future outlook for American films in foreign markets is uncertain. Based on developments in some of the major foreign markets during 1952 the trend in motion picture legislation appears to be tightening, and for the next few years it seems probable that our film companies may expect increasing difficulty both in the distribution of their films abroad and also in the transmittal of earnings.

After prolonged and somewhat fruitless negotiations, beginning in May, 1952, it was suddefily announced in November, 1952, that a new accord had been reached between the American film industry and the French government. The Joint Franco-American Declaration on Motion Pictures, which authorized the annual importation of 121 dubbed U. S. features and provided for the annual transfer of $1,186,795 from current earnings and $2,438,205 to liquidate accumulated blocked earnings, expired on June 30, 1952. Although details of the new agreement have not been officially released, the tradepapers have reported that the importation of approximately the same number of films as during the previous agreement will be permitted in France. Remittances of current film earnings under the new accord are reported to be at the rate of $120,000 monthly at the official rate of exchange, with accumulated blocked film earnings remittable at the less favorable capital account rate. Under the terms of this new agreement distribution of U. S. films in France would continue at about the same level as during the life of the Joint Franco-American Declaration, which expired on June 30, 1952.

The renewal of the British film agreement to cover the year beginning Oct. 1, 1952, was accomplished more speedily. Following a short period of negotiations, an agreement was reached in Washington in September which was mutually satisfactory to the U. S. film companies and the British government. The new agreement again provides for the transfer of $17,000,000 annually and contains provisions permitting convertibility of certain amounts of U. S. production investments in Britain. Under an agreed-upon modification, the American industry will waive its rights to convert and remit the U. S. distributors' share of the Eady Tax Plan money, which provides for subsidies to producers, distributors and exhibitors in the United Kingdom. Eady Plan remittances during the year ending Sept. 30, 1952, were estimated to range from $4,000,000 to $6,000,000. It is, therefore, expected that the U. S. film companies will be able to remit approximately $20,000,000 during the current fiscal year as compared to about $25,000,000 during the preceding year.

In Germany distributors of U. S. films are faced with the possibility that a draft screen quota bill reserving a certain percentage of screen time for German films will be passed by the Parliament. Problems related to import quotas and exchange restrictions have been met and mutual agreements have been reached between the U. S. industry and Belgium and Spain.

Under the terms of the Italian film agreement of June 30, 1951, funds accruing to distributors of U. S. films from exhibitions in Italy may be disposed of as follows: 37½% to be remitted to the United States in dollars; 12½% to be paid to Italian Films Export for promotion of exports of Italian films; and 50% to remain in Italy in a blocked account which is available for specific uses in Italy; such as co-production of films. This agreement appears to have operated to the satisfaction of both the Italian and American film industries. Recently the Italian motion picture industry has enjoyed several years of progress and prosperity, having completed 110 feature films in 1951. Indications are that the industry will continue to grow. Italian films are offering U. S. productions stiffer competition, not only in Italy but in many other foreign markets. Exports of Italian pictures increased from 121 contracts in 16 countries in 1946 to 948 contracts in 62 countries in 1951; on the other hand, imports of foreign films into Italy have declined.

Latin American Situation

U. S. film companies have encountered considerable difficulty throughout the year in their efforts to distribute American newsreels and feature films in Brazil. Early in 1952 U. S. film companies discontinued shipments of newsreels to Brazil when the Brazilian government demanded compliance with a decree forcing them to acquire, for export, Brazilian short subject films in the proportion of 10% of the U. S. footage imported during 1951. This suspension is still in effect. A decree law of Nov. 19, 1951, established a screen quota whereby Brazilian films must be shown in the ratio of one Brazilian film program to every eight foreign film programs. The Brazilian press reported in October that the Bank of Brazil had issued new regulations which would require importers to have foreign films copied in Brazilian laboratories beginning Jan. 1, 1953.

Of much greater importance to distributors of U. S. films is a draft law, now pending in the Brazilian Congress, which would create a National Motion Picture Institute to regulate all phases of the industry and to aid the development of its own film industry. This draft law would provide for much higher censorship fees which, together with the import license fee, would bring the total cost of importing one U. S. feature film to about $2,800. A lower censorship fee would be charged if prints of the film were made in Brazilian laboratories. The new bill retains the 8-1 ratio for showing of Brazilian films for export in the proportion of 10% of imports. This draft law, if enacted, would seriously affect the distribution of foreign films in Brazil.

The old bugbear of quotas on screen time of motion pictures has reappeared in Mexico in the guise of revisions to the Motion Picture Law which was passed by the Mexican Senate on Oct. 14. Among other things, this law provides that in no theatre will the exhibition time of Mexican films fall below 50% of all films screened in that theatre. A similar provision previously enacted by the Mexican government is awaiting decision in the Mexican Supreme Court as to its constitutionality. Direct governmental control over the film industry is reinforced by the revised law and its provisions extend to films for television.

A new tariff rate, representing a 60% increase on positive prints of pictures imported into Mexico was put into effect on Oct. 11. The duty, which was formerly about $2.90 per legal kilogram, plus 10% ad valorem, was raised to about $4.60 per legal kilogram plus 10%. U. S. distributors estimate that this import will increase their costs about $85,000 annually.

Oriental Problems

Imports of U. S. pictures into Japan during the fiscal year beginning April 1, 1952, were limited to 152 feature films. During the previous year the import quota for U. S. films was 150 pictures. The Japanese Government permits foreign film companies to retain 30% of their current film rentals, but insists that the remaining 70% must be retained in Japan. The U. S. film industry throughout 1952 was in almost constant negotiation with the Japanese government trying to liquidate frozen yen balances and to arrive at an equitable distribution of import licenses among the various U. S. film companies operating in Japan.

American Outlook

Basically, the U. S. film industry is a strong advocate of free trade in pictures, and in combating legislative restrictions placed on distribution of their films in foreign markets have not sought at any time to have retaliatory measures enacted. While actual business volume for U. S. films has been reported as greatly increased in most foreign countries, this has not been accurately reflected in dollar remittances because of the much higher operating expenses, largely the result of higher taxation and other fees levied in foreign countries.

Despite all the handicaps placed in its way, the U. S. industry has continued its flow of films to the four corners of the world. Aside from the economic factors involved, it has done this because it firmly believes that its films, both from an entertainment standpoint and as a mass media for illustrating a modern way of life, have been a strong force in aiding the rest of the world to understand how we live. The fact that totalitarian nations fear the effect of the showing of U. S. films offers striking evidence of the popularity and significance of our productions.

TNTeacup

When Flora Robson was starring in "The Damask Cheek" by John van Druten and Lloyd Morris (author of recent "Incredible New York") one of those things happened. A young actress was incredibly late for an entrance, taxi trouble and possible stage manager breakdown seems to have been responsible. At any rate, the British star was blessed with a first act tea-party which gave her few lines (Margaret Douglass had most of the words) though she was the center of attraction and the focus of audience interest. When Joan Tetzel failed to appear she recognized the situation and skillfully chose the lines essential to plot and employed them herself. A panic-stricken cast was quick to realize that a mistress of the art was on hand and followed her lead. Miss Tetzel burst in more than 10 minutes late with, "Oh, am I late for tea?" Miss Robson levelled her with her eye and replied sweetly, "Don't worry dear, I'll make it hot for you!"

George Freedley.

Arg. Films Need Foreign Outlets; U.S. Ties Sought

Buenos Aires.

The year 1952 showed such scant achievement on the part of Argentina's ambitious and aggressively nationalist motion picture industry; that it is hazardous to forecast what the future holds in store.

The most salient features were the gimmick in obtaining raw stock, and the spate of bankruptcies among producers. The raw stock hassle is believed to be solved for the future, as Italy is supplying 6,000,000 metres, and more is due from Italy and Japan. Producers are to receive stock in proportion to the foreign currency their product earns.

Another feature of the year was the smaller number of films produced—35 or so against 50-odd in 1951. Most of those released in 1952 were of the 1951 crop, when foreign imports were banned, and producers were so careless, believing the competition eliminated, that they neglected quality and went in for quantity production. This earned them a severe reprimand from the government, since the pictures brought in little or no foreign currency. In the latter half of 1952 more careful efforts have been made, and after the summer of 1953, results can be judged.

A big effort was made throughout 1952 to snare foreign markets. "Deshonra" and "Las Aguas Bajan Turbias" were submitted at the Venice Film Festival, and "Deshonra" was also tradeshown in New York through the efforts of exhibitor Clemente Lococo, with the assistance of the Motion Picture Producers Assn. On his return, Lococo claimed that "Deshonra" would open up a market for Argentine pictures among Spanish-language audiences. A way will be sought in 1953 to set up unified distribution for Argentina's product in the U. S., and offers will be made to expert Yank distribution men to take over management of the joint setup.

With a view to luring interest in Argentine films in Mexico, Spain, Italy and France, international film talent has been hired, namely Maria Felix, Mario Cabre, Jorge Mistral and Alba Arnova (the latter Argentine-born). Unless it is possible to line up foreign markets, the industry seems doomed to extinction. Many producers are staking their hopes on possibilities of co-production with Spanish, Mexican, French or Italian interests.

Co-Production

The first sample at co-production will be "Mission in Buenos Aires," on which Spain's Eduardo Gazcon is collaborating with EFA studios. Fifty percent was lensed in Argentina and 50% in Spain, while the leading actress; Elisa Christian Galve, is Argentine and the male lead Spanish bullfighter Mario Cabre.

Alberto Soifer has blueprinted an international serial production, in three sections, to be shot in Argentina, Mexico and Spain. Argentine Tulio Demicheli, Mexican Roberto Gavaldon and Spanish Tony Roman, will do the directing in each country, and the casts will feature Narciso Ibanez Menta, Analia Gade and Carlos Cores, from Argentina; Pedro Armendariz, Leticia Palma and Fernando Soler, from Mexico, and Antonio Vilar, Carmenlita Sevilla and Mario Cabre, representing Spain. Artistas Argentinos Asociados, Velazquez Films and Oro Films would be the three studios involved in Argentina, Spain and Mexico respectively.

Olallo Rubio, Jr., of Mexico has another plan of the same type, to make a film titled "Long Distance," in six episodes, located in New York, Mexico, Buenos Aires, Madrid, Rome and Paris. Luis Cesar Amadori has been sought for the Argentine direction spot, with Zully Moreno, Alberto Closas and Pedro Lopez Lagar, to star.

During 1952, Emelco, Miguel, Inti-Huasi, Lumiton and finally EFA studios all closed their doors, either calling creditors' meetings or merely dismissing staffs and shuttering their sets, wherever possible leasing these to some new outfit rash enough to go into production. Most of the shuttered studios had talent under contract, which has been left unemployed and in real distress.

A primary cause of the financial hassle, apart from the poor showing done in foreign markets, is that talent salaries soared with inflation and a consciousness of importance on the part of players and directors, while other production costs mounted heavily, so that film production is no longer a case of investing a couple of hundred thousand pesos ($10,000), which could be recouped easily with grosses made among the naive audiences of the Argentine hinterland.

The industry realized two years ago that foreign markets had become essential to keep it out of the red, but has proved inept at carrying on from there.

Over and over again top-level execs make foreign tours to drum up trade; on their return make grandiloquent claims about the welcome found on every mat, but have failed to show their studios what type of pictures would be welcomed by audiences.

According to the Argentine Central Bank, the filmeries' foreign earnings totalled only about $227,105 in the forepart of 1952, each studio being assigned raw stock permits for the proportion of that amount it had earned. Argentina-Sono-Film, Artistas Argentinos Asociados, Interamericana and San Miguel earned the larger quotas, which ranged from Sono's $69,000 and San Miguel's $33,572, to EFA's $17,284 and Villareal's $1,357. As EFA and San Miguel had already shuttered when these quotas were allocated, other studios may be able to purchase their stock.

Some studios are contemplating mergers. Interamericana and Sono are already allied in some productions, and Interamericana has a separate association with Mapol. Pronorte, a Tucuman outfit, has merged with Movyart, and Artistas Argentinos Asociados has the old Baires studio personnel and buildings tied up.

Financial Morass

The financial morass in which the industry is floundering has not assuaged the aggressive nationalism of the native producers, who continually pressure their government for wider protection. Every sort of artificial trick is resorted to by some units to create an illusion that they compete successfully with the Hollywood product, attaining longer runs and higher grosses.

Argentina Sono Film stands out as the one really soundly-managed studio. It has paid off most of the Industrial Credit Bank's loans, has a stock of material ready for release when peak playing time comes round again next year, and in November, 1952, had five pictures in production, at a time when competitors were shuttering. Sono is controlled by the brothers Atilio and Luis Mentasti, with considerable assistance from director Luis Cesar Amadori.

As an international distribution outfit, Interamericana is in a privileged position, and by virtue of a tieup with Mapol now has its own studio facilities.

Only outstanding films of 1952 were "Deshonra" (Argentina Sono Film) and "Las Aguas Bajan Turbias" (Del Carril-Anzuola), both exhibited at the Venice Festival. The 10 highest grossers were:

"Las Aguas Bajan Turbias" (returns still incomplete and still running).	
"Deshonra" (Sono), 10 weeks, 1 day	$188,899
"La de los Ojos Color del Tiempo," 6 weeks	81,044
"Esta es Mi Vida" (Sono), 6 weeks	77,038
"La Bestia Debe Morir" (Sono), 7 weeks	70,770
"Sucedio en Mi Barrio" (AAA), 11 weeks	70,335
"La Patrulla Chiflada" (AAA), 6 weeks, 6 days	69,264
"Payaso" (Interamericana), 5 weeks	66,815
"Sala de Guardia" (Adoca), 7 weeks	66,135
"Facundo" (Guaranteed), 6 weeks, 8 days	59,892
"Las Zapatillas Rojas," 6 weeks, 8 days	43,657

Future Prosperity of British Pic Prod. Remains Wrapped Up In Eady Backing

By HAROLD MYERS

London.

The future prosperity of the British film industry is wrapped up in two words: Eady money. Picture producers have always had to struggle for their front money and maneuver for their end money, but they've never before known such easy coin as that involving the Eady Plan.

The Eady Plan, or, to give it its correct title, the British Film Production Fund, first began in 1950, was trebled the following year, and is, under existing commitments, scheduled to run until August, 1954. It operates a very handy subsidy to producers of all British films by chiselling off a fraction of each admission charge and distributing the proceeds on the basis of the gross earnings of each picture. In this way the industry puts a premium on success: The higher the gross, the bigger the share of Eady coin.

So far, so good. The producers like the taste of this new gravy and want a fresh helping to be guaranteed year after. And no wonder, seeing they collected around $8,500,000 last year and are building up to a similar sum in the current year. Nice pickings, which added over 40% to the gross of each British made film. Exhibitors, on the other hand, don't share the enthusiasm of their producer confreres for the Eady scheme, and a mounting number of theatreowners are refusing to pay their share. Some of the exhib criticism is particularly pertinent. Small theatres in competition with the main circuits, for example, are barred from booking the very films which are financially aided by the pennies from their boxoffice. That, they reckon, doesn't make sense. Others point out that each of the three major theatre groups is allied to production, and consequently the Eady pennies contributed by the independent opposition house is helping to subsidize the wealthy circuits.

These are anomalies which are recognized by the industry as a whole, and the producers in particular, as the latter are exceptionally keen on maintaining friendly relations with theatre operators. Responsible leaders of the trade are agreed that British film-makers need a revolving credit of the calibre of the Eady pool, and goodwill will undoubtedly prevail to bring about a new agreed formula. Meantime, producers are wondering whether they can afford to take the risk and push ahead with their new schedules; unless the subsidy is continued, any film which goes into production after next March is going to be too late to grab its full share.

Would Slash Programs

Some leading indie producers have frankly and openly declared that they will have to slash their programs unless they have it in writing that the scheme will go on. They would like to see government intervention to make the fund statutory, but this can't be done as it runs contrary to the spirit of voluntary agreement on which it was originally established. Government spokesmen, both in the Lords and Commons, have indicated, however, that they're on the side of Eady and would like to see it established as a permanent feature of the British picture industry.

While some indies may be hesitant to plan ahead, J. Arthur Rank has come up with a bold declaration that, thanks to the help from the Fund, his organization would stop borrowing from the Film Bank in the New Year, and finance its program from its own resources. This positive statement of the improved state of British production came within a few days of the publication of the news that the Rank group had garnered more than $2,000,000 in the first year of the extended scheme.

The Eady share-out applies to all pix qualifying for a quota ticket, which means that Hollywood-sponsored productions are equally entitled to their slice. And some of the top grossers of the season—"Ivanhoe" and "Robin Hood," for example—have been promoted by the U. S. majors.

In the next few weeks, exhibitors will have to make up their minds, but are carefully biding their time in the hope of being able to maneuver a tax concession from the government. They're playing a shrewd and subtle political game with the feeling that they hold more than a couple of aces. Their meaning is clear and straightforward: The government *wants* the Eady scheme to continue, they *need* admission-tax relief. One thing could so easily lead to another.

But it is unlikely to pan out that way, and in their innermost hearts, exhibs must realize they'll have to agree to a further Eady term without getting that much-wanted tax concession. It's hard on the small man, but the balance sheets of the bigger theatre groups have had a very healthy look for years, and the Treasury can't be expected to accept the cry of "poverty."

In the lush years it was possible for the small independent theatre to stand up to the crippling rate of admission tax, but conditions have altered substantially since. Unemployment is now being felt in a few industrial areas, price of food and consumer goods is rising, and money is scarcer than ever. All that, and TV, too.

Spread of TV

The spread of television in Britain cannot be compared with the advances that have been made in America, but it is developing into a serious problem. A year or two back, London had the only transmitter in the country, and that had a radius of 30 miles or so. Now TV spans the country, and close onto 2,000,000 sets have been licensed. This time next year there'll probably be a few sponsored programs, but for the present there is just a single program to feed the country. If it's a good one, it will attract a viewing audience of around 6,000,000; if it's something exceptional (like the King's funeral) it has a public of over 10,000,000. So, as TV creeps up, boxoffice takings are on the downgrade, and an official Board of Trade survey recently underscored the serious nature of the decline. Admissions and net takings down by more than 5% while operating costs continue to soar.

There can by no gainsaying the influence of television, but it has failed to beat the best pictures of the year. Since the war, the British have become queue-conscious. There was a time when they stood in line for a couple of oranges. Those days have happily passed, but they'll cheerfully brave any sort of weather and wait for hours to see a good film. And in a year when front rank pix were so essential, it is sad to look back and realize how few of the best emanated from the British studios.

In the main, this cautious trend in British film-making is understandable. It took several expensive shots in the arm for the industry to recover from the 1948 disaster, when a big pioneering effort was made to capture world screens. Budgets are neatly trimmed and costs kept down as far as possible to make a profit in the home market seem feasible. If the finished film turns out to be above average and merits overseas distribution, so much the better.

There are each year a few productions that depart from this formula, and one of the most notable in 1952 was David Lean's film of the jet plane, "The Sound Barrier," which has been one of the major British grossers in the domestic market and looks set for heavy returns throughout the world. Also falling in this category was the joint Anglo-American production of "African Queen," which added to the distinction of British films by capturing an Oscar. If these were the standout successes, there were others that fulfilled their mission in encouraging fashion, such as "Outcast of the Islands," "Mandy," "The Importance of Being Earnest" and "Angels One Five." At the year's end, "The Pickwick Papers" entered the arena and shows every prospect of healthy grosses.

An interesting feature of the British production scene has been the gradual development of Anglo-American cooperation. The idea, of course, is not new, but at one time it was confined to films in the top-budget class; now it has spread to include modest second features, often costing not more than $30,000 or $40,000. Indeed, there are some companies that operate exclusively on this basis and make a handsome return out of it.

Revised Anglo-U.S. Pact

The revised Anglo-American film pact carries the guarantee that bonuses for British production may still be converted into dollars, and this has been followed by an upsurge of U. S.-sponsored projects for British studios. Metro, with its own studios and a fulltime organization, has set the pace with a Gene Kelly musical and a Clark Gable-Gene Tierney starrer, while Pandro S. Berman and Richard Thorpe (the "Ivanhoe" team) are scheduled for a new spectacle in the spring. Columbia, hitherto not very active in the British production field, is now readying its Alan Ladd starrer, "The Red Beret," and has another with the same thesper scheduled to follow. Warners, which in the last year has made "Where's Charley" and "Crimson Pirate," is mulling two more for 1953, one of which will probably be "Helen of Troy." RKO has world distribution of the David E. Rose production, "Toiler of the Sea," as well as the Disney live-actioner, "The Sword and the Rose." United Artists has also jumped into greater activity and is currently backing "Melba," "Rough Shoot" and "The Fake" in addition to securing American rights to "Moulin Rouge." Paramount alone among the majors has no set plans for production but is currently eyeing likely properties.

As the past year was drawing to its close a new hope was dawning for long-suffering British studio technicians. Many of them have had lean pickings for years, and quite a few skilled workers drifted away when there were no jobs. Now some are being tempted to return. The gates are also being slightly opened to newcomers. Telefilm production is largely responsible, and it's an encouraging sign for the New Year.

B.A. Show Biz Draw As Europe And U. S. Vie With Local Lure

Buenos Aires.

Argentina, most wide-awake and wealthiest country in South America, is of special importance to entertainment folk the world over. It's an important market for them, even if the country's coin is overly soft at the moment.

Everyman's city, having assimilated so many nationalities, Buenos Aires has entertainment to offer as varied as the many elements now in the civic makeup.

The city has 26 legit theatres; 210 film theatres; 11 football stadiums; 15 niteries with floor shows; 23 dance-halls; 130 cafes and 630 bars.

Seven months of each year, April to October, the Argentine capital is a bonanza field for every possible type of entertainment. Legit companies from Spain, Italy and France are imported; longhairs from Europe and America perform at the Colon Opera or in concert-halls with sock impact, and ballets, vaudeville, nitery and cafe-concert performers visit the city for long or short engagements.

Motion Pictures

Argentine film fans spent a great deal more on motion picture admissions in 1952, but went fewer times to film theatres. Nevertheless, films are the most popular form of entertainment, and certainly the cheapest, despite a hike in prices from 35c to 60c in 1952.

First-run grosses in the first six months of the year totalled around $3,056,745 on 105 Hollywood and 23 Argentine pix released at the 25 central first-run film theatres in the city. As admission scales were boosted in the middle of May, the total gross for the second half of the year will be higher. If supplied with really good films, on an average any one of the 25 centrally-located first-run film houses in B. A. can gross about $10,000 a week.

Situation in the hinterland in 1952 was unfavorable due to two successive crop failures, lack of carbons, breakdowns in electric power and the high cost of freight for the transport of films.

In Buenos Aires, of the total gross, $745,631 fell to releases of the native product, which is assured all the breaks under the protectionist laws. Mexican films accounted for $43,153 and the balance fell to 20 Metro, 16 RKO, 14 Warner, 14 Fox, 12 Universal, 11 Columbia, nine UA and three each Paramount and Republic films in the first half of the year.

Legit

Between April and November, 1952, the 26 legit theatres in Buenos Aires presented 60 comedies and dramas, eight opera, operetta or vaudeville shows and 12 "zainetes" (farces), musicals or revues.

Grosses dropped below the 1951 high in the second half of 1952, although from January to April there were 162,000 spectators more at legit shows than in the same period of 1951, and grosses were up $100,000.

Legit producers have to contend with a shortage of theatres which makes competition for leases very keen. A number of small legit houses have been more or less improvised to fill the gap.

Top grossing legit show of the year was "Men in My Life" ("Hombres en Mid Vida") by Eduardo Pappo, with Tita Merello in the lead, at the Smart Theatre.

Luis Sandrini set up a legit record of a kind with the revival for the fourth year in succession of "Cuando los Duendes Cazan Perdices" ("When Ghosts Hunt Partridge"), which he is due to revive yet again in 1953, before producing a translation of "Bobose." Sandrini had the legit boxoffice record with "Ghosts" in April, 1952, of $35,000 monthly.

"A Streetcar Named Desire," translated by Manuel Barbera, produced by Mecha Ortiz at the Casino, was sold out for months even when it closed for the summer in November, 1952. The play will be revived next year.

For 1953, producers are moving cautiously in making plans, and fears of a continuance of the coin shortage lead them to seeking surefire entertainment, including a number of foreign acts for inclusion in the local musicals and revues.

In 1952, producers were not anxious to stick their necks out by importing costly foreign acts, and the exception was undertaken by film exhibitor Clemente Lococo, who signed Josephine Baker for personal appearances in his Opera film-theatre and later at the Maipo, at $1,500 a week (which includes legit, film and radio stints).

Vaudeville is popular and profitable for impresarios, but quality is something yet to be achieved in this field in Argentina.

Nitery business took a big beating in 1952, largely owing to high prices which provoked sales resistance on the part of patrons, and also due to the coin shortage.

Class restaurants and niteries are apt to be deserted on weekdays and fill up over weekends, but the marquee trade is absent, which means that head-waiters find their work uncongenial and difficult. A good number of class eateries have shuttered as a result.

Longhair Concert Biz

Longhair concert business is now the most flourishing of all local entertainment fields, mostly due to the enthusiasm of the younger generation, developed through radio and disks. This is general throughout the big cities, and is not limited to B. A. alone. Tours of longhairs include stands at La Plata (capital of the province of B. Aires), Mar del Plata (on the Atlantic coast), Bahia Blanca (further south); Rosario, Santa Fe, Cordoba, Tucuman and sometimes Salta. Concert managers predict that before very long such tours will have to spread to Santa Rosa (La Pampa), Jujuy, Posadas, Bariloche (in the southern lake district), and possibly many more.

In the seven-month season of 1952, there were no less than 700 concerts in Buenos Aires alone, all sold out to the utmost balcony seat. Twenty years ago longhair music was only available at concerts showcased in the Colon Opera Theatre, or for subscribers of a few musical societies. Today there are, in addition, weekly concerts of the State Symphony Orchestra, State Radio Orchestra, City of B. A. Symphony, Friends of Music Assn., and the Colon Symphony.

A surprising development in B. A. is the growth of the lecture business over the last two decades. Twenty years ago, at a peak time of the year, there may have been 10 lectures in a day. In the first nine months of 1952 some 6,000 lectures had been delivered while on July 2 there were 34 scheduled, 32 on Sept. 10, and as many as 37 Sept. 25.

Football is the most popular sport locally, although automobile racing is beginning to compete with it heavily since President Peron had a large autodrome built on the outskirts of the city, and the Argentine motor ace, Miguel Angel Fangio, won most of the world's prizes in this field.

In the first half of 1952 close to $600,000 was grossed at 12 championship football (soccer) games. This was an increase over 1951, but the attendance was lower by 166,664.

Grosses at the boxing matches showcased in the 20,000-seat Luna Park stadium were also down in the first half of the year, but picked up considerably over the second half when important fights were staged.

Racing is still terrific business, although gate receipts and tote figures at some of the latter 1952 meets were considerably below those of 1951. On Sept. 14, 1952, all previous gambling records were broken when the tote showed a turnover for the day of $299,085.

Aussie Film Change Due; Legit Upbeat Aids U.S.

By ERIC GORRICK

Sydney.

It doesn't need a crystal ball to forecast a change of tempo in Aussie cinema operation in the keys for 1953. The year just ended saw too many empty seats on a coast-to-coast boxoffice downbeat, this despite very plush product from the United States and Great Britain.

With 1945—agreed on as the lush year by industry leaders—as basis of comparison, 1952 shows a downbeat of 20% on admissions, this despite an upbeat in population.

Forecasters predict that the new year will see the reintroduction of top stage presentations in many ace cinemas as a boxoffice hypo for ex-filmgoers. Any bid with flesh-and-blood would have to be on a major scale to mean anything, with overseas talent the best bet and highlighting glamor personalities geared to woo the teenage trade presently seeking entertainment elsewhere.

One w.k. showman here said that the Aussies had gotten tired of the same old routine in many cinemas—newsreels, shorts, mediocre support and a feature, served up week after week just like hash in a poorhouse. Showman also instanced the fact that many suburban cinemas presented a celluloid diet running over three hours.

"To keep crowds coming in profitable numbers in '53, we've got to revitalize boxoffices via top acts, name bands and solid entertainment on the screen. In '52 the legitimate and vaude-revue operators licked the pants off us. They'll do it again in '53 if we cinema fellows don't put more glamor into our business," showman added.

Following an end-of-the-year Aussie visit, Spyros Skouras, 20th-Fox prexy, predicted that Eidophor would be operating in the Hoyts cinema loop (20th holds the major stock operational sayso in the loop) before the advent here of regular TV, predicted for 1954 under governmental control. Skouras stressed the fact that TV would have the same drastic effect here as in America and that showmen would have to be on their toes to combat the new boxoffice menace. Prexy warned against permitting TV to fall into the hands of private enterprise, adding that big-screen TV was the only real security against the domestic setup.

1953 certainly will see a bid by U. S. distributors to sell more product on a percentage schedule than hitherto, this despite hot protests from exhibitors, plus the old threat of boycotting.

It's known that 20th-Fox will seek more percentage deals on overall playdates. Metro led the distributor field in '52 via percentage dating on top fare; it will continue to do likewise in the new year. Paramount will also go on a more revenue splurge, with other U. S. distributors in step. High operational costs here is a contributory factor to the decision to redlight flat-rate dates on most of the upcoming '53 product.

Lush '53 Legit

Major legit operators in this territory figure a lush '53 season with top U. S. and British fare. "South Pacific," currently a smash in Melbourne for J. C. Williamson, Ltd., is tipped to beat the four years' run set by "Annie Get Your Gun," which is presently on revival in Sydney for the same management. British "Seagulls Over Sorrento" is another surefire bet under the Williamson banner, with "Kiss Me, Kate" also topping Down Under. "Call Me Madam" is on the '53 schedule.

Indie operator Garnet Carroll, headquartered at the Princess, Melbourne, will bring new shows and players here in '53. Carroll, who was longtime associated with the late Sir Ben Fuller, hit the '52 jackpot with Britisher Jessie Matthews. A. Ben Fuller, son of the late ace showman, will, it's understood, continue the Carroll association throughout '53. The Williamson management is dickering with "Winter Journey," "Murder in Motley," with "The Hollow," already signatured. Highlight of the '53 season will be the Stratford-on-Avon troupe, set to debut in Auckland, New Zealand, early in February for Williamson.

David N. Martin's Tivoli loop hit surefire trade in '52 with the lavish but costly "Folies Bergere," the "Tommy Trinder Show" and "Ice Follie." Martin will continue with these shows in '53, playing Trinder until Yuletide '53 in New Zealand and Sydney, with "Folies Bergere" set for six months in Melbourne and other key Aussie spots, plus the plush New Zealand followup via the Kerridge route. "Ice Follie" bows into Sydney for additional '53 playdates. Martin, back from a talent looksee abroad, has lined up other topnotch shows for the balance of '53. With a minimum run of six months and only three days flying time from the U. S., Australia is a solid bet for imported talent despite high taxation.

Harry Wren's Celebrity Theatres looks okay in the year ahead with imported shows of the calibre of "Ice Parade," with more to follow featuring imported talent.

Nightclub operator Joe Taylor, of the Celebrity, Sydney, is going ahead with plans for U. S. stars for the '53 season. Taylor already has offers out to big names from the N. Y. nightclub scene to play dates Down Under on a minimum four weeks with all expenses paid.

Australia in '53 looks a very solid bet for overseas talent viewed from any angle.

Great White 'Ginza'

Continued from page 189

two-week stands any likely western artist who happens to be in town. So far the American-German-Chinese management has not imported talent specifically for themselves, but this spot looks most likely to do so if currency exchange ever permits them to offer the lure of the U. S. dollars to agents.

Maxim's boasts the longest straight bar in Tokyo and it is usually tightly surrounded from 6 to 11:30 p.m. with U. S. and UN servicemen and their Japanese dates. An Army curfew drives the uniforms out before midnight, when the place settles down to a less hectic, quieter pace. Prices here are a little less than at the other spots, a martini going for 75c, honest scotch at 83c an ounce. However, there is a cover charge of $2.50 a couple two nights a week and every night when there is a special floorshow or a name band.

Maxim's is the only spot which offers western entertainers in its floorshows. All the other shows at other niteries are strictly Japanese and strictly sad. Shows are patently copied from impressions of western floorshows garnered from American films, usually include a juggler, a vocalist, a stripper and a line of a half-dozen chorines.

The unfortunate part about the pseudo-western phase of Tokyo's nightlife is that there is no club which approaches the better grade spots in the U. S. An American tourist in Japan, lonely for the rich elegance of N. Y.'s Carnaval Room, the Versailles, Larue, or even for the vast expanses of the Latin Quarter, will find that there is no place in Tokyo where he can feel at home, and this despite how much he might be willing to pay for a cure for homesickness. Nor will he find anything that even remotely resembles Armando's, Nino's, the Barberry Room, Le Coq Rouge, or any of the other intimate rendezvous which can be found in N. Y. or almost any other large U. S. city.

All that the western style nightlife of Tokyo has to offer the tourist is noise, crowds, poor drinks, expensive taxi dancers, inadequate dance music and too-small floors, bright lights where they should be subdued and dimouts where light is needed, such as in the stairwells leading to the basement dives.

Service Clubs

Most accurate facsimile of Stateside nightlife in Tokyo is found in the final segment of the picture—the service clubs run by the Army, Navy and Air Force for their officers and enlisted men. Most of these are managed by servicemen or civilians with past experience as bonifaces, the decor is always Stateside with perhaps a touch of Oriental, and these are the most regular employees of western entertainers, offering as they do an opportunity for members of USO units enroute to or from Korea to pick up a few fast U. S. dollars for one-shot appearances in their regular Japanese floorshows.

Everything about these clubs, admission to which is limited to servicemen or civilians attached to the services and their guests, is Stateside except the prices, which are ridiculously low. Because of the tax-free liquor, brought in by Army-chartered ships, the clubs can serve a martini as cheaply priced as 15c and never more than 25c; the better-grade scotches are 30c for a good ounce and a half, and Napoleon brandy is never more than 40c a pony, and often less.

One-armed bandits, found in all the clubs, get such a heavy play that even with their player-favored odds, so much dough comes in to the club treasury that "open houses" with free drinks or two for the price of one are a regular monthly or semi-monthly feature.

Largest, most elaborate, and busiest of these clubs is the Rocker Four, an enlisted man's paradise with two large ballrooms each with an orchestra, three bars and two dining rooms. Average attendance is over 1,000 an evening and average check is less than $10 a couple for the works, including dinner and all that anyone except a Marine with 22 years' service could drink. However, as at all service clubs, the evening is short here, bars closing at 11 and doors shuttering an hour later.

Most luxurious officers' club—but not the most popular, the presence of too much top brass keeping junior officers away—is the Tokyo Officers' Open Mess, an unimaginative label for a club housed in what was once the Tokyo town house for visiting members of the Mitsui clan. Authentic Rembrandts and Renoirs hang in some of the rooms of this three-storied club. The silver is sterling and the service is the best prewar Japanese chinaware. Everything about the Mitsui Club, as it is more commonly known, bespeaks elegance, from the pine panelled, intimate bar on the first floor through the powder rooms fitted with jade powder boxes and combs, to the main dining room with its inlaid teakwood floor. In the warm weather, a spacious garden is turned into a Japanese lantern-lighted fairyland with colored lights playing on a fountain around which dancers sway to the music coming from a cone-shaped dance stand.

Here, too, a scotch highball is 30c and an inch and a half filet mignon is $2.50 table d'hote. Dancing every night, floorshows twice weekly using the best Japanese talent plus whatever western artists are available.

More popular with junior officers is the Washington Heights Club, a country-clubish place in the middle of one of the Army's housing areas. All is the same here as at other service clubs—plus a weekly bingo game at which $2,500 worth of prizes are given away.

There are similar smaller clubs in every civilian billet and in other housing areas, all of them elaborately decorated with the proceeds of bingo games, slot machines and nominal membership dues. Tabs for the evening run equally low at all.

To see Tokyo nightlife, therefore, a visitor needs, firstly, a hefty wad of traveller's checks which he can convert into yen for the Japanese version of N. Y.'s 52d St. With enough money he can do this section alone. For the truly Japanese geisha house routine he needs, in addition to lots of yen, a Japanese friend who can guide him to the authentic places. To see and enjoy the third segment, the Tokyo tourist needs only a friend from among the service personnel in the country to get him past the checkers of the membership cards at the doors—a double sawbuck will be all he needs in the way of cash for the most complete evening on the town possible in these last places.

West Berlin—Showcase Of Western Culture

By HANS HOEHN

Berlin.

West Berlin is not only a bastion of the western world, in a political sense; it is, since many people from Soviet-dominated territories come here, a "show window" of western culture and entertainment, almost within shouting distance of the Iron Curtain sector.

Naturally West Berlin's administration, with considerable western assistance, is making strong efforts to justify the "show window" slogan. In spite of heavy financial and geographical handicaps, organizers succeeded in holding two events that were able to stand highest competition in 1952. There was, for example, the second Film Festival (June 12-25), or, to use the trade language, the "Berlinale." The fact, that this was not only a variety show of international pix but also a demonstration of the western film world in a city surrounded by Communism, gave it special value.

The publicity which West Berlin received from this festival contributed much to outsiders' knowledge of the indefatigable vitality and efficiency of Berliners. It also contributed much to help Berlin's position as a film city. Of course, film biz is still having a hard time. Since the former large studios of Babelberg and Johannisthal are in what became Russian-dominated territory after the war's end, organizers had to build up an independent film industry in some of the remaining smaller Tempelhof studios.

The Film Festival had many international film people in the city who opened the way for valuable negotiations. U. S. film outfits, for example, gave numerous synchronization orders to West Berlin studios. The Mutual Security Agency, successor to Marshall Plan Aid in Germany, whose top men were also in town, gave orders for 200 educational pix to be dubbed here. French and Italian film industrialists showed much interest in AFIFA's (Berlin's most modern film studio) color process. Egypt took up negotiations as to an exchange program between both countries. Rudolf Lowenthal, Mexican Berlin-born film producer, decided to transfer part of his production to West Berlin. These and other factors gave the local film industry a big lift. It can be expected that the forthcoming film festivals in Berlin will result in even more valuable assistance in both financial and ideological respects.

Cultural Festival

The second great success of 1952 was the Cultural Festival. Within 31 days (Aug. 31-Sept. 30), 130 contributions featuring more than 1,000 artists rolled up. The variety of entries by European, American and Asiatic nations assured the event a genuinely international character. The 1952 festival was more costly than that of 1951, and the standard of presentations was higher.

Berlin's Cultural Festival of 1951 was bidding for recognition in the face of formidable competition from the traditional festivals held in Salzburg and Edinburgh. Last year Berlin achieved her place as a top-ranking festival city. Sadler's Wells Ballet, the Comedie Francaise, the Viennese Burgtheatre, the New York City Ballet, the Indian Ram Gopal Ballet and a host of other events were on the billboards. Any of these presentations alone would make headlines when opening in a foreign capital, but when such top events run in a single month, it is sensational.

Although Berliners are fairly used to sensations, they have never reacted quite as enthusiastically as they did when "Porgy & Bess" opened. This was the best U. S. cultural export item since the war. Although figures have never been revealed—organizers here have a dislike for such things—the film and cultural festivals in 1952 were definitely financial hits. The Berlin administration was at first not certain as to whether to repeat these festivals in coming years, but the financial and, of course, ideological successes have convinced it that these events will go on and probably become permanent vehicles.

But apart from festivals, Berlin has also other assets to offer. Hardly any city has so many weekly pic preems as Berlin. Hardly a week goes by during which seven or eight preems don't take place. The U. S., France, Italy, England, Sweden and also Soviet Russia and her satellites, in their own sector, send their best films.

Berlin's Legit

Berlin's legit life, though not in good financial shape, considerably improved during the past year. Visitors are always pleasantly surprised at the large variety of theatrical entertainment this city has to offer. The Staedtische Opera House, the only opera house in the West Sector (the Staats Opera House is in the Soviet Sector), the Hebbel Theatre, the Schlosspark Theatre, the Renaissance Theatre belong to this category. The Schiller Theatre, which was bombed out during the war, has become after its reconstruction (1951) one of the largest theatres of Germany, and it now has one of the most up-to-date stages in all Europe. During the past 12 months, the best-known German actors starred in their plays.

The U. S. has particularly been influential on West Berlin's theatre program. More than a dozen famous plays emanating from the U. S. ran here, such as "I Am a Camera," "Detective Story," "Glass Menagerie," "Edward, My Son," "Kiss and Tell," "Born Yesterday," just to name a few. It is not surprising that many artists from all over the world found their way to Berlin, and they included Jan Kiepura, Martha Eggerth, Oscar Karlweis, Francis Lederer, Louis Armstrong, Mahalia Jackson, Astrid Varnay, Arthur Brailowsky, William Warfield, Leopoldine Konstantin, William Holden, Brenda Marshall, Billy Wilder, Robert Siodmak, Maurice Chevalier, Marcel Marceau, Gerard Philipe, Henry Vilar, Carol Reed, Jean Kent, Gino Cervi and many more. George Brown came from England to shoot here his pic, "Desperate Moment," with Mai Zetterling in the leading role. Martha Eggerth and Jan Kiepura were used for the Lehar pic "Land of Smiles." The Berlin film, "All Traces Lead to Berlin," had an American actor, Gordon Howard, in the leading role.

Also, German personalities did not hesitate to accept foreign offers: Hildegarde Neff, Ursula Theiss (from Hamburg), Edelweiss Malchin, who had a role in Elia Kazan's Munich production, "Man on the Tightrope," and O. E. Hasse went to Hollywood. Sonja Ziemann, Berlin-born German filmstar No. 1, went to England to play opposite David Tomlinson in "Made in Heaven."

Cabaret life, for which Berlin was once famous, is slowly coming up. There are a couple of cafes which show excellent programs consisting mainly of political farces. Berlin has Germany's most famous cabaret entertainers. There is, in particular, Guenther Neumann, author of the films "Berliner Ballade" and "Wonderful Times," who is also wellknown for his RIAS radio cabaret, "Die Insulaner" (The Islanders), for which he writes script as well as music. There is Curth Flatow, star of Berlin's No. 1 cabaret, Nuernberger Trichter. And there is another Klaus Guenther Neumann, whose floor shows have made the popular Greifi famous throughout Germany. Foreigners who come to town do not hesitate to spend at least one evening of amusing entertainment in one of these spots.

Night life is trying hard to compete with other Continental cities, but that trade is strongly handicapped by the general coin-shortage among Berliners. Some of the night spots are good for Europe but they don't rate with Broadway spots. The best known place is still the Resi. It was bombed out of its original location in 1945, reopened in 1951. It offers 400 tables with telephones, a giant water show, mail boxes at every table which mark this place very original for its communication setup. Sometimes 1,800 customers enjoy themselves here, many of whom send greetings from table to table by means of a pneumatic tube.

There is still the Queen Bar, which is a highly expensive spot and a favorite hangout for VIPs. An air of plushy elegance is provided by the Splendid Bar, sort of a cocktail lounge. There is also the Ewige Lampe (Eternal Lamp), an existentialist spot; Die Volle Pulle (Full Bottle); Remde's St. Pauli, Rancho Bar, Orangerie—and not to forget the Badewanne (Bath Tub), which has become famous all over Europe.

Jazz, by the way, is a special chapter in Berlin. Forbidden during the Hitler period, it has become twice as popular as before 1933. Experts say that jazz has been the most popular contribution the Americans brought to Berlin, and there is indeed some truth about it. Concert agencies arrange weekly at least one jazz meeting at which the city's top bands get together to provide their numerous fans—these concerts always register SRO biz—with what *they* call jazz. It is seldom traditional style jazz, but more noisy stuff. Frankly speaking, Berlin has not many good bands. A few are okay, the best preferring to take jobs in West Germany or with local GI clubs, of which there are many in town. Outstanding dance orchestras, such as the RIAS dance orch or the NWDR orch, seldom play for jive audiences but mainly stick to their radio jobs.

Berlin's great reputation as a city of comfortable and modern hotels has been restored during the past months. Altogether, Berlin has now 450 hotels and boarding houses and more than 4,000 restaurants.

5 Radio Stations

Berlin has five radio stations: RIAS (Radio in the American Sector), with broadcasts primarily aimed at the Soviet Zone populace; NWDR (North West German Radio Station), American Forces Network (AFN), the favorite station for local hepcats; British Forces Network (BFN), and, unfortunately, Radio Berlin, which is in Russian hands.

Berlin has contributed, musically speaking, to the stateside program. The composer of the hit, "Auf Wiedersehen," Eberhard Storch, is a Berliner. He was a sportswriter before the war and considered songwriting merely as a hobby. In an air raid of Berlin, he lost one leg and was hospitalized for some years. In the hospital, he wrote "Auf Wiedersehen" (1949), which was broadcast in March, 1950. Two years later, England's Vera Lynn happened to hear the song while in Switzerland. She set about getting a good English translation and got one very close to the original. The rest is history. Storch, by the way, has sent a new song, a polka called, "I'll Be Back Tomorrow," to his New York publishers.

Television has been growing during the past months—but it still is not very remarkable. TV sets are on sale at approximately 1,500 DM ($350) on the average, but less expensive sets have been announced. There are only comparatively few sets in private hands.

There is quite a contrast in Berlin's cultural and entertainment life between the east and the west. As far as the east sector goes, there just is not much of what you call entertainment life. Pix being shown there mostly are propaganda (anti-American, anti-capitalist and other anti-characters). The same goes for most of the theatre plays. The opera performances, however, in the east are sometimes excellent. But most of the established artists from stage and film went westwards.

In the east, there is hardly any night life. The eastern press has a policy of ignoring all highlights in the west, such as the festivals, etc. And if they make an attempt to mention what's going on in the west, they talk about it from the "inferior" angle, i.e., "all they have are gangster movies, jazz, jitterbugs, trashy literature . . ."

Group 3, Brit. Production Unit, A Reservoir of Future Talent

By SIR MICHAEL BALCON

London.

Group 3 is an unassuming title which covers a British production company. Its output of films is not very great; it has never made a lavish epic; it rarely uses artists whose names are supposed to draw the crowds. But to me, it is one of the most important experiments in the British film industry in some years. And since the name of Group 3 on the credit titles of a film means little to people in Britain, and probably even less in the U. S., and since its organization is something that could only have happened in this country, I believe that its story is worth telling.

The formation of Group 3 was the result of a chain of circumstances which I must briefly set out if the story is to be comprehensible. In 1948, there was a crisis in the British film industry which threatened its very existence. Producers had been overspending in order to gain a foothold in the wider American market, and to fill our own cinemas during the American embargo. The embargo ended, the American market proved an illusion (we have since realized that specialized distribution in art houses is a wiser aim, and one which has been successfully achieved), the size of the home market made a profit impossible after the heavy entertainments duty had been deducted (though this has since been partially rectified by the introduction of the Eady levy, which pays producers a percentage bonus on the boxoffice takings of their films). As a result of all these factors, the private investors' confidence in the industry was destroyed and it became practically impossible for the producer, especially the independent who was not connected with one of the big cinema circuits, to obtain finance for his projects.

It was at this stage that the government, extending the accepted policy that British films were of cultural and economic importance, took a direct hand. The National Film Finance Corp. was set up and empowered to lend money to producers with bonafide plans who were unable to obtain finance from other sources. I was asked to be the corporation's adviser.

Saved Industry

The corporation and the big combines, working together as we shall see later, saved the industry from total extinction. But a number of snags were encountered. The main one was that most production finance being obtained from the banks against a distribution guarantee, the corporation's share made up the end money. With the incidence of entertainment duty and the size of the home market, the percentage of films making a profit was small. As long as the corporation was lending money on an individual picture basis, it suffered under a serious handcap: the percentage of unprofitable films was high, while in the case of successful ones, the majority of the profits went to the producer.

It was primarily to overcome this difficulty that an extension of the corporation's work was conceived, which came to be known as the Group Scheme. The basic idea was that, instead of a number of producers working independently, they should form themselves into a group which would supply administrative services, provide cost supervision but leave them their previous artistic freedom. The scheme had the further advantage that it made possible the planning of a continuous production program which would re-establish at least a degree of stability in the industry. After certain deductions the profits from films produced within the group would be carried over to cover any losses incurred by others.

The limited finance available made it possible for the corporation to run a scheme of this sort on its own. The cooperation of distributors with the strength to embark on an extended program was needed to provide the majority of the finance. The Rank Organization and Associated British generously lent their support and, in conjunction with them, two groups of independent producers were set up. They have worked to the satisfaction equally of the big combines, of the corporation, and of the producer-members.

Limited Finance

The groups certainly achieved the objects for which they were designed, but they left one serious though understandable gap. Naturally, with limited finance available and unfavorable working conditions, it was logical that those producers most likely on their past showing to make successful films should handle the corporation's remaining money. The producers invited to join the groups were established, proved men. This is mere commonsense; at times of crises, there is no room for experiments, especially when large sums of money are involved.

But at the same time, the long term health of our industry depends on the steady supply of new blood. This had been brought home to us during the postwar years of swift expansion, when the volume of output outstripped the creative personnel available, and the resulting fall in quality proved fatal. If we allowed the crisis to force us into concentrating on established producers, then the same fate would overtake us once the crisis was over and the industry was once more expanding. What was needed was a production company where, under experienced supervision, young men who had shown promise in a junior capacity or in the documentary or second-feature films, could gain experience in first-feature work.

Thus Group 3 came into being. Associated British Film Distributors and the Corp. supplied the finance. Messrs. John Grierson and John Baxter gave their experienced supervision. A small studio at Southall was taken over, and production started. Terry Bishop, whose "Daybreak at Udi" had won a documentary Oscar, directed "You're Only Young Twice." John Eldridge, who has also done outstanding work in documentary, made "Brandy for the Parson." "The Brave Don't Cry" was well received at this year's Venice Film Festival.

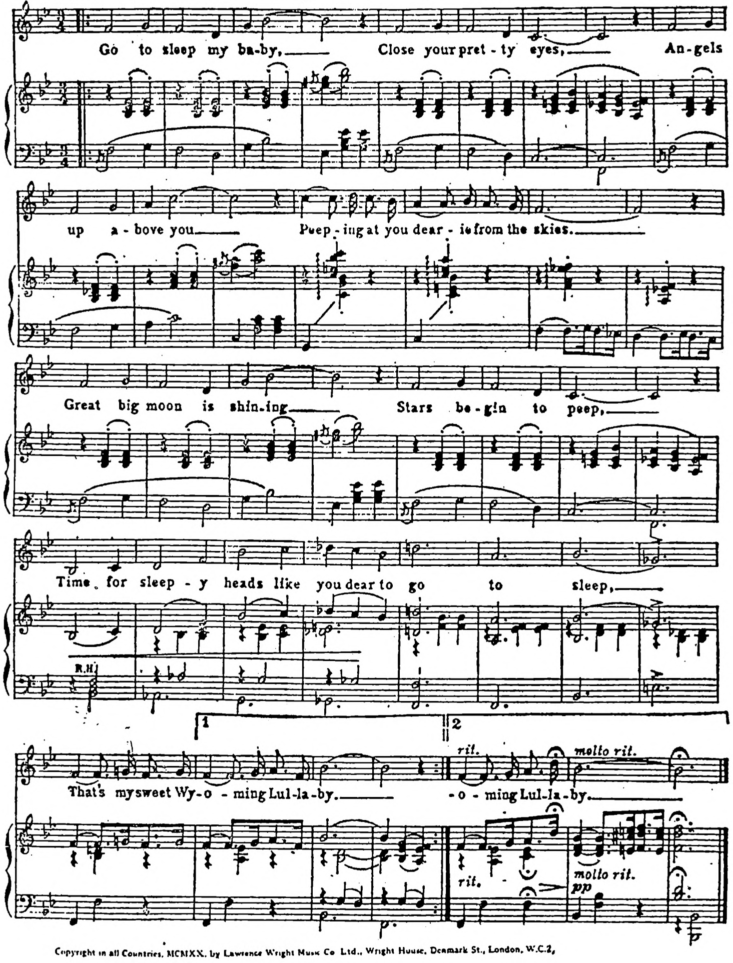
It is perhaps too early to judge the success of the venture—only five films have so far been released. But one thing has already become clear: these films, made on a very modest budget, thanks to the quality of their content and the skill of presentation, have a chance of competing with more lavish rivals: the Group is a going concern. But perhaps the long-term implications of the Group's work are all more important still. These men will in time graduate to major production, while others take their place. As long as this kind of progression goes on, we need have no fear for the future quality of British films.

All the World Will Sing Again

WYOMING LULLABY.

(GO TO SLEEP MY BABY.)

Words and Music by GENE WILLIAMS.


Go to sleep my ba-by, Close your pret-ty eyes, An-gels
up a-bove you Peep-ing at you dear-ie from the skies.
Great big moon is shin-ing Stars be-gin to peep,
Time for sleep-y heads like you dear to go to sleep,
That's my sweet Wy-o-ming Lul-la-by.
-o-ming Lul-la-by.
R.H.
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GREETINGS

TO MY FRIENDS
THROUGHOUT THE WORLD

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PETER USTINOV

"ΠΑΝΤΟΤΕ ΝΑ ΕΙΣΑΙ Ο ΚΑΛΥΤΕΡΟΣ ΚΑΙ ΝΑ ΥΠΕΡΕΧΗΣ ΟΛΩΝ"

> *"Always to be best and distinguished above the rest..."*
>
> HOMER

"Always to be best and distinguished above the rest." So wrote Homer in the Iliad. He might have been writing the policy of the Associated British group of film companies. But, seriously, while talking of things Greek it is worth noting the parallel between the Acropolis (pictured above) and Associated British. Both have been in existence for a long time (by their own standards, of course) and both have world-wide reputations. But perhaps the most significant parallel between them is that both have such firm foundations.

The Acropolis was built by men with imagination and an eye to the future. So was Associated British. In 1927 a Scotsman, John Maxwell, bought Elstree Studios and made them the finest film-making plant in Europe. To exhibit his product he established a chain of cinemas. To distribute these films throughout the world he combined the long-established firm of Pathe with his organisation.

On this foundation was built the mighty Associated British Picture Corporation which now controls the Associated British Studios at Elstree, the distribution firm of Associated British-Pathe, and the 430 luxury cinemas in the Associated British Circuit. The £21,000,000 group has been described in the House of Commons as "the solid rock on which the British film industry is built"—or, as Plato would have put it, "Σάν ἔνας βράχος." (like a rock).

Associated British have brought you big productions in the past . . . and will continue to do so in the future.

HAPPY GO LOVELY
COLOUR BY TECHNICOLOR

LAUGHTER IN PARADISE

ANGELS ONE FIVE

TOP SECRET

SOUTH OF ALGIERS
COLOUR BY TECHNICOLOR

FATHER'S DOING FINE
COLOUR BY TECHNICOLOR

THE ASSOCIATED BRITISH GROUP OF FILM COMPANIES

PRODUCTION Associated British Picture Corporation Ltd. • **DISTRIBUTION** Associated British-Pathe Ltd. • **EXHIBITION** Associated British Cinemas Ltd.

Greetings for 1953
JACK HYLTON

JANUARY

KNIGHTS OF MADNESS
VICTORIA PALACE, LONDON
[illegible]

KISS ME KATE
LONDON COLISEUM
[illegible]

BET YOUR LIFE
[illegible]
OPERA HOUSE, MANCHESTER
(Season)
[illegible]

MOTHER GOOSE
[illegible]
EMPIRE THEATRE, CHISWICK
[illegible]

WOMEN OF TWILIGHT
VAUDEVILLE THEATRE, LONDON
[illegible]

BENIAMINO GIGLI
CONTINENTAL TOUR

ALADDIN
NEW THEATRE, OXFORD
[illegible]

FEBRUARY

TELEVARIETY
ADELPHI THEATRE, LONDON
[illegible]

WOMEN OF TWILIGHT
AMERICAN COMPANY
[illegible]

BET YOUR LIFE
[illegible]
LONDON HIPPODROME
[illegible]

BENIAMINO GIGLI
TOUR OF BRITAIN

MARCH

CALL ME MADAM
LONDON COLISEUM
[illegible]

KISS ME KATE
NATIONAL COMPANY
[illegible]

APRIL

LONDON LAUGHS
with George & Alfred Black
ADELPHI THEATRE, LONDON
[illegible]

THE MERRY WIDOW
STOLL THEATRE, LONDON
[illegible]

MAY

BENIAMINO GIGLI
CONTINENTAL TOUR

JUNE

THE BLUE LAMP
GRAND THEATRE, BLACKPOOL
(Season)
Jack Warner, Bonar Colleano, Susan Shaw, Gordon Harker

OPEN THE CAGE
with Chesney Allen
WEYMOUTH (Season)
Arthur English, Eddie Gray, Paula Marshall

WOMEN OF TWILIGHT
VICTORIA PALACE, LONDON
(Twice nightly)
[illegible]

BENIAMINO GIGLI
CANADIAN TOUR

THE MERRY WIDOW
TOUR
[illegible]

SEPTEMBER

THE APPLES OF EVE
TOUR
[illegible] Desmond, Anthony Ireland

OCTOBER

RING OUT THE BELLS
NEW THEATRE, OXFORD
Bud Flanagan, Nervo & Knox, Naughton & Gold

MAURICE CHEVALIER
LONDON HIPPODROME

THE APPLES OF EVE
COMEDY THEATRE, LONDON
Florence Desmond, Anthony Ireland

BENIAMINO GIGLI
CONTINENTAL TOUR

NOVEMBER

RING OUT THE BELLS
VICTORIA PALACE, LONDON
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REMAINS TO BE SEEN
TOUR
Diana Dors, Naunton Wayne, Dickie Henderson Jnr.

MAURICE CHEVALIER
PRINCES THEATRE, LONDON

THE BLUE LAMP
HIPPODROME, LONDON
Jack Warner, Bonar Colleano, Susan Shaw, Gordon Harker

A KISS FOR ADELE
ROYAL COURT, LONDON
Joyce Barbour, [illegible]

DECEMBER

REMAINS TO BE SEEN
LONDON
Diana Dors, Naunton Wayne, Dickie Henderson Jnr.

CALL ME MADAM
NATIONAL COMPANY
Noele Gordon, [illegible] Eager, June Power

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in association with John Buckley
OPERA HOUSE, MANCHESTER
(Season)
Sally Ann Howes, Bobby Howes, [illegible]

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JOAN HEAL as Isabel Wardle

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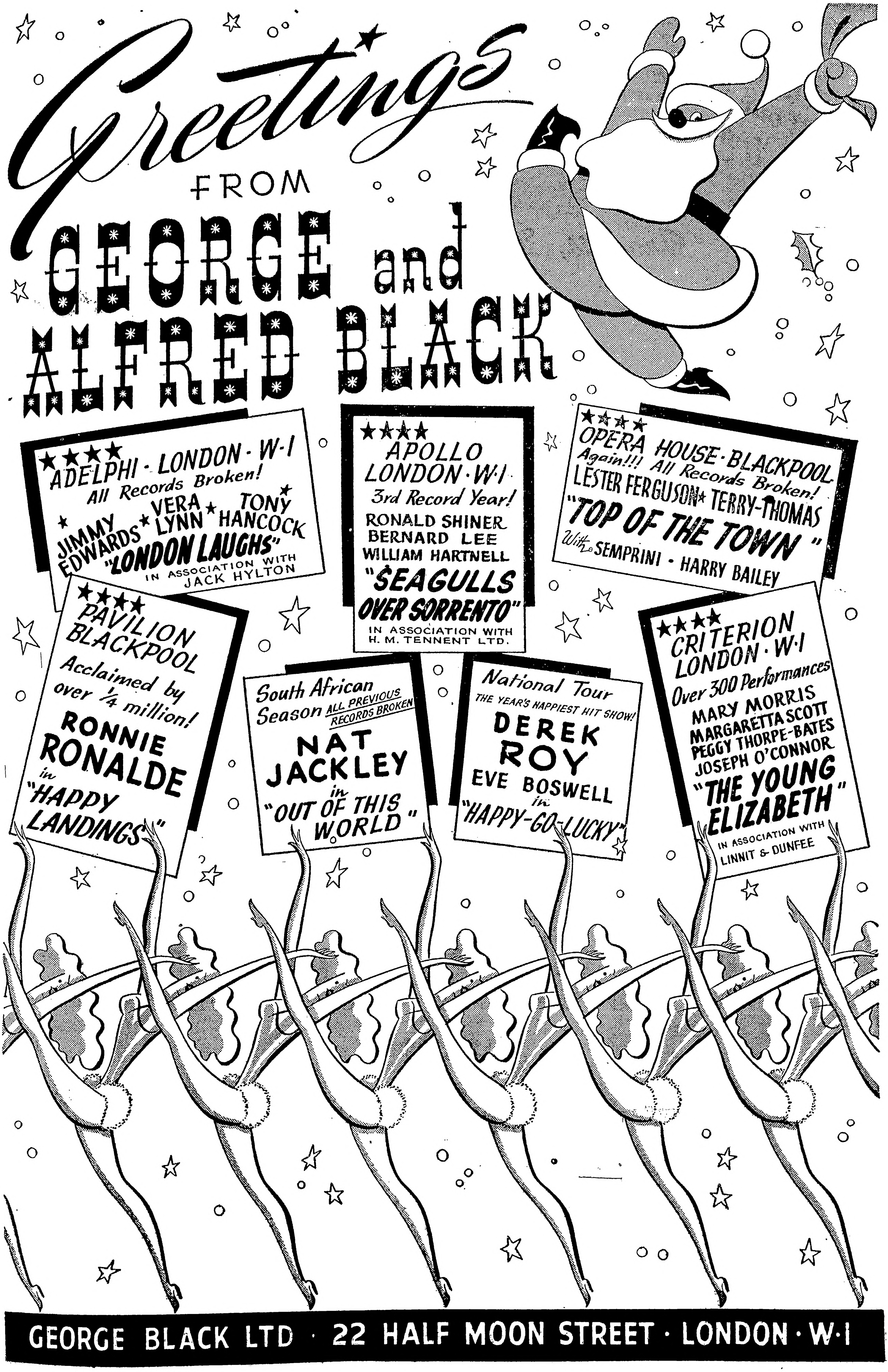

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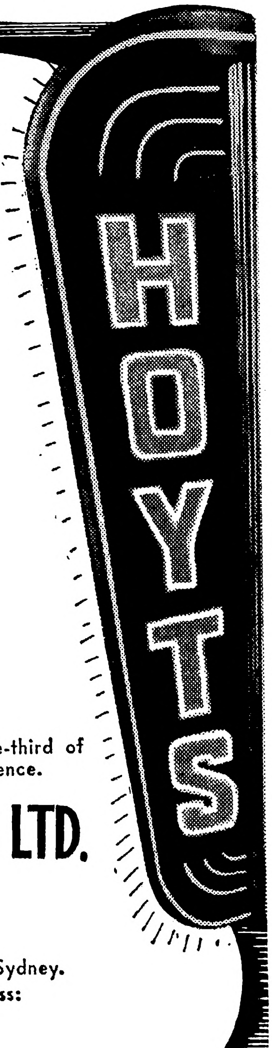

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Scotland Top Show Biz Area But Gets Brit. Sluff-Off; U.S. Acts Score

By GORDON IRVING

Glasgow.

TV or not TV! That is the question being posed for 1953 by Scots linked with show biz, now that the Kirk o' Shotts video transmitter, one of the most powerful in the world, is radiating television programs full blast. Artists don't know whether to climb on the television bandwagon, or whether they should, like canny Scots, hang back and limit their talents to the less demanding medium of the vaude world.

With their large number of resident productions, changing vaude stints weekly, leading Scot performers have basket-loads of comedy, terping and vocalizing material, and are thus in better position to perform in television without exhausting their repertoires like English artists. But still the fear remains. Should they waste their hard-won material on British TV when the British Broadcasting Corp. pays such mediocre fees for appearances?

Scot theatregoers are in much the same position with regard to the new material-eating monster. Ardent attenders at all worthwhile legit, pantomime and vaude shows, they are hanging back before spending scarce pounds, shillings and pence on expensive television sets. Those who have purchased TV sets are full of praise for the invention, though not so enthusiastic about the programs.

On threshold of new era in entertainment, then, canny Scots are waiting to see which way the wind blows, economically as well as programwise and via public taste. Expert forecast is that, within a few years, TV will sweep the country; vaude and pic shows will get a useful boost through greater interest in show biz, and, while attendances at theatres and cinemas will decrease, there will be a bigger all-round impetus to catch the best in entertainment. For professional performers, the market in all mediums is expected to be better than before.

While b.o. reaction in England has disclosed a big shortage of cash among potential and actual stubholders, biz in Scotland held up well during 1952, with economic prospects for 1953 even better as prices in shops show signs of a drop. Craze of Scot audiences to see and hear song, music, dance, comedy and vaude, plus top legit shows, is still unsurpassed, which is one reason for the large number of world preems in Edinburgh and Glasgow during '52.

Welcome Mat Out

Problem facing vaude inpresario Val Parnell must be which U. S. stars to send to Scotland in 1953. By now, most topliners have made the trip, exiting from the lead Glasgow Empire vaudery to good notices from crix and exuberant welcome from fans, plus capacity houses. Frankie Laine set up a new record in 1952, selling out the Empire two weeks before he arrived, so much so that extra matinees had to be arranged. Laine was besieged by bobbysoxers on arrival and had to be smuggled through the cellar into his hotel. A similar welcome greeted Betty Hutton, whose vaude act was voted the best of the year in Scotland by crix.

Deep River Boys made several visits, to their usual warm, affectionate welcome. Lena Horne and Sophie Tucker were other 1952 American visitors, though both were handicapped by poor support bills. Both did a fortnight's stint, which is probably too long for any U. S. artist. Danny Kaye and Bob Hope, heading north on the Harold Fielding one-night tour, looked in at various spots, Kaye playing only Dundee but Hope packing 'em in at Dundee, Glasgow and Edinburgh. Archie Robbins, U. S. comic, was another who scored solidly at the Empire, being a new hit on British TV. During the year, Joy Nichols, young Australian gal, made a hit in variety at the Glasgow.

Top comic from the States in the last year has been Jack Benny, whose quiet assured style and immaculate timing impressed considerably at the Empire. Stubholders saw in Benny the more solid type of American comedian, matured with experience and good humor. He can come back to Scotland any time.

Local Legit

On the legit side, native Scot drama plus experimental theatre is being competently upheld by the Glasgow Citizens Theatre. This group is constantly feeding London drama companies and film casts with players. Several members took part in the Group Three click pic of a Scot mining disaster, "The Brave Don't Cry." Citizens recently encountered a flop when audiences failed to materialize for the new poetic play, "A Masque of Summer," by Scot playwright Ian Dallas.

Scot comedy is being well served by its comedians, leading funsters being Harry Gordon, Jack Radcliffe, Jack Anthony, Alec Finlay, Tommy Morgan, with comics like Jimmy Logan, Stanley Baxter, Aly Wilson, Jack Milroy, Denny Willis, etc., holding the reserve positions. Dave Willis, a very funny clown, exited from show biz during 1952 to retire to his hotel on the West Scot coast at Rothesay. Graice Clark (of Clark & Murray) continues as leading Scot comedienne.

Native radio has run into a bad patch, financial cuts having limited severely the scope of home programs. One weekly stanza, "The MacFlannels," has had to do with only six characters and no more. Feature programs have been notably absent, and many freelance radio scribes are badly hit.

Criticism continues of poor qualityand wrong subject-matter in Scot BBC programs. Region is still controlled by Melville Dinwiddie, a former clergyman, and the same actors and entertainers are used in programs ad nauseam. Best program is the weekly Sportsreel on Saturdays, a peppy roundup of sport, edited by Peter Thomson. Radio variety series, "It's All Yours," starring Jimmy Logan, with Stanley Baxter and Willie Joss, also has a top listening figure. These apart, programs have extremely limited appeal.

TV has had an ineffective shot at native programs, with "Scotland in October," edited by scribe Macdonald Daly, a somewhat scrappy, poor attempt at a magazine stanza. One successful attempt was a TV visit to a coal mine in central Scotland, another a camera look-in on a swimming gala at Motherwell. Outside spectacles are safest material for the new Scot TV unit.

Song Biz

Biggest legit event is still the annual longhair junketing in Edinburgh, which masquerades under title of the International Festival of Music and Drama. This grows in popularity from year to year, attracting even more Americans. Legit and music events have top draw, but event is still being run at a loss. Late-night revue was tried out and caught on well, suggesting possibility for modern cabaret after the more serious plays and concerts and films.

Pitlochry Festival Theatre, drama stint run by wealthy Scot John Stewart in the heart of the Highlands, proves a strong tourist acquisition, combining well-costumed plays with beautiful Perthshire scenery of hills and lochs.

India's Domestic Output Off to 250 Pix In 1952 as Financiers Tie Up Coin

By N. V. ESWAR

Madras.

Though there appeared to be feverish activity on the Indian film front, achievement during 1952 was low. Production fell from the previous year's 325 to less than 250.

The projected Film Finance Corp. didn't come to life during the year. Apart from this, financiers kept purses tied up severely when it came to the question of investing in film production. The banks still operate under the unwritten rule that no advances should be made to any one connected with the film industry — not only producers.

It is expected that action would be taken on the recommendations of the Film Enquiry Committee's Report. But 1952 has passed, without anything being done on those recommendations. The main difficulty in implementation of the recommendations was that the different states had their own separate, individual views on matters and the Central Government is loathe to take any action unless there is uniformity on such matters.

The year 1952 was outstanding in that the first Indian picture in technicolor, "Aan," was released during this period. As a picture it wasn't much. It was a financial success only because of its color.

Madras again occupied a bleak spot. Almost every picture produced duing the past year was a flop. Only two pictures stood out, "Kalyanam Pannipar" and "Parasakthi."

A phenomenon in the exhibition world has been the practice of theatres in important towns banding themselves together into a union. The idea started in the far south and is slowly spreading out all over the country. This unionism is aimed at breaking the hard terms regarding percentage and deposits demanded by distributors of Indian films.

Fortunately, though boxoffice returns on most of the pictures released weren't at all encouraging, exhibitors somehow managed to pull through. There hasn't been any case of shuttering during the year. On the other hand, there has been an increase in the number of permanent theatres, especially in agricultural tracts where only touring camps were operating in previous years. Though the income of these theatres isn't very much, the fact that they continue in existence is a creditable achievement. Probably the go-slow policy, coupled with restrictions imposed on the construction of new theatres, indirectly helped in keeping the existing theatres on a working level. While the increase in the number of theatres is not very much, it's about 10% over the 1951 figure.

Film Festival

A landmark in the history of the Indian film industry was the organization of the International Film Festival in the principal cities of India during January and February. The industry did not wholeheartedly cooperate with the Festival, which was organized by the Central Government. Yet the Festival did a lot to raise the status of the industry. But the effect of the Festival was allowed to peter out. Despite its dissatisfaction with the government-sponsored Festival, the industry showed the greatest amount of inertia in organizing a festival on its own.

In foreign films, American pix continued to be the mainstay of the nearly hundred theatres in India which show exclusively foreign pictures. Over 400 American feature films entered the country during the last year, apart from the newsreels, shorts and cartoons, of which there was a continuous and steady flow almost every week. During the year, films from Britain, which had limited appreciation in the country before, proved good competition.

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Over 500 Tunes, At Least 40 of 'Em Pop Hits, Glorified Ziegfeld's Name In Song and Story

By ROBERT BARAL

Buried under the keyboard din of Tin Pan Alley is the little known fact that over 500 songs were actually published for the "Ziegfeld Follies" alone. This unique record spans the annual editions from 1907 through the Metro filmization in 1945.

The 500-figure includes, besides the regular show numbers, the numerous interpolated songs which carried Ziegfeld credit on the cover.

And out of this extensive array emerged at ~~least~~ 40 pop classics still identified with their "Follies" aura. Most of these today are sold in black-and-white reprints.

Particularly interesting, too, is that the 1923 edition had 32 published numbers flooding the music counters, while the 1943 edition had only two!

Several other editions during the peak years of the series were also heavy with hits and near-hits, having approximately 25 to 30 numbers being pushed. No show today comes anywhere near those figures for actual published songs in a season! In toto, "Ziegfeld Follies" output for a single show over the years has never been topped!

Years ago publishers were somewhat careless in listing the show tunes. Many songs listed were sung on the stage but never actually published at all. But apparently a large battery of numbers looked impressive in print.

Remick published 11 editions; Harms, 10 editions; Witmark, 2 editions; Irving Berlin, 5 editions; and Feist, 2 editions. Right from the start publishers were eager to capture Ziegfeld's name for a possible hit as it sparked sales campaigns. All of the publishing houses got into the act eventually.

The Ziegfeld stamp on the "Follies," plus the "Midnight Frolic" music, and then his book shows (a full compilation of the works would total thousands), clearly indicate Ziegfeld's potent value in the pop song industry.

Other producers, mainly the Shuberts, with their numerous Winter Garden productions, rated steady attention on cover credits—but their name never carried that plush distinction which Ziegfeld commanded. Ziegfeld's moniker, as far as promotional value was concerned, moved in transition from simple management credit (especially during the Anna Held period) to the formal masthead which finally emblazoned his "Follies' as a national institution. As a matter of fact, three songs in the 1907 edition which Lucy Weston sang were identified with "Florence (sic) Ziegfeld" credit. This was soon changed to Florenz Ziegfeld, Jr.

A Great Trademark

Stars such as Eddie Cantor, Fannie Brice, Bert Williams, Van & Schenck and Ruth Etting groomed their careers by plugging their Ziegfeld association heavily. Cantor who used to accent his revue and musical comedy appearances with solo spots devoted entirely to interpolated hits of the day, had his photo (with Ziegfeld credit) on approximately 75 songs. Ruth Etting, Ziegfeld's last major singing star, used the simple but impressive tag—"Ruth Etting-Ziegfeld Star"—as her identification, which spoke for itself as a magnet via the music shops.

As the "Follies" title implied, each edition was certain to spotlight the fads and foibles of the front-page. For instance, in the 1907 edition one of the songs, "Budweiser's a Friend of Mine" plugged the popular brew. The same edition had its "Gibson Bathing Girl" for a production parade of girls, which became a "Follies" trademark. Not to forget "The Modern Sandow Girl," which gave further attention to Ziegfeld's first moneymaker—the Great Sandow, the original muscle boy. Ziegfeld was keen on plugging his own shows either via a "Follies" skit or song, or atop the New Amsterdam roof.

"Sally Won't You Come Back" ("Follies of '21") best illustrates this interfusing of Ziegfeld attractions. The song complimented Marilyn Miller on her success in "Sally," and at the same time lamented her exiting from the "Follies" family.

Ensuing editions, after 1907, derived inspiration from inventions such as the airplane, submarine, radium. Fashions of the day were always prominent as song themes ("Horrible Hobble Skirt" in "Follies" of '10). New travel haunts (Hawaii, Florida, etc.); new dances, (the Texas Tommy, mooch, tango); startling personalities ("Nijinsky" in the '16 edition); ragtime syncopation, blues, toddle; German, Irish, Yiddish comedy styles; World War I; radio ("Listening on Some Radio" in the '22 edition); political figures ("Jimmy" for Mayor Walker in the '27 edition); even the opening of the Empire State Bldg., all served up material to keep the "Follies" abreast with the headlines.

Shades of Tin Pan Alley's greatest filter through the rich "Follies" catalog—particularly in the early editions. Prominently represented are Gus Edwards, Nora Bayes & Jack Norworth, Jean Schwartz, Rennold Wolf, Blanche Merrill, Seymour Furth, E. Ray Goetz, Vincent Bryan, Harry Von Tilzer, Harry B. Smith, Maurice Levi, Albert Von Tilzer, Nat B. Ayer, Will D. Cobb, Ford Dabney, Will Marion Cook, Jean Havez, Cecil Mack, Louis A. Hirsch, Creamer & Vodery, Stanley Murphy, Henry Marshall, Albert Gumble, Ed Madden, Raymond Hubbel, Grant Clarke, Jimmy Monaco, Fredrick Solomon, Ballard MacDonald, Gene Buck, Dave Stamper, Harry Tierney & Joe McCarthy, James F. Hanley, Irving Berlin—they're all included.

Berlin the Standout

Of all these, Berlin stands out strongest. He wrote first for the 1911 edition and ended his Ziegfeld chores with the '27 edition. Jerome Kern, Rudolf Friml, Victor Herbert also wrote for the "Follies," but not in the solid-smash classification as Berlin. Kern, of course, composed "Show Boat" and "Sally," and Friml "The Three Musketeers," all Ziegfeld book shows.

Strongest edition of the "Follies," musically speaking, is considered the memorable 1919 production with Berlin, Buck, Stamper, Tierney and McCarthy, responsible for the five hits: "A Pretty Girl Is Like A Melody," "Mandy," "You Cannot Make Your Shimmy Shake on Tea," "Tulip Time" and "My Baby's Arms." This distinctive quintet of hits best exemplifies Ziegfeld's likes in the song department for any of his shows. He liked simple, hummable songs with catchy titles, often topical, which would give him opportunity to bring out the girls in tasteful Ziegfeld pink.

Ziegfeld's impeccable taste set very high standards for handsome covers. His '18 cover introduced a new beauty note into the publishing field by having a representative bevy of his leading beauties covering the entire page. Those prominent on the '18 cover include: Marilyn Miller, Lillian Lorraine, Ann Pennington, Kay Laurel, the Fairbanks Twins, Dolores Martha Mansfield, Kathryn Perry, among others. The same beauty motif was repeated for the '21 and '22 songs, with Mary Eaton, Gilda Gray, Mary Lewis, Anastasia Reilly, Jessie Reed, Helen Lee Worthing and others nominated for this honor. Imogene Wilson was included in one set of beauties but when her name hit the front-pages in lurid type, a new cover was apparently rushed into print. Henry Clive and Vargas were among the ranking artists who created typical Ziegfeld beauties for other outstanding covers.

Besides the tasteful format of the "Follies" promotion, the group of 40 pop classics which emerges from the factual catalog rates high. This starts with "Shine On Harvest Moon" in 1908 (Ruth Etting's revival of this Bayes-Norworth hit was the standout number in Ziegfeld's last personally produced "Follies" of '31) to "I Can't Get Started" (1936), which Bob Hope and Fannie Brice delivered.

"The Follies" toppers include: "Shine On Harvest Moon" (1908); "By the Light of the Silvery Moon" (1909); "Vision of Salome" (1910)—this was a Mystery Melody a few years ago on the ether waves; "Woodman, Woodman Spare That Tree" (1911)—this was Irving Berlin's first "Follies" click; "Row Row Row" (1912); "Rock Me in the Cradle of Love" (1914); "Hello Frisco" (1915); "Hold Me In Your Loving Arms" (1915); "Bachelor Days" (1916); "That's the Kind of a Baby for Me" (1917); "Oh! How I Hate to Get Up in the Morning" (1918); "Garden of My Dreams" (1918); "A Pretty Girl Is Like A Melody" (1919); "Mandy" (1919); "You Cannot Make Your Shimmy Shake on Tea" (1919); "Tulip Time," (1919); "My Baby's Arms" (1919); "You'd Be Surprised" (1919); "The Moon Shines on the Moonshine" (1920); "Girl of My Dreams" (1920); "Tell Me Little Gypsy" (1920); "The Love Boat" (1920); "Hold Me" (1920); "Second Hand Rose" (1921); "My Man" (1921); "Sally Won't You Come Back" (1921); "Bring Back My Blushing Rose" (1921); "'Neath the South Sea Moon" (1922); "It's Getting Dark On Old Broadway" (1922); "Mister Gallagher & Mister Shean" (1922); "Oh! Gee! Oh! Gosh! Oh Golly! I'm in Love" (1923); "Take, Oh Take Those Lips Away (1923); "Adoring You" (1924); "No Foolin'" (1926); "It All Belongs to Me" (1927); "Shaking the Blues Away" (1927); "Ooh, Maybe It's You" (1927); "The Last Round Up" (1933); "Wagon Wheels" (1933); "What Is There To Say?" (1933); "Suddenly" (1933) and "I Can't Get Started" (1936).

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Other Interpolations

The above group does not include Van & Schenck's added songs such as "Wang Wang Blues" and "Strut Miss Lizzie," though these two interpolations did make "Follies" history. However, they were not exclusive Ziegfeld properties to start with. Bert Williams' rich repertoire, including "You're on the Right Road But You're Going the Wrong Way" and "At the Ball, That's All," were also hits in their day, but are not easily hummed today. Williams' sock "Darktown Poker Club" is listed on the '14 cover but has never turned up in this particular edition. Phil Harris revived some of Williams' outstanding talk-numbers and style with marked success a few years ago. Fannie Brice's immortal "Rose of Washington Square" carried the Ziegfeld credit but it was a "Midnight Frolic" regular originally.

Some claim that Ziegfeld was weak on music. But this is hardly true after perusing his vivid catalog. During the dizzy years of wonderful nonsense in the '20s competition was stiff—and Ziegfeld had his pride. George White had introduced George Gershwin with marked success, and then followed with DeSylva, Brown & Henderson. Irving Berlin was on his own producing the "Music Box Revues," so Ziegfeld was compelled to look around. To assure full music coverage, several "Follies" went overboard with contributing tunesmiths.

It was not unusual to have five or six ace composers involved in a single edition (Buck & Stamper, Tierney & McCarthy, Herbert, for example) plus Ring Lardner, Channing Pollock, Bert Williams on special chores for added punch.

Billie Burke mentions how Flo Ziegfeld never went after talent but waited until it got nearer to the New Amsterdam theatre. With the result that Rodgers & Hart, Vincent Youmans, and others coming up then never entered the "Follies" fold. When Ziegfeld concentrated more on book shows he did have Gershwin for "Show Girl" and "Rosalie" (with Sigmund Romberg); Vincent Youmans on "Smiles;" Lew Brown & Ray Henderson—minus Bud DeSylva—for "Hot Cha," and Rodgers & Hart for "Betsy" and "Simple Simon." Cole Porter never won Ziegfeld's nod.

Mack Gordon & Harry Revel, in a way, dissipated Ziegfeld's policy of only using established talent. This duo wrote the main score for the 1931 edition when still comparatively unknown.

Speaking of Ziegfeld book shows it should be pointed out that he had practically more flops than hits. This is not meant to belittle Ziegfeld but to bring the music picture into proper focus. Even his flops had their own special lustre. But when there was a Ziegfeld smash on the boards no other show could compare with it.

Returning to his cover import—Ziegfeld's name went berserk in 1926 when legalities prevented him from using "Ziegfeld Follies" for his then current offering. His revue of that year was originally known as "Palm Beach Nights"—where it was first unveiled. "No Foolin'" emerged as a strong hit, so the show was changed to that title for a time. This next evolved into "Ziegfeld's Palm Beach Girl," then "Ziegfeld's American Revue." Finally it went on the road as the "Ziegfeld Revue of 1926." The edition ran the gamut of all these titles and the score was published accordingly as soon as the various changes appeared in the publicity.

The master showman was able to clear the rights to "Ziegfeld Follies" in time for the '27 edition, which featured a single star—Eddie Cantor—for the first time in its history. And Ziegfeld turned again to Irving Berlin for the score.

To recapture the "Follies" tone, the '27 music used the same Henry Clive cover which had first been used on the 1919 songs by Berlin.

It was during this time that the word sophistication was being shoved forward by press and public. The demand now was for more wit and less ribbons and bows. New trends and overtones were creeping in. Noel Coward had one number, "Half-Caste Woman," for Helen Morgan in the '31 edition but it was soon taken out. Coward is about the only one of the newer school now dominant who managed to attract Ziegfeld at all in the final edition.

After Ziegfeld died in 1932 the magic touch disappeared, though the next two post "Follies" of 1933 and 1936 (Shubert-produced), and MGM's three handsome films, "The Great Ziegfeld," "Ziegfeld Girl" and "Ziegfeld Follies," are considered worthy reminders of the lush tradition.

In spite of the Great Glorifier's passing the music of the "Ziegfeld Follies" remains highly personalized on its own and provides a kaleidoscopic barometer of Tin Pan Alley prior to radio and TV inroads.

SEX-VEX-WRECKS SUPERSEDES JUNE-SPOON-MOON

By ARNOLD SHAW

(V.P. and Gen. Prof. Mgr., Duchess Music)

1952 A. D. was the Mickey Spillane year in popular books, with established writers and hard-cover publishers taking a bloody beating in the battle with the Brooklyn boy's soft-cover whodunits.

'52 was also a bad year for the big Tin Pan Alley publishers and writers who had been generally responsible for the song smashes of previous years.

The big song hits of '52 frequently popped out of left field, from new, unknown writers (Churchill Kohlman, Chilton Price, etc.), from country, blues and folk writers (Hank Williams, Jesse Mae Robinson, Josef Marais), from the smaller indie publishers (Regent, Mellow, Four Star, etc.) and from new record stars (Joni James, Al Martino, Johnnie Ray, etc.).

The Mickey Spillane analogy goes deeper. Belting replaced crooning and singing as a recording technique. Romance moved over for sex to creep into many song lyrics (A Guy Is a Guy and Takes Two to Tango, etc.). And pop music caught up in other ways with the detective story and psycho thrillers in dealing with sadism, masochism and turbulent passion.

Incidentally, Mickey finished his year with an opus whose title, "Kiss Me Deadly," offers a curious parallel to the song hit "Kiss of Fire."

No one knows when the pendulum will swing back—and many are hoping. But it is no secret that in '52, the relaxed, rubato style that made Der Bingle the king of pop singers and accounted for so many hit records by Dinah Shore, Frank Sinatra and Dick Haymes, laid a bomb. The demand was for the disks that began in long, loud, high notes (Eddie Fisher or Don Cornell in "I'm Yours"), and that continued, fortissimo and sforzando, until they ended on an ear-shattering spasm (Georgia Gibbs' "Kiss of Fire").

Lanza in Groove

The operatic tonsilling of Mario Lanza on "Be My Love" was in the groove. However, the more representative members of the belting school, in addition to Cornell and Fisher, were Al Martino, Tony Bennett, Richard Hayes and Tony Martin. There were the girl belters, too: Kay Starr, Georgia Gibbs, Sunny Gayle, Toni Arden, Joni James. While Rosemary Clooney, Guy Mitchell and Johnnie Ray are, strictly speaking, not belters, the lustiness of Rosie and Guy, and the histrionics and masochism of Ray, link with the belting tradition.

There are signs that '53 may bring a return to "good songs." It does not seem likely, however, that the new muscularity of song lyrics will disappear. The generation that is buying Spillane's sadism in such astronomical quantities is no longer attracted by the old, polite, tender little sentiments. Nurtured on jet-planes, rocket ships, the atom bomb and trips into outer space, the new generation of songbuyers is hard and tough. It has new concepts of time and place. It lives for today. And today can mean something only at the peaks of passion and possession and the extremes of pleasure and sorrow ("I Went to Your Wedding").

Eternal devotion in the pop song seems to be giving way to momentary excitement, and domestic partnership to bodily possession ("Yours," "I'm Yours," "You Belong to Me"). Instead of June-spoon-moon, the new note in pop song apparently is sex-vex-wrecks.

Band Review

RAY DUGGAN TRIO
Famous Restaurant
Kansas City, Mo.

Group of three leading musicians of these environs banded together about a year ago and have been playing some of the livelier spots of the area. Led by Ray Duggan on electric guitar with Jack Malmsten at organ and celeste and Forrest Brizendine on piano, trio is an unusual combo for these parts, both by instrumentation and by calibre of their rhythms.

ly are playing their second stand in town, their first at this Baltimore Avenue eatery and cocktail lounge.

Versatility is long suit of the threesome, library including rhythm numbers, pops, ballads, Latins, standards and novelties. Duggan plays a lot of guitar, much of it in the Les Paul style, and at times the combo gets very near George Shearing stylings. They go in for unusual arrangements, a number usually including solos by the guitar, organ and piano.

They add to their assets with vocals by Brizendine, generally on the ballads, with some unison trio singing also featured. After dates in the mountain states and K. C., trio heads for St. Louis. *Quin.*

Too Literal

The lights were dimmed for my "All of a Sudden My Heart Sings," but this time there was something different. I felt something on my bare back. I squirmed and wriggled, kept on singing, but held on to my grip to keep from screaming. While I was whispering, "I remember all those little things, your little laugh, your half surprise," I felt the fiddle bow of Robert Norris, the orchestra leader, scraping something off my back. "The starlight gleaming in your eyes, the magic thrill that's in your touch." I half turned to shoot a thanks to Norris, and no one in the room knew I had been on the verge of screaming. Later, Norris told me he had fished a fine, fat worm, suitable for baiting a fish hook, off my back. Now, as I come to the line, "When I remember little things," what little thing do you suppose I'm remembering? Ugh!

Hildegarde.

ASCAP 'From Dixie' As BMI Clicks In Tin Pan Alley

By HERM SCHOENFELD

The cornball, hillbilly and offbeat tunes consolidated their grip on the bestseller lists during 1952 and there are no signs of any decline for the coming year. The old pattern of Tin Pan Alley, after being gradually undermined since the end of the last war, has now been completely scrambled with even the most powerful publishing firms looking for new answers.

Tipoff on the extent and depth of the music biz reorientation is the general move into the country field by top publishers who heretofore wouldn't have touched that kind of stuff. The Big Three (Robbins, Feist & Miller) have already opened a new Nashville firm, Pine Ridge Music, while the Chappell combine is known to be contemplating a similar maneuver. Shapiro-Bernstein, another ASCAP power, was propelled into the same field in the search for new hits and signed up Jessie Mae Robison, cleffer of such hits as "I Went to Your Wedding" and "Keep It a Secret." S-B has also been buying up the backwoods material at an unprecedented rate, presaging a new type of "buckshot" operation in which many tunes are flung to the diskeries in the hope that at least one will hit the mark. Buddy Morris and Howie Richmond make two other publishers who have moved into the Nashville area whose prolific click production has earned it the moniker of "Tin Pan Valley."

Ray, Fisher, Clooney, et al.

As in the last couple of years, the offbeat accent was accompanied by a flock of new stars in the wax firmament. Johnnie Ray, who came up late in 1951, broke through with "Cry," the biggest smash of this year and a number which set a style trend—fortunately temporary—into agonized vocal antics. Ray's initial jet action in the disk market, however, sputtered out in later months but he's still a potent moneymaker in the nitery and theatre circuits. He proved it at New York's Copacabana last spring and again for the Xmas show at the Broadway Capitol Theatre, where he set a new record.

Eddie Fisher, RCA Victor's leading male vocalist, while still serving in the U. S. Army, was another, and even more consistent, factor in the year's disk business. His cuttings of "Wish You Were Here," parlayed with "Anytime," "Lady of Spain," "Tell Me Why" and "I'm Yours" have made him a consistent winner. At one point during the last year, he held the top four out of five disks of Victor's bestsellers.

Rosemary Clooney, who had the big one for Columbia in "Come On-a My House" last year, catapulted to the platter summits with her "Half As Much" and "Botch-A-Me" and firmly established herself as a top-draw name. Eventually she landed a Paramount Pictures contract on the strength of her Col clicks. Vera Lynn, a British canary, also came to the fore with her "Auf Wiederseh'n Sweetheart" platter for London Records.

Aces, Cornell, Martino

Also among the click newcomers this year were the Four Aces, Decca leading wax commodity; Don Cornell on Coral, and Al Martino on the indie BBS label with "Here in My Heart," which led to a Capitol pact. While the Four Aces and Cornell, however, have been following through, Martino got himself into an emotional snarl that has hurt him both on disks and personal appearances.

Vets Good Bets Too

Among the vet performers, Jo Stafford probably had one of her best years. Her "You Belong to Me" was a No. 1 biscuit as was her "Jambalaya," plus several sides cut with Frankie Laine. Georgia Gibbs also came through with "Kiss of Fire," while Patti Page has been consistently up there with such sides as "I Went to Your Wedding" and "Once in a While," among others. The Mills Bros., whose vogue on wax had seemingly passed, also surged to the top again with their smash version of "Glow Worm," thanks to Johnny Mercer's lyric to the old standard.

Les Paul & Mary Ford for Capitol also had another good year with "In the Good Old Summertime," "Smoke Rings," "Meet Mr. Callaghan," "Lady of Spain" and several other mid-hits. Also in the groove was Nat (King) Cole with his "Somewhere Along the Way" and his "Walking My Baby Back Home" on which he shared honors with Johnnie Ray. Peggy Lee also came out of comparative obscurity on disks with her socko "Lover" rendition for Decca with Gordon Jenkins assisting with a weird-sounding instrumental background.

Instrumentals Also

Past year also saw a big vogue for platter instrumentals. Leroy Anderson's "Blue Tango" led the pack, and Hugo Winterhalter's "Vanessa," Camarata's "Veradero," Paul-Ford's "Meet Mr. Callaghan" also were strong sellers.

1952 was BMI's biggest but ASCAP also came up with almost $15,000,000 in revenue, tops in the Society's history. ASCAP also settled a bitter factional fight in its cleffer ranks with the adoption of a new payoff system. New distribution system still places maximum emphasis on performances but the writers got a built-in cushion which prevents their incomes from slipping too fast from year to year.

Berlin Sees 'Compulsory Licensing' As Root of Tin Pan Alley Troubles

By ABEL GREEN

Irving Berlin crystallizes the music men's thinking in the recent ASCAP versus BMI hassle, which he frankly perceives to be a continuing problem, by laying the entire situation at the door of the Copyright Act of 1909 and the "compulsory license" proviso. His premise is that it is an obsolete statute which, naturally, didn't foresee the advent of radio or television, a record industry which has been variously estimated between $200,000,000 and $300,000,000, or a jukebox segment of the disk business with its 500,000 coin machines. Berlin sees the recording tail wagging the creative dog's head until that is resolved.

This has nothing to do with the impact that Broadcast Music, Inc., has made on the American people, as against the strong ratio over the more venerable American Society of Composers, Authors & Publishers. Berlin is the first to admit, "They (meaning the BMI and also those new ASCAP writers) are writing closer to the people than we are. I don't agree with the Brill Bldg. and the '10 Downing Street' masterminds, as you call the Lindy's and Sportsmen Cafe set among the ASCAPers, that they don't deserve their current success. BMI deserves every bit of it. 'Tennessee Waltz' is an American classic and will live a long time. 'I Went to Your Wedding' is the post-midcentury version of 'The Curse of an Aching Heart.' These are good songs, and let nobody think otherwise.

"But BMI publishes junk, too. And when we, meaning the ASCAP writers and publishers, produce hits, we're just as good, and maybe even better. In fact, I know we're better; we should be—after all, we have had 35, 40 and 50 years of experience and proven standards behind us."

But it is because of this 35, 40 and 50 years of musical backlog and Tiffany brand of production that Berlin thinks that the BMI set—which means a combination of the recording companies, the radio broadcasters, the indie publishers "with offices in their hats" or "somewhere down in Tin Pan Alley" (meaning the hillbilly music bunch)—has an undue advantage.

'Pick Our Brains'

"On the one hand they can pick our brains and our catalogs at will, by paying us that statutory 2c royalty (frequently it's cutrated to less), and on the other they are in mortal competition with us."

The basis of the music business is the standards. The sudden pop hits are the gravy and quick profit, but the standards are the backbone, "and thus, while they're promoting the pops they are also fortifying themselves with the standards," says Berlin, "and then they do it to suit themselves. Look at my association with RCA Victor in 'Call Me Madam.' They invested $225,000 in the show and so far they have gotten their money back plus a quarter-of-a-million net profit. Now you'd think that a record company, with $250,000 to the good from a Berlin show would have some regard for Berlin. But, no; I haven't had one of my standards recorded by RCA in 18 months.

"But, worse, look what happened with the 'Madam' score and Victor versus Decca. We had the original show, the original cast, the original star—Ethel Merman—but Decca had Miss Merman under an exclusive contract for records, which militated against Victor capitalizing on its investment for the rights to an original album. This forced us to utilize a substitute singer, whereas Decca was able to go ahead and, by paying me 2c royalty, could make all the 'Madam' songs with Miss Merman. And we, the creators of the property, and I, as the composer, couldn't say a thing. How different it would have been if we could control our own licenses and not be subject to that compulsory license."

Berlin believes that "the new Administration will see lots of things a bit differently than under the Democratic regimes." (This has no bearing on the fact that a product of Tin Pan Alley, Irving Berlin, with his coining of a phrase, "I Like Ike," probably had as much to do with firing the imagination of the American public as anybody.)

Berlin, an FDR Democrat from 'way back, however, feels that the pendulum's swing a bit more to the right must have its effect on the arts as well as on business. Since ASCAP is a big business—$15,000,000 in royalty dividends—and BMI is a big business, he thinks that a more realistic perspective on jukebox licenses, compulsory licenses, and any and all fees that go with American economic progress, stand a better chance for review.

PD as the KO to a Hit Flip

Just on a business basis, for instance, he deplores what a diskery can do by backing up hits with "dogs" or PDs (public-domain songs). He cites what happened with "White Christmas," which Decca admits has been its top seller of all times. At first this excerpt from the Bing Crosby-Fred Astaire filmusical, "Holiday Inn," was backed by another song from the same picture—Berlin doesn't recall whether it was "Be Careful, It's My Heart" or "Let's Start the New Year Right"—but as soon as "Xmas" clicked so big, Decca reissued it was a PD (non-royalty payer) on the flip side, and thus deprived him of the vicarious profit that would come by having one of his lesser tunes on the back. This, he feels, is an illustration of arbitrary diskery operation that militates against the publisher's and songwriter's best interests.

'Arrogant'

"Today the record companies are arrogant. They say 'nuts to Berlin' or anybody," the songsmith relates. "They think they wrote the whole script of the record business. I won't deny the a. & r. men are shrewd, resourceful, showmanly—call them anything. But maybe they're also lucky. Certainly they need songs. Maybe the quick fly-by-echo-chamber things are the hot stuff now. Maybe they'll last. Certainly many good BMI songs deserve to last. But you can't tell me that the veterans in ASCAP, who have produced for so long and have so enriched the nation's popular music, have suddenly become has-beens. Sure, some may get tired; some may have off years, but nobody will convince me that the best writers now come from the hillbilly, blues & rhythm and other cornball belts. I'm sure Cole Porter, Rodgers & Hammerstein, Frank Loesser, Harold Arlen, Harry Warren, maybe even Berlin, and quite a few others, must still be able to cope with anything that comes from Tennessee."

If it's a case, therefore, of the diskeries favoring that orbit of influence, then, says Berlin, the ASCAP creative artist must insure himself and protect his interests with the compulsory license.

The value of the sturdy old songs is being attested to every day by the fancy synchronization license fees paid ASCAP for usages in pictures, productions and generally. Part of Berlin's deal for the new Crosby-Astaire-Rosemary Clooney-Vera-Ellen picture, "White Christmas," is the interpolation of "Alexander's Ragtime Band" into that Paramount picture to be produced in 1953. He did the same thing at 20th-Fox by interpolating a new version of "International Rag" into "Call Me Madam."

'Ragtime King'

A sidebar on Yankee jazz stems from this 1913-created "International Rag," says Berlin, "which I wrote practically to order, in one sitting, for an Albert de Courville revue. Bonita & Lew Hearn and Ethel Levey (ex-Mrs. George M. Cohan) introduced the song.

"I had been booked by the London Palladium as 'the American ragtime king.' I was young and brash, and it all came so fast and I didn't care. I had 'Ragtime Violin,' 'Everybody's Doin' It,' 'Mysterious Rag,' 'Snooky Ookums' and, of course, 'Alexander's Ragtime Band,' which started the whole thing, but the British gave me credit for everything from Wolfie Gilbert's 'Robert E. Lee' to 'Kitchy-Koo,' and other ragtime songs of the day. I gave Wolfie and the others credit, but it seemed that every American vaudeville act that had preceded me to London announced 'Berlin,' and thus they booked me."

Berlin's stance on ASCAP-BMI is objective in that he is of the firm opinion that the Society has contributed too much not only to the American scene, but as an influence around the world, to find itself the target of a gangup because of BMI and its affiliated electronics components.

An Innocent Abroad

By PETER LIND HAYES

This past summer, Mary (Healy) and I had the pleasure of appearing, for the first time, at the London Palladium. We combed Baker Street diligently, but vainly, searching for some faded memory of Dr. Watson or the illusive Sherlock Holmes. We visited the cultural atmosphere of the legitimate theatre, only to come face to face with an American named Katharine Hepburn or a Russian named Peter Ustinov.

My favorite story is about a gentle gentleman from the midwest. This gentleman was terribly curious about his English brethren; so curious in fact, that he worked night and day to win a free trip abroad, at the expense of the local Kiwanis Club.

The great day ultimately arrived and as our hero caught his first glimpse of the White Cliffs of Dover, he murmured a little prayer of gratitude to the Kiwanis Club and disembarked in merry old England.

England, however, was not so merry that particular year, and it seemed to our friend that all of the English had developed an aversion to midwestern Americans with one button coats, bell bottom trousers and nasal twangs. Every time he said "howdy there" to some unsuspecting Englishman, the Englishman would emit a kind of a shudder, mumble something like, "Oh God! Another American," then move off in the oppoite direction. Our friend was persistent though, and determined to "hit it off" with one of his English brethren.

This determination led him into promoting a ticket for a garden party the hotel was sponsoring. Here, he figured, he would meet a cross-section of British brethren and surely at least two or three would open their hearts to a lonely American. His figuring was not quite right though, and once more his search for friendship was fruitless. All he had to do to disperse one of those little groups that gather at garden parties was to utter that telltale salutation "howdy there!" People just seemed to melt before his eyes, some of them grunted, others just coughed politely and sort of stalked off toward the punchbowl. His courage now began to sag in the middle and he was just about to give up the ship, when suddenly he spotted a rather rotund gentlemen comfortably seated all over an exhausted wicker chair.

The man's back was to him, but that made no difference, why, he'd know that back anywhere. Hadn't he seen it enough in the card room at the Kiwanis Club?

That bulbous neck couldn't belong to anyone but good old "Curly" Jackson from good old Streator, Illinois, and boy was he glad to see someone familiar in this world of foreigners. He was so glad that he hatched a quick little plan to surprise "gold old Curly."

He sneaked up in back of Jackson, tapped him lightly on the back of that big red neck, and then jumped behind a large potted plant. He peered out to find what reaction his little joke would have on "good old Jackson." . . . but apparently Jackson hadn't even noticed it... oh well, he'd try again, this time a little harder. This he accomplished with the dexterity of a frightened cat, and no sooner had he wacked Jackson a second time than he disappeared again behind the potted plant. He giggled a little in anticipation as he peeked through the bush to watch the fun, but once again he was surprised to find that there was no reaction from "good old Jackson."

"Now, he mused, ain't that just like Jackson—he knows someone has recognized him and now he's just being stubborn- well by George, he ain't gonna get away with it, this time I'll really let him have it!"

At this point, our hero rolled up his sleeve, doubled up his first and with the downward sweep of a trip-hammer punched "good old Jackson" flush on the back of the neck. Jackson did turn around this time, but "'gawdamighty it wasn't Jackson at all," instead, it was a big fat Englishman with a monocle, a mustache and the expression of a wounded walrus. Our hero apologized profusely and was almost reduced to tears as he blurted out, "I could have sworn you were Jackson from Streator, Illinois."

"That's quite all right, old chap," said the Englishman, "but tell me, does Jackson *like* that sort of thing?"

Over 500 Tunes, At Least 40 of 'Em Pop Hits, Glorified Ziegfeld's Name In Song and Story

By ROBERT BARAL

Buried under the keyboard din of Tin Pan Alley is the little known fact that over 500 songs were actually published for the "Ziegfeld Follies" alone. This unique record spans the annual editions from 1907 through the Metro filmization in 1945.

The 500-figure includes, besides the regular show numbers, the numerous interpolated songs which carried Ziegfeld credit on the cover.

And out of this extensive array emerged at least 40 pop classics still identified with their "Follies" aura. Most of these today are sold in black-and-white reprints.

Particularly interesting, too, is that the 1923 edition had 32 published numbers flooding the music counters, while the 1943 edition had only two!

Several other editions during the peak years of the series were also heavy with hits and near-hits, having approximately 25 to 30 numbers being pushed. No show today comes anywhere near those figures for actual published songs in a season! In toto, "Ziegfeld Follies" output for a single show over the years has never been topped!

Years ago publishers were somewhat careless in listing the show tunes. Many songs listed were sung on the stage but never actually published at all. But apparently a large battery of numbers looked impressive in print.

Remick published 11 editions; Harms, 10 editions; Witmark, 2 editions; Irving Berlin, 5 editions; and Feist, 2 editions. Right from the start publishers were eager to capture Ziegfeld's name for a possible hit as it sparked sales campaigns. All of the publishing houses got into the act eventually.

The Ziegfeld stamp on the "Follies," plus the "Midnight Frolic" music, and then his book shows (a full compilation of the works would total thousands), clearly indicate Ziegfeld's potent value in the pop song industry.

Other producers, mainly the Shuberts, with their numerous Winter Garden productions, rated steady attention on cover credits—but their name never carried that plush distinction which Ziegfeld commanded. Ziegfeld's moniker, as far as promotional value was concerned, moved in transition from simple management credit (especially during the Anna Held period) to the formal masthead which finally emblazoned his "Follies' as a national institution. As a matter of fact, three songs in the 1907 edition which Lucy Weston sang were identified with "Florence (sic) Ziegfeld" credit. This was soon changed to Florenz Ziegfeld, Jr.

A Great Trademark

Stars such as Eddie Cantor, Fannie Brice, Bert Williams, Van & Schenck and Ruth Etting groomed their careers by plugging their Ziegfeld association heavily. Cantor who used to accent his revue and musical comedy appearances with solo spots devoted entirely to interpolated hits of the day, had his photo (with Ziegfeld credit) on approximately 75 songs. Ruth Etting, Ziegfeld's last major singing star, used the simple but impressive tag—"Ruth Etting-Ziegfeld Star"—as her identification, which spoke for itself as a magnet via the music shops.

As the "Follies" title implied, each edition was certain to spotlight the fads and foibles of the front-page. For instance, in the 1907 edition one of the songs, "Budweiser's a Friend of Mine" plugged the popular brew. The same edition had its "Gibson Bathing Girl" for a production parade of girls, which became a "Follies" trademark. Not to forget "The Modern Sandow Girl," which gave further attention to Ziegfeld's first money-maker—the Great Sandow, the original muscle boy. Ziegfeld was keen on plugging his own shows either via a "Follies" skit or song, or atop the New Amsterdam roof.

"Sally Won't You Come Back" ("Follies of '21") best illustrates this interfusing of Ziegfeld attractions. The song complimented Marilyn Miller on her success in "Sally," and at the same time lamented her exiting from the "Follies" family.

Ensuing editions, after 1907, derived inspiration from inventions such as the airplane, submarine, radium. Fashions of the day were always prominent as song themes ("Horrible Hobble Skirt" in "Follies" of '10). New travel haunts (Hawaii, Florida, etc.); new dances, (the Texas Tommy, mooch, tango); startling personalities ("Nijinsky" in the '16 edition); ragtime syncopation, blues, toddle; German, Irish, Yiddish comedy styles; World War I; radio ("Listening on Some Radio" in the '22 edition); political figures ("Jimmy" for Mayor Walker in the '27 edition); even the opening of the Empire State Bldg., all served up material to keep the "Follies" abreast with the headlines.

Shades of Tin Pan Alley's greatest filter through the rich "Follies" catalog—particularly in the early editions. Prominently represented are Gus Edwards, Nora Bayes & Jack Norworth, Jean Schwartz, Rennold Wolf, Blanche Merrill, Seymour Furth, E. Ray Goetz, Vincent Bryan, Harry Von Tilzer, Harry B. Smith, Maurice Levi, Albert Von Tilzer, Nat B. Ayer, Will D. Cobb, Ford Dabney, Will Marion Cook, Jean Havez, Cecil Mack, Louis A. Hirsch, Creamer & Vodery, Stanley Murphy, Henry Marshall, Albert Gumble, Ed Madden, Raymond Hubbel, Grant Clarke, Jimmy Monaco, Fredrick Solomon, Ballard MacDonald, Gene Buck, Dave Stamper, Harry Tierney & Joe McCarthy, James F. Hanley, Irving Berlin—they're all included.

Berlin the Standout

Of all these, Berlin stands out strongest. He wrote first for the 1911 edition and ended his Ziegfeld chores with the '27 edition. Jerome Kern, Rudolf Friml, Victor Herbert also wrote for the "Follies," but not in the solid-smash classification as Berlin. Kern, of course, composed "Show Boat" and "Sally," and Friml "The Three Musketeers," all Ziegfeld book shows.

Strongest edition of the "Follies," musically speaking, is considered the memorable 1919 production with Berlin, Buck, Stamper, Tierney and McCarthy, responsible for the five hits: "A Pretty Girl Is Like A Melody," "Mandy," "You Cannot Make Your Shimmy Shake on Tea," "Tulip Time" and "My Baby's Arms." This distinctive quintet of hits best exemplifies Ziegfeld's likes in the song department for any of his shows. He liked simple, hummable songs with catchy titles, often topical, which would give him opportunity to bring out the girls in tasteful Ziegfeld pink.

Ziegfeld's impeccable taste set very high standards for handsome covers. His '18 cover introduced a new beauty note into the publishing field by having a representative bevy of his leading beauties covering the entire page. Those prominent on the '18 cover include: Marilyn Miller, Lillian Lorraine, Ann Pennington, Kay Laurel, the Fairbanks Twins, Dolores Martha Mansfield, Kathryn Perry, among others. The same beauty motif was repeated for the '21 and '22 songs, with Mary Eaton, Gilda Gray, Mary Lewis, Anastasia Reilly, Jessie Reed, Helen Lee Worthing and others nominated for this honor. Imogene Wilson was included in one set of beauties but when her name hit the front-pages in lurid type, a new cover was apparently rushed into print. Henry Clive and Vargas were among the ranking artists who created typical Ziegfeld beauties for other outstanding covers.

Besides the tasteful format of the "Follies" promotion, the group of 40 pop classics which emerges from the factual catalog rates high. This starts with "Shine On Harvest Moon" in 1908 (Ruth Etting's revival of this Bayes-Norworth hit was the standout number in Ziegfeld's last personally produced "Follies" of '31) to "I Can't Get Started" (1936), which Bob Hope and Fannie Brice delivered.

"The Follies" toppers include: "Shine On Harvest Moon" (1908); "By the Light of the Silvery Moon" (1909); "Vision of Salome" (1910)—this was a Mystery Melody a few years ago on the ether waves; "Woodman, Woodman Spare That Tree" (1911)—this was Irving Berlin's first "Follies" click; "Row Row Row" (1912); "Rock Me in the Cradle of Love" (1914); "Hello Frisco" (1915); "Hold Me In Your Loving Arms" (1915); "Bachelor Days" (1916); "That's the Kind of a Baby for Me" (1917); "Oh! How I Hate to Get Up in the Morning" (1918); "Garden of My Dreams" (1918); "A Pretty Girl Is Like A Melody" (1919); "Mandy" (1919); "You Cannot Make Your Shimmy Shake on Tea" (1919); "Tulip Time," (1919); "My Baby's Arms" (1919); "You'd Be Surprised" (1919); "The Moon Shines on the Moonshine" (1920); "Girl of My Dreams" (1920); "Tell Me Little Gypsy" (1920); "The Love Boat" (1920); "Hold Me" (1920); "Second Hand Rose" (1921); "My Man" (1921); "Sally Won't You Come Back" (1921); "Bring Back My Blushing Rose" (1921); "'Neath the South Sea Moon" (1922); "It's Getting Dark On Old Broadway" (1922); "Mister Gallagher & Mister Shean" (1922); "Oh! Gee! Oh! Gosh! Oh Golly! I'm in Love" (1923); "Take, Oh Take Those Lips Away (1923): "Adoring You" (1924); "No Foolin'" (1926); "It All Belongs to Me" (1927); "Shaking the Blues Away" (1927); "Ooh, Maybe It's You" (1927); "The Last Round Up" (1933); "Wagon Wheels" (1933); "What Is There To Say?" (1933); "Suddenly" (1933) and "I Can't Get Started" (1936).

Other Interpolations

The above group does not include Van & Schenck's added songs such as "Wang Wang Blues" and "Strut Miss Lizzie," though these two interpolations did make "Follies" history. However, they were not exclusive Ziegfeld properties to start with. Bert Williams' rich repertoire, including "You're on the Right Road But You're Going the Wrong Way" and "At the Ball, That's All," were also hits in their day, but are not easily hummed today. Williams' sock "Darktown Poker Club" is listed on the '14 cover but has never turned up in this particular edition. Phil Harris revived some of Williams' outstanding talk-numbers and style with marked success a few years ago. Fannie Brice's immortal "Rose of Washington Square" carried the Ziegfeld credit but it was a "Midnight Frolic" regular originally.

Some claim that Ziegfeld was weak on music. But this is hardly true after perusing his vivid catalog. During the dizzy years of wonderful nonsense in the '20s competition was stiff—and Ziegfeld had his pride. George White had introduced George Gershwin with marked success, and then followed with DeSylva, Brown & Henderson. Irving Berlin was on his own producing the "Music Box Revues," so Ziegfeld was compelled to look around. To assure full music coverage, several "Follies" went overboard with contributing tunesmiths.

It was not unusual to have five or six ace composers involved in a single edition (Buck & Stamper, Tierney & McCarthy, Herbert, for example) plus Ring Lardner, Channing Pollock, Bert Williams on special chores for added punch.

Billie Burke mentions how Flo Ziegfeld never went after talent but waited until it got nearer to the New Amsterdam theatre. With the result that Rodgers & Hart, Vincent Youmans, and others coming up then never entered the "Follies" fold. When Ziegfeld concentrated more on book shows he did have Gershwin for "Show Girl" and "Rosalie" (with Sigmund Romberg); Vincent Youmans on "Smiles;" Lew Brown & Ray Henderson—minus Bud DeSylva—for "Hot Cha," and Rodgers & Hart for "Betsy" and "Simple Simon." Cole Porter never won Ziegfeld's nod.

Mack Gordon & Harry Revel, in a way, dissipated Ziegfeld's policy of only using established talent. This duo wrote the main score for the 1931 edition when still comparatively unknown.

Speaking of Ziegfeld book shows it should be pointed out that he had practically more flops than hits. This is not meant to belittle Ziegfeld but to bring the music picture into proper focus. Even his flops had their own special lustre. But when there was a Ziegfeld smash on the boards no other show could compare with it.

Returning to his cover import—Ziegfeld's name went berserk in 1926 when legalities prevented him from using "Ziegfeld Follies" for his then current offering. His revue of that year was originally known as "Palm Beach Nights"—where it was first unveiled. "No Foolin'" emerged as a strong hit, so the show was changed to that title for a time. This next evolved into "Ziegfeld's Palm Beach Girl," then "Ziegfeld's American Revue." Finally it went on the road as the "Ziegfeld Revue of 1926." The edition ran the gamut of all these titles and the score was published accordingly as soon as the various changes appeared in the publicity.

The master showman was able to clear the rights to "Ziegfeld Follies" in time for the '27 edition, which featured a single star—Eddie Cantor—for the first time in its history. And Ziegfeld turned again to Irving Berlin for the score.

To recapture the "Follies" tone, the '27 music used the same Henry Clive cover which had first been used on the 1919 songs by Berlin.

It was during this time that the word sophistication was being shoved forward by press and public. The demand now was for more wit and less ribbons and bows. New trends and overtones were creeping in. Noel Coward had one number, "Half-Caste Woman," for Helen Morgan in the '31 edition but it was soon taken out. Coward is about the only one of the newer school now dominant who managed to attract Ziegfeld at all in the final edition.

After Ziegfeld died in 1932 the magic touch disappeared, though the next two post "Follies" of 1933 and 1936 (Shubert-produced), and MGM's three handsome films, "The Great Ziegfeld," "Ziegfeld Girl" and "Ziegfeld Follies," are considered worthy reminders of the lush tradition.

In spite of the Great Glorifier's passing the music of the "Ziegfeld Follies" remains highly personalized on its own and provides a kaleidoscopic barometer of Tin Pan Alley prior to radio and TV inroads.

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SEX-VEX-WRECKS SUPERSEDES JUNE-SPOON-MOON

By ARNOLD SHAW

(V.P. and Gen. Prof. Mgr., Duchess Music)

1952 A. D. was the Mickey Spillane year in popular books, with established writers and hard-cover publishers taking a bloody beating in the battle with the Brooklyn boy's soft-cover whodunits.

'52 was also a bad year for the big Tin Pan Alley publishers and writers who had been generally responsible for the song smashes of previous years.

The big song hits of '52 frequently popped out of left field, from new, unknown writers (Churchill Kohlman, Chilton Price, etc.), from country, blues and folk writers (Hank Williams, Jesse Mae Robinson, Josef Marais), from the smaller indie publishers (Regent, Mellow, Four Star, etc.) and from new record stars (Joni James, Al Martino, Johnnie Ray, etc.).

The Mickey Spillane analogy goes deeper. Belting replaced crooning and singing as a recording technique. Romance moved over for sex to creep into many song lyrics. (A Guy Is a Guy and Takes Two to Tango, etc.). And pop music caught up in other ways with the detective story and psycho thrillers in dealing with sadism, masochism and turbulent passion.

Incidentally, Mickey finished his year with an opus whose title, "Kiss Me Deadly," offers a curious parallel to the song hit "Kiss of Fire."

No one knows when the pendulum will swing back—and many are hoping. But it is no secret that in '52, the relaxed, rubato style that made Der Bingle the king of pop singers and accounted for so many hit records by Dinah Shore, Frank Sinatra and Dick Haymes, laid a bomb. The demand was for the disks that began in long, loud, high notes (Eddie Fisher or Don Cornell in "I'm Yours"), and that continued, fortissimo and sforzando, until they ended on an ear-shattering spasm (Georgia Gibbs' "Kiss of Fire").

Lanza in Groove

The operatic tonsilling of Mario Lanza on "Be My Love" was in the groove. However, the more representative members of the belting school, in addition to Cornell and Fisher, were Al Martino, Tony Bennett, Richard Hayes and Tony Martin. There were the girl belters, too: Kay Starr, Georgia Gibbs, Sunny Gayle, Toni Arden, Joni James. While Rosemary Clooney, Guy Mitchell and Johnnie Ray are, strictly speaking, not belters, the lustiness of Rosie and Guy, and the histrionics and masochism of Ray, link with the belting tradition.

There are signs that '53 may bring a return to "good songs." It does not seem likely, however, that the new muscularity of song lyrics will disappear. The generation that is buying Spillane's sadism in such astronomical quantities is no longer attracted by the old, polite, tender little sentiments. Nurtured on jet planes, rocket ships, the atom bomb and trips into outer space, the new generation of song-buyers is hard and tough. It has new concepts of time and place. It lives for today. And today can mean something only at the peaks of passion and possession and the extremes of pleasure and sorrow ("I Went to Your Wedding").

Eternal devotion in the pop song seems to be giving way to momentary excitement, and domestic partnership to bodily possession ("Yours," "I'm Yours," "You Belong to Me"). Instead of June-spoon-moon, the new note in pop song apparently is sex-vex-wrecks.

Band Review

RAY DUGGAN TRIO
Famous Restaurant
Kansas City, Mo.

Group of three leading musicians of these environs banded together about a year ago and have been playing some of the livelier spots of the area. Led by Ray Duggan on electric guitar with Jack Malmsten at organ and celeste and Forrest Brizendine on piano, trio is an unusual combo for these parts, both by instrumentation and by calibre of their rhythms.

ly are playing their second stand in town, their first at this Baltimore Avenue eatery and cocktail lounge.

Versatility is long suit of the threesome, library including rhythm numbers, pops, ballads, Latins, standards and novelties. Duggan plays a lot of guitar, much of it in the Les Paul style, and at times the combo gets very near George Shearing stylings. They go in for unusual arrangements, a number usually including solos by the guitar, organ and piano.

They add to their assets with vocals by Brizendine, generally on the ballads, with some unison trio singing also featured. After dates in the mountain states and K. C., trio heads for St. Louis. *Quin.*

Too Literal

The lights were dimmed for my "All of a Sudden My Heart Sings," but this time there was something different. I felt something on my bare back. I squirmed and wriggled, kept on singing, but held on to my grip to keep from screaming. While I was whispering, "I remember all those little things, your little laugh, your half surprise," I felt the fiddle bow of Robert Norris, the orchestra leader, scraping something off my back. "The starlight gleaming in your eyes, the magic thrill that's in your touch." I half turned to shoot a thanks to Norris, and no one in the room knew I had been on the verge of screaming. Later, Norris told me he had fished a fine, fat worm, suitable for baiting a fish hook, off my back. Now, as I come to the line, "When I remember little things," what little thing do you suppose I'm remembering? Ugh!

Hildegarde.

ASCAP 'From Dixie' As BMI Clicks In Tin Pan Alley

By HERM SCHOENFELD

The cornball, hillbilly and offbeat tunes consolidated their grip on the bestseller lists during 1952 and there are no signs of any decline for the coming year. The old pattern of Tin Pan Alley, after being gradually undermined since the end of the last war, has now been completely scrambled with even the most powerful publishing firms looking for new answers.

Tipoff on the extent and depth of the music biz reorientation is the general move into the country field by top publishers who heretofore wouldn't have touched that kind of stuff. The Big Three (Robbins, Feist & Miller) have already opened a new Nashville firm, Pine Ridge Music, while the Chappell combine is known to be contemplating a similar maneuver. Shapiro-Bernstein, another ASCAP power, was propelled into the same field in the search for new hits and signed up Jessie Mae Robison, cleffer of such hits as "I Went to Your Wedding" and "Keep It a Secret." S-B has also been buying up the backwoods material at an unprecedented rate, presaging a new type of "buckshot" operation in which many tunes are flung to the diskeries in the hope that at least one will hit the mark. Buddy Morris and Howie Richmond make two other publishers who have moved into the Nashville area whose prolific click production has earned it the moniker of "Tin Pan Valley."

Ray, Fisher, Clooney, et al.

As in the last couple of years, the offbeat accent was accompanied by a flock of new stars in the wax firmament. Johnnie Ray, who came up late in 1951, broke through with "Cry," the biggest smash of this year and a number which set a style trend—fortunately temporary—into agonized vocal antics. Ray's initial jet action in the disk market, however, sputtered out in later months but he's still a potent moneymaker in the nitery and theatre circuits. He proved it at New York's Copacabana last spring and again for the Xmas show at the Broadway Capitol Theatre, where he set a new record.

Eddie Fisher, RCA Victor's leading male vocalist, while still serving in the U. S. Army, was another, and even more consistent, factor in the year's disk business. His cuttings of "Wish You Were Here," parlayed with "Anytime," "Lady of Spain," "Tell Me Why" and "I'm Yours" have made him a consistent winner. At one point during the last year, he held the top four out of five disks of Victor's bestsellers.

Rosemary Clooney, who had the big one for Columbia in "Come On-a My House" last year, catapulted to the platter summits with her "Half As Much" and "Botch-A-Me" and firmly established herself as a top-draw name. Eventually she landed a Paramount Pictures contract on the strength of her Col clicks. Vera Lynn, a British canary, also came to the fore with her "Auf Wiederseh'n Sweetheart" platter for London Records.

Aces, Cornell, Martino

Also among the click newcomers this year were the Four Aces, Decca leading wax commodity; Don Cornell on Coral, and Al Martino on the indie BBS label with "Here in My Heart," which led to a Capitol pact. While the Four Aces and Cornell, however, have been following through, Martino got himself into an emotional snarl that has hurt him both on disks and personal appearances.

Vets Good Bets Too

Among the vet performers, Jo Stafford probably had one of her best years. Her "You Belong to Me" was a No. 1 biscuit as was her "Jambalaya," plus several sides cut with Frankie Laine. Georgia Gibbs also came through with "Kiss of Fire," while Patti Page has been consistently up there with such sides as "I Went to Your Wedding" and "Once in a While," among others. The Mills Bros., whose vogue on wax had seemingly passed, also surged to the top again with their smash version of "Glow Worm," thanks to Johnny Mercer's lyric to the old standard.

Les Paul & Mary Ford for Capitol also had another good year with "In the Good Old Summertime," "Smoke Rings," "Meet Mr. Callaghan," "Lady of Spain" and several other mid-hits. Also in the groove was Nat (King) Cole with his "Somewhere Along the Way" and his "Walking My Baby Back Home" on which he shared honors with Johnnie Ray. Peggy Lee also came out of comparative obscurity on disks with her socko "Lover" rendition for Decca with Gordon Jenkins assisting with a weird-sounding instrumental background.

Instrumentals Also

Past year also saw a big vogue for platter instrumentals. Leroy Anderson's "Blue Tango" led the pack, and Hugo Winterhalter's "Vanessa," Camarata's "Veradero," Paul-Ford's "Meet Mr. Callaghan" also were strong sellers.

1952 was BMI's biggest but ASCAP also came up with almost $15,000,000 in revenue, tops in the Society's history. ASCAP also settled a bitter factional fight in its cleffer ranks with the adoption of a new payoff system. New distribution system still places maximum emphasis on performances but the writers got a built-in cushion which prevents their incomes from slipping too fast from year to year.

Berlin Sees 'Compulsory Licensing' As Root of Tin Pan Alley Troubles

By ABEL GREEN

Irving Berlin crystallizes the music men's thinking in the recent ASCAP versus BMI hassle, which he frankly perceives to be a continuing problem, by laying the entire situation at the door of the Copyright Act of 1909 and the "compulsory license" proviso. His premise is that it is an obsolete statute which, naturally, didn't foresee the advent of radio or television, a record industry which has been variously estimated between $200,000,000 and $300,000,000, or a jukebox segment of the disk business with its 500,000 coin machines. Berlin sees the recording tail wagging the creative dog's head until that is resolved.

This has nothing to do with the impact that Broadcast Music, Inc., has made on the American people, as against the strong ratio over the more venerable American Society of Composers, Authors & Publishers. Berlin is the first to admit, "They (meaning the BMI and also those new ASCAP writers) are writing closer to the people than we are. I don't agree with the Brill Bldg. and the '10 Downing Street' masterminds, as you call the Lindy's and Sportsmen Cafe set among the ASCAPers, that they don't deserve their current success. BMI deserves every bit of it. 'Tennessee Waltz' is an American classic and will live a long time. 'I Went to Your Wedding' is the post-midcentury version of 'The Curse of an Aching Heart.' These are good songs, and let nobody think otherwise.

"But BMI publishes junk, too. And when we, meaning the ASCAP writers and publishers, produce hits, we're just as good, and maybe even better. In fact, I know we're better; we should be—after all, we have had 35, 40 and 50 years of experience and proven standards behind us."

But it is because of this 35, 40 and 50 years of musical backlog and Tiffany brand of production that Berlin thinks that the BMI set—which means a combination of the recording companies, the radio broadcasters, the indie publishers "with offices in their hats" or "somewhere down in Tin Pan Alley" (meaning the hillbilly music bunch)—has an undue advantage.

'Pick Our Brains'

"On the one hand they can pick our brains and our catalogs at will, by paying us that statutory 2c royalty (frequently it's cutrated to less), and on the other they are in mortal competition with us."

The basis of the music business is the standards. The sudden pop hits are the gravy and quick profit, but the standards are the backbone, "and thus, while they're promoting the pops they are also fortifying themselves with the standards," says Berlin, "and then they do it to suit themselves. Look at my association with RCA Victor in 'Call Me Madam.' They invested $225,000 in the show and so far they have gotten their money back plus a quarter-of-a-million net profit. Now you'd think that a record company, with $250,000 to the good from a Berlin show would have some regard for Berlin. But, no; I haven't had one of my standards recorded by RCA in 18 months.

"But, worse, look what happened with the 'Madam' score and Victor versus Decca. We had the original show, the original cast, the original star—Ethel Merman—but Decca had Miss Merman under an exclusive contract for records, which militated against Victor capitalizing on its investment for the rights to an original album. This forced us to utilize a substitute singer, whereas Decca was able to go ahead and, by paying me 2c royalty, could make all the 'Madam' songs with Miss Merman. And we, the creators of the property, and I, as the composer, couldn't say a thing. How different it would have been if we could control our own licenses and not be subject to that compulsory license."

Berlin believes that "the new Administration will see lots of things a bit differently than under the Democratic regimes." (This has no bearing on the fact that a product of Tin Pan Alley, Irving Berlin, with his coining of a phrase, "I Like Ike," probably had as much to do with firing the imagination of the American public as anybody.)

Berlin, an FDR Democrat from 'way back, however, feels that the pendulum's swing a bit more to the right must have its effect on the arts as well as on business. Since ASCAP is a big business—$15,000,000 in royalty dividends—and BMI is a big business, he thinks that a more realistic perspective on jukebox licenses, compulsory licenses, and any and all fees that go with American economic progress, stand a better chance for review.

PD as the KO to a Hit Flip

Just on a business basis, for instance, he deplores what a diskery can do by backing up hits with "dogs" or PDs (public-domain songs). He cites what happened with "White Christmas," which Decca admits has been its top seller of all times. At first this excerpt from the Bing Crosby-Fred Astaire filmusical, "Holiday Inn," was backed by another song from the same picture—Berlin doesn't recall whether it was "Be Careful, It's My Heart" or "Let's Start the New Year Right"—but as soon as "Xmas" clicked so big, Decca reissued it was a PD (non-royalty payer) on the flip side, and thus deprived him of the vicarious profit that would come by having one of his lesser tunes on the back. This, he feels, is an illustration of arbitrary diskery operation that militates against the publisher's and songwriter's best interests.

'Arrogant'

"Today the record companies are arrogant. They say 'nuts to Berlin' or anybody," the songsmith relates. "They think they wrote the whole script of the record business. I won't deny the a. & r. men are shrewd, resourceful, showmanly—call them anything. But maybe they're also lucky. Certainly they need songs. Maybe the quick fly-by-echo-chamber things are the hot stuff now. Maybe they'll last. Certainly many good BMI songs deserve to last. But you can't tell me that the veterans in ASCAP, who have produced for so long and have so enriched the nation's popular music, have suddenly become has-beens. Sure, some may get tired; some may have off years, but nobody will convince me that the best writers now come from the hillbilly, blues & rhythm and other cornball belts. I'm sure Cole Porter, Rodgers & Hammerstein, Frank Loesser, Harold Arlen, Harry Warren, maybe even Berlin, and quite a few others, must still be able to cope with anything that comes from Tennessee."

If it's a case, therefore, of the diskeries favoring that orbit of influence, then, says Berlin, the ASCAP creative artist must insure himself and protect his interests with the compulsory license.

The value of the sturdy old songs is being attested to every day by the fancy synchronization license fees paid ASCAP for usages in pictures, productions and generally. Part of Berlin's deal for the new Crosby-Astaire-Rosemary Clooney-Vera-Ellen picture, "White Christmas," is the interpolation of "Alexander's Ragtime Band" into that Paramount picture to be produced in 1953. He did the same thing at 20th-Fox by interpolating a new version of "International Rag" into "Call Me Madam."

'Ragtime King'

A sidebar on Yankee jazz stems from this 1913-created "International Rag," says Berlin, "which I wrote practically to order, in one sitting, for an Albert de Courville revue. Bonita & Lew Hearn and Ethel Levey (ex-Mrs. George M. Cohan) introduced the song.

"I had been booked by the London Palladium as 'the American ragtime king.' I was young and brash, and it all came so fast and I didn't care. I had 'Ragtime Violin,' 'Everybody's Doin' It,' 'Mysterious Rag,' 'Snooky Ookums' and, of course, 'Alexander's Ragtime Band,' which started the whole thing, but the British gave me credit for everything from Wolfie Gilbert's 'Robert E. Lee' to 'Kitchy-Koo,' and other ragtime songs of the day. I gave Wolfie and the others credit, but it seemed that every American vaudeville act that had preceded me to London announced 'Berlin,' and thus they booked me."

Berlin's stance on ASCAP-BMI is objective in that he is of the firm opinion that the Society has contributed too much not only to the American scene, but as an influence around the world, to find itself the target of a gangup because of BMI and its affiliated electronics components.

An Innocent Abroad

By PETER LIND HAYES

This past summer, Mary (Healy) and I had the pleasure of appearing, for the first time, at the London Palladium. We combed Baker Street diligently, but vainly, searching for some faded memory of Dr. Watson or the illusive Sherlock Holmes. We visited the cultural atmosphere of the legitimate theatre, only to come face to face with an American named Katharine Hepburn or a Russian named Peter Ustinov.

My favorite story is about a gentle gentleman from the midwest. This gentleman was terribly curious about his English brethren; so curious in fact, that he worked night and day to win a free trip abroad, at the expense of the local Kiwanis Club.

The great day ultimately arrived and as our hero caught his first glimpse of the White Cliffs of Dover, he murmured a little prayer of gratitude to the Kiwanis Club and disembarked in merry old England.

England, however, was not so merry that particular year, and it seemed to our friend that all of the English had developed an aversion to midwestern Americans with one button coats, bell bottom trousers and nasal twangs. Every time he said "howdy there" to some unsuspecting Englishman, the Englishman would emit a kind of a shudder, mumble something like, "Oh God! Another American," then move off in the opposite direction. Our friend was persistent though, and determined to "hit it off" with one of his English brethren.

This determination led him into promoting a ticket for a garden party the hotel was sponsoring. Here, he figured, he would meet a cross-section of British brethren and surely at least two or three would open their hearts to a lonely American. His figuring was not quite right though, and once more his search for friendship was fruitless. All he had to do to disperse one of those little groups that gather at garden parties was to utter that telltale salutation "howdy there!" People just seemed to melt before his eyes, some of them grunted, others just coughed politely and sort of stalked off toward the punchbowl. His courage now began to sag in the middle and he was just about to give up the ship, when suddenly he spotted a rather rotund gentlemen comfortably seated all over an exhausted wicker chair.

The man's back was to him, but that made no difference, why, he'd know that back anywhere. Hadn't he seen it enough in the card room at the Kiwanis Club?

That bulbous neck couldn't belong to anyone but good old "Curly" Jackson from good old Streator, Illinois, and boy was he glad to see someone familiar in this world of foreigners. He was so glad that he hatched a quick little plan to surprise "gold old Curly."

He sneaked up in back of Jackson, tapped him lightly on the back of that big red neck, and then jumped behind a large potted plant. He peered out to find what reaction his little joke would have on "good old Jackson." . . . but apparently Jackson hadn't even noticed it . . . oh well, he'd try again, this time a little harder. This he accomplished with the dexterity of a frightened cat, and no sooner had he wacked Jackson a second time than he disappeared again behind the potted plant. He giggled a little in anticipation as he peeked through the bush to watch the fun, but once again he was surprised to find that there was no reaction from "good old Jackson."

"Now, he mused, ain't that just like Jackson—he knows someone has recognized him and now he's just being stubborn- well by George, he ain't gonna get away with it, this time I'll really let him have it!!"

At this point, our hero rolled up his sleeve, doubled up his first and with the downward sweep of a trip-hammer punched "good old Jackson" flush on the back of the neck. Jackson did turn around this time, but "'gawdamighty it wasn't Jackson at all," instead, it was a big fat Englishman with a monocle, a mustache and the expression of a wounded walrus. Our hero apologized profusely and was almost reduced to tears as he blurted out, "I could have sworn you were Jackson from Streator, Illinois."

"That's quite all right, old chap," said the Englishman, "but tell me, does Jackson *like* that sort of thing?"

Band Business Holds B.O. Footing In Shaky Setup; Outlook Hopeful

By MIKE GROSS

One of the best things that can be said about the band biz during the past year is that it didn't lose any ground. The top names continued to hold their own, the new orchs found it tough going and the outlook for 1953, was the same as it had been at the beginning of every year since the post-war decline of the bands—shaky but hopeful.

Talk of a resurgence was predominant in some circles but no definite spurt was made. There was, however, an occasional drive sparked by agencies, disk jockeys and record companies but they never gained enough momentum to pull the whole biz back to the heyday of the 1930s and early '40s.

There were no squawks coming from the vet leaders who continued rolling in high gear with steady bookings and hefty guarantees. Some of them were topping the $1,000,000 annual gross mark while a flock of orchs were doing better than $350,000 a year. Vaughn Monroe and Guy Lombardo were the $1,000,000-plus winners in the pop contingent while Xavier Cugat was the only Latino orchster to hit that bracket. Runners-up were Sammy Kaye with about $750,000; Ralph Flanagan who was expected to pass $500,000; Ray Anthony with about $450,000, and Tommy Dorsey with over $300,000.

Lionel Hampton led the Negro field with over $500,000 for his annual gross mark. In the experimental music field, Stan Kenton hit it big with over $300,000. Major portion of Kenton's revenue came from his jazz concert dates which have been a strong b.o, attraction for several years.

Such other orchsters as Woody Herman, Tex Beneke, Billy May and Les Brown also had good years but the agencies, for the most part, were disappointed that they couldn't develop more than just a handful of top money makers.

Diskers Build Bands

The disk companies got into the band-building act again this year but none of their new orch properties got a chance to show their impact in the "live" market. The disk orchs developed in '52 are being prepped for personal appearances tours in early '53 and the disks' value in hypoing the orchs' b.o. appeal will then be ascertained. Of the wax orchs developed during the past year, bandmen will watch closely the Sauter-Finegan band (RCA Victor) and the Art Lowry orch (a Columbia pactee).

The name orchs had moderate success on wax during past year and although none had a smash seller, their output sold well and the royalties helped add to their total revenue.

Several leaders, on the other hand, veered away from disking pacts so they could cut their own etchings and distribute the platters via an indie label. These dissident leaders complained that orchs were still the stepchildren of the disk companies and it was to their advantage if they went out and pushed for themselves. Woody Herman spearheaded the move to indie waxing when he ankled the M-G-M label to set up his own Mars label to cut this orch slices. Orchsters on the loose or between pacts are eyeing the Herman operation before making any definite plans for '53.

Deejays Hypo Bands

Biggest danceband hypo during the year came from the disk jockeys. As part of a multi-faceted promotion alliance between agencies, orchs, ballroom operators and deejays to make the public more orch conscious, the platter spinners began to lay on orch waxings as well as plug the orch name backing the star vocalist. It was an attempt to veer public tastes away from the vocalist stress on wax but it didn't work. At year's end the vocalists were still blanketing the hit lists.

Another d.j. drive to revive terp interest was their extra-curricular dance promotion exploits. The jockeys around the country leased ballrooms and arenas in their territories and bought orchs for terp affairs. They played to turnaway crowds but there were still plenty of bands around looking for work.

The bandleaders, managers, ballroom ops and agencies tried to form an org to promote dance interest around the country but the plans never got beyond the talking stage. However, the plan is still alive in some quarters and it's expected that it'll be talked up again for the '53 band activities.

HARRY LINK RENEWED AS MARKS MUSIC EXEC

Harry Link has been renewed as general professional manager of E. B. Marks Music. Although the length of the new pact was not revealed, pub topper Herbert B. Marks disclosed that it's for a longer period than Link's initial two-year term. Link previously had been general professional manager of Feist Music, one of the Big Three.

Link currently is prepping a campaign on "The Girl Without a Name," theme from the current Broadway comedy, "Seven Year Itch." Also on the Marks agenda for 1953 is Link's own composition, "I Worry About You."

Cugat Moving From Mercury to Victor

Xavier Cugat is shifting to RCA Victor after about a year of waxing under the Mercury Records banner. Pact details currently are being worked out.

Cugat had been a Columbia Records pactee for a number of years before switching to the Merc label.

Alstone to Milwaukee

Alex Alstone orch, which closes at the Waldorf-Astoria, N. Y., Jan. 6, opens at the Schrceder Hotel, Milwaukee, Jan. 13. He'll play there two weeks with Blossom Seeley & Benny Fields.

Alstone opens a three-week stand at the Muehlebach Hotel, Kansas City, Jan. 28, and will do another three weeks at Chase St. Louis, Feb. 21.

Irwin Zucker to Sanford

Irwin Zucker has been named to replace Gordon Grey as disk jockey contactman for Sanford Distributors, M-G-M Records New York distrib. Grey ankled Sanford to freelance.

Zucker was formerly disk promotion man for Coral Records.

Secret Diskings

Credit for preservation of snatches of the voices of Jean de Reszke and other Met opera stars of the turn of the century goes largely to the late Lionel Mapleson, Met librarian in 1900-03 period.

While de Reszke, Melba and other stars were strutting their stuff on stage, Mapleson was concealed out of sight with a cylinder phonograph equipped with a huge horn. Thus he managed to get dozens of cyls of famous voices in actual performances. Many Mapleson cylinders have been dubbed on disks and reissued by the International Record Collectors Club of Bridgeport. Many have an almost unbearable amount of surface noise. Volume is weak in most, but occasionally some surprisingly good tone comes through. And they do at least give a faint idea of what de Reszke, elegant matinee idol before Caruso, sounded like. De Reszke was announced at various times as recording artist for Italian Fonotipia Co. and for Britain's HMV, but always refused to pass his trial records.

RCA DECIDES TO CUT 'TWO'S COMPANY' SET

RCA Victor will cut the original cast album of the Broadway revue, "Two's Company." Victor had held back on its decision to put the revue on wax until it could ascertain "Company's" b.o. potential. Revue preemed on Broadway Dec. 15, receiving mixed notices but boxoffice activity has been heavy and a Broadway run seems assured.

Score for "Company" was penned by Vernon Duke and Ogden Nash. Show stars Bette Davis and features Hiram Sherman, David Burns and Ellen Hanley. It's the second revue of the season to be cut by Victor. Label previously issued an original cast album of "New Faces of 1952," which is still running on Broadway.

Paul Siegel Picks Up Four Italo Pix Tunes

Paul Siegel finalized a deal recently with Italian publisher, Mario Gili, for the U. S. rights to four songs used in four Italian pix. Tunes, which were copyrighted by Nazional Music, Milan, will be placed in Siegel's Rex Music and Symphony House firms.

Songs are "Ciurri Ciurri" from "Vulcano"; "Notte a Santa Lucia" from "I Cadetti Di Quascogna"; "Avanti E Indre" from "Un Dimanche D'Aut" and "Serenata" from "T. W. T." Siegel also picked up a pop item tagged "Italia Mia."

Same Theme Song in Britain, 'Too Many Pubs and Too Few Hits'

By JOHN FIRMAN

(Managing Director, B. Feldman & Co., Ltd.)

London.

It is the same the whole world over. The music business suffers from one common disease. There is, of course, nothing new about this; it was ever thus. But it becomes more serious as, with the passing of time, competition becomes keener and there is less money going the rounds to buy our products.

In many respects the pattern of the music business in Britain follows that of the American industry. But there is one important difference and that is that in the U. S. the control appears to have been taken out of the hands of the publishers by the disk jockeys and recording companies. Without their dual backing the prospects of promoting a hit are more than slender—they are non-existent.

Whether it's a good thing or not, the deejays in Britain have not got the same grip as they have in America. Altogether, I suppose, there are about a half-dozen jocks who matter, but while their influence is felt, it is by no means a matter of life and death. The platter spinners in Britain mainly operate request programs and as often as not the demand is as much for nostalgic oldies as it is for current pops. Which means that half the potential plug time is given over to tunes which have more or less finished their selling potential.

BBC's Our Band

With the three radio programs controlled by the state-operated British Broadcasting Corporation there is obviously very little room for the maneuvering but I think the pop publishers must take credit for the improvements in plugging facilities which have been negotiated in recent times. There is, for example, an agreement that 60% of all tunes aired via the BBC must come from the monthly plug list which contains 400 titles. This is one of the achievements of the Popular Publishers' Committee of the Music Publishers' Assn. which meets regularly with BBC executives and is always campaigning among other things for more needle time.

Hitherto there has been little in the way of peak airing time for pop music but there have been a couple of major developments which undoubtedly will make a forceful impact in a short while. Firstly, the BBC has inaugurated its own show band, and led by maestro Cyril Stapleton it has three peak programs weekly. This unit has only been in existence for a short time and is still only in its teething stages, but when it emerges into its full strength it should prove a useful adjunct and an important aid in promoting pop tunes. In addition, of course, there are the peak hour broadcasts of big-name aggregations like Billy Cotton and Joe Loss who do regular series for the BBC.

The second development is the recognition by the BBC a few weeks back of the importance of popular music with the appointment of a music controller. It is too early to estimate what this will mean to the pubberies but it is generally hoped that there will be greater concentration of effort on the music side of radio as one means of holding the public which is transferring its allegiance to TV. If it means more time for disks and live band shows it will undoubtedly be of immense importance to our side of the business.

During my reecnt visit to America I couldn't avoid noting a new trend which is also being felt in some measure in this country. All the principal publishers gave evidence of concentrating their efforts on so-called educational works rather than devoting all their energies to plugging local "hit parade" candidates. With declining sales for standard pops this is, to me at any rate, an understandable and logical development.

By enabling the publisher to develop a useful catalog with an indefinite life it can help to provide the bread and butter needed to keep the publishing industry on a thriving basis. In this country we are doing virtually the same thing and this is likewise proving to be our mainstay. The constant demand for a catalog, not to mention the valuable performing rights fees, has helped many a publisher to keep out of the red. And that's not the easiest achievement in these keenly competitive times.

PHONO INDUSTRY'S 1ST NEEDLE MANUFACTURER

Without the needle the phonograph business would never have got anywhere. But who produced the first sharp-pointed pieces of steel for playing disks?

Honor apparently goes to W. H. Bagshaw, who started a needle manufactory biz in Lowell, Mass., in 1870—seven years before invention of phono. (Edison used a pointed piece of metal to play his first tinfoil experimental productions, but a sapphire point was substituted when wax cylinders came into vogue.) Bradshaw's firm advertised in 1910, "We were the first makers of disk talking machine needles in the world . . . We are now and always have been the largest manufacturers." Bradshaw made needles which the talking machine companies sold under their own brand names.

The wooden fibre needle, once so dear to platter fanciers who wanted their disks to last forever, was invented in 1907 by Fred D. Hall, a Chicago business man who was also a record collector. He formed the B. & H. Fibre Mfg. Co. to market the needle, but Victor bought him out and acquired rights to the fibre output in 1910.

Steel needles are now almost obsolete, and the wooden type also seems on its way out because of the declining popularity of 78s and the growing importance of slow-speed platters.

Nothing but steel needles were used for playing disks until 1904 when a Swiss inventor, Dr. A. Michaelis, brought out in England his vertical-cut Neophone record, played with a sapphire. In 1906 Pathe came through with another vertical-cut platter using a round sapphire ball. Edison's Diamond Disks, played with a floating diamond point, came out in 1912. Several other American companies experimented with sapphire-played records, but got nowhere because of the small number of machines equipped to play that type.

FRANKIE LAINE

Exclusively COLUMBIA RECORDS

Direction G. A. C.

Makers of Magic For Hit Disks

By REG CONNELLY

London.

This music business is one of intangibles. In that aspect of it concerned with records, when a song has been selected, a singer chosen, or original interpretation decided upon with or without a gimmick, suitable orchestral accompaniment provided, etc., there still remains that one fragile ingredient—the touch of magic which practically no smash bestseller lacks.

The makers of magic are the a & r men, and considerable skill has been shown on both sides of the Atlantic in practicing the art. In earlier days, when the interested parties were not striving quite so consciously to obtain the effect, it was still sometimes captured in the studio—"Dinah" on an early Revellers session; Gene Austin's "My Blue Heaven"; "Goodnight, Sweetheart" and most of the early Ray Noble recordings.

Bert Ambrose caught it with "If I Had You," and there are many other instances that could be cited. But in recent months they have multiplied so considerably it might almost be supposed that concentration of skill and brain had evolved a fool-proof formula. The international hit, "Auf Wiedersehn," which enabled the London-produced Vera Lynn record to top the U. S. bestsellers for so many weeks, has been followed by "The Homing Waltz." A succession of equally strong selling sides and the powerful array of American Columbia talent in no way prevented the development of numbers of potent new record personalities such as Ray Martin, with the disk of "Blue Tango," which has far outsold Leroy Anderson's version of his own composition here in England. Jimmy Young, David Hughes, Lee Lawrence, The Stargazers, Gary Miller, Tony Brent, Lita Roza, Eve Boswell, are all in the British bestseller class and giving stiff competition to the standout U. S. names registering in this part of the world.

At a time when bestseller danceband items are almost a thing of the past, the Ted Heath, Edmundo Ros, Billy Cotton, Sid Phillips, Ken Mackintosh and Roberto Inglez orchestras have all had smash hit records this year; in fact, the last named was flown to Brazil to fulfill a £1,000 a week engagement there, due to the remarkable sales of his British-made Latin American disks in the south-of-the-border countries.

Hit records are unquestionably the greatest current media for successfully projecting new show world personalities, as witness the recent signing of Rosemary Clooney and Peggy Lee to film contracts in the U. S., Jimmy Young and David Hughes in Great Britain, and Line Renaud in France following her fabulous recording of "Ma Petite Folie" (My Truly Truly Fair). Vera Lynn, who has had one hit record after another, is besieged by film, radio and television offers, and the big draw she has proven in Jack Hylton's "London Laughs" at the Adelphi Theatre coincides with her peak record popularity.

Many more fine new artists have risen to fame here this year, and not a few have carried songs irresistably to hitdom: David Hughes, "Never;" Jimmy Young, "Faith Can Move Mountains;" Tony Brent, "Walkin' to Missouri;" Lita Roza, "Allentown Jail;" Alma Cogan, "To Be Worthy of You;" Ted Heath, "Blacksmith Blues" and "That's A-Why," and a string of fine bestseller piano compositions that Winifred Atwell, hitherto obscure Trinidad pianist, has made and that have, incidentally, made her.

Looking forward to the development of this phase, a period of great opportunity is opening up for local artists and composers everywhere, particularly in Europe, where publishing and the proper exploitation of music are proceeding along more orderly lines, without the confusion that is only too apparent today in America. It's my personal hunch that the ensuing year will see more new record names, with big hit songs associated, emanating from most European countries.

The entrance of the Phillips corporation upon the local scene will, when the operation is fully underway, give publishers, writers, artists, etc., a third important outlet, and under the capable administration of Leonard Smith and a & r manager Norman Newell, this company's activities are speedily expected to reach major proportions.

They Died in the Second Verse

By JIM WALSH

A citizen listening under protest to a jukebox recital that included Johnnie Ray's tear-drenched "Cry" and Patti Page wailing her way through "I Went to Your Wedding" slammed down his mug of Java and snorted in disgust.

"There has never," he declared firmly, "been a period when American popular music was so drenched in maudlin sentimentality as it is today. Why, they wouldn't even have tolerated that 'Wedding' thing back in the '90s!"

The complaining character probably had forgotten "The Fatal Wedding," to which reference will be made hereinafter. But he had a point. Most of today's pop ballads are, to a hearer of reasonably normal reaction, almost unbearably tear-drenched. But that is nothing new in American musical history. Mark Twain poked abundant fun at the sob-songs that prevailed during his youth and early manhood, and the ditties from the 1860s, through the first decade of this century were frequently waterlogged.

There was, however, one important difference. Along with the sob-stuff there ran a current of boisterous comedy. There has never been a more carefree, infectious, more refreshing music than the ragtime which first became widely popular in the '90s and remained so until (in this writer's opinion) the evil hour when it began to be supplanted by the jungle blare of jazz. There are almost no humor and no topical "comic songs" in today's pop output.

And there is also this difference between the oldtime slop ballads and the prevailing genre: In the old days the guy nearly always got his gal, but after some years of what has been called wedded bliss, she died and was planted in the village churchyard. Our hero then spent his remaining years with a permanent case of sniffles, recalling how happy he and Genevieve had been before she kicked off. Sometimes she died before the wedding rites could be performed, but he still consoled himself with remembering their strolls through the meadow, the wildwood and other rustic spots of pictureseque appeal.

But nearly always the gal—only occasionally, as we shall see later, the guy—died in the second verse.

Guy Can't Get Girl Nowadays

Today, on the other hand, guy is fated never to get gal. He sees her crushed in the embrace of another character; he loses his little darling while they are dancing to the beautiful Tennessee Waltz, or he goes to her wedding and watches her square off with some other square—but she is never his, not even for a few brief happy months or years. Instead, he rends his garments and mourns her as one dead, while doing some plain and fancy booze-h'isting, and hiccoughing that she'll always be his "in-spuh-ray-shun."

One notable thing about the antique output is that the gal in the song was nearly always given a name. The heroine of Harry Braisted and Stanley Carter's "She Was Bred in Old Kentucky" was Sue, who was wed to the hero with the blessing of her gray-haired mother. Sue, of course, "passed away" in the second verse. But the narrator was still able to accomplish the somewhat difficult feat of being in tears but thinking "with joy" of the day Mama placed Sue's hand in his and told him what a lucky stiff he was to be corraling a belle who was bred in old Kentucky.

Braisted and Carter followed up "She Was Bred" with another smash-sob, "The Girl I Loved in Sunny Tennessee." This deceased darling's name was Mary. In the second verse the hero returned on the steam cars from a journey to distant parts and asked her gray-haired mother, "Where Is Mary?" He got his answer when "she pointed to the spot in the churchyard's little lot where my sweetheart sleeps in sunny Tennessee."

She who departed this life in Richard Henry Buck and Teddy Morse's "Dear Old Girl" must have been yclept Pearl. At any rate, we are told that the hero's blinding tears are falling as he thinks of his "lost pearl."

These old-time girls used to pick out some sightly spots to be buried. "Nell" went to her rest "Where the Silv'ry Colorado Wends Its Way." Her sorrowing spouse must have moved into a cave, for he asserted: "The sunlight plays no more 'round by cheerless cabin door."

Death Never Took a Holiday

The heroine of Harry Williams' and Egbert Van Alstyne's "In the Shade of the Old Apple Tree" seems not to have had a name. In fact, since the second verse is almost never sung, most lovers of this fine old tune don't even know she died but picture her forever waiting for her lover "with a heart that is true." But she did die. And where was she buried? Why, in the shade of the old apple tree, of course!

Even such a meaty character as "Frivolous Sal," the heroine of Paul Dresser's "My Gal Sal," died to slow music in the second verse, whispering "Goodbye, pal," while the narrator replied, for the sake of the rhyme, "Goodbye, Sal." It's to be feared that most of the word-and-music boys turned out these sob-ballads merely for the sake of the folding green lettuce they derived from their efforts, but Dresser is said to have cried over his compositions. He was nearing the end of his career and he was ill when he wrote "My Gal Sal," so she probably cost him plenty of tears. And so, no doubt, did his "angel Mary dear" whom he left sleeping in perpetuity "On the Banks of the Wabash."

This sort of thing could go on and on. The girl in "Where the Sunset Turns the Ocean's Blue to Gold" (surely one of the prettiest ballad titles ever written) was left sleeping serenely beneath "the churchyard's grassy knoll." Williams and Van Alstyne really did the double-shuffle on the ecclesiastical atmosphere theme in "The Tale the Church Bells Tolled." They related how, as one set of church bells was pealing joyously for a wedding, an opposition set was announcing the funeral of the poor fish who had died broken-hearted because he lost the girl.

As has been said, sometimes the hero, instead of the heroine, died. This generally happened when he marched away in the defense of his country and got onto the losing side of an argument with a cannon ball. An example is "When the Harvest Moon Is Shining on the River." And, of course, the Indian maiden, "Red Wing's" lover sallied forth to scalp a few enemies but got his come-uppance, with the result that "beneath his star her brave is sleeping, while Red Wing's weeping."

There were many variants on the central sob-theme. Sometimes the yokel lover remained at home, catering to the hawgs while his Sunday School sweetheart took off for the city and came to no good end. Paul Dresser wept bitterly over his Madge in "Just Tell Them That You Saw Me." Sterling and Von Tilzer wrote, but presumably didn't weep over it, "When the Frost Is On the Pumpkin, Maggie Dear." Seems reports reached the village that Maggie had been seen wearing a satin gown,which she wasn't believed to have acquired as an honest woman. And there was the stern father, straight out of "The Old Homestead," of "The Picture That Is Turned Toward the Wall."

Still another switch was the broken-hearted gal who ditched her poor but reasonably honest swain for an old boy with $1,000 bills running out of his ears. Arthur Lamb and Harry Von Tilzer did a classic, "The Bird in a Gilded Cage." During the "Peaches" and "Daddy" Browning tabloid publicity of the 1920s, Lon Mooney warmed over the same theme with "I'm All Alone in a Palace of Stone." Mooney's heroine was "a poor little girl holding gold money bags." There were also silks on her back while her heart was in rags!

They Wound Up in Heaven

Nobody knew how to scramble the elements of a real tear-jerker better than the Negro Pullman porter song cleffer, Gussie L. Davis. Consider his already mentioned "Fatal Wedding." In this opus, the villain, presumably twirling his black mustache, was about to commit marriage with a wealthy young thing. Then, just before the parson could make it official, an emaciated woman tottered down the aisle bearing a baby in such a bad shape it was a caution to cats. Despite the villain's shout of "Throw that bum out!" the interloper spoke her piece and forbade the bans. The villain had married and deserted her, and was the father of her chee-ild, which, as you might expect, died right there before the whole congregation. "The outcast" was adopted by the grateful bride-not-to-be's family, while the villain "died by his own hand before the break of day."

Davis' "In the Baggage Coach Ahead" also had an emotional wailing, the sorrowing husband adroitly turned the tables by announcing that his, the child's, mother was "dead, in the baggage coach ahead."

And that brings us to our final variant of the sob-song theme, the one about persecuted children who usually went to Heaven in the second verse. This sort of thing probably was a throwback to sentimental Victorian fiction, and perhaps derived from such child characters as Dickens' "Little Nell" and "Little Paul Dombey." Paul was constantly asking, "What Are the Wild Waves Saying?"—here capitalized because it became the title of a sob-song. The whole 19th Century was full of suffering children who made such precocious remarks as "when I've gone and left you, mother, 'Put My Little Shoes Away'." Then there was "The Little Lost Child" and the penniless waif of "Please, Mr. Conductor, Don't Put Me Off the Train."

But it was the late Charles K. ("After the Ball" and "Break the News to Mother") Harris, who really worked this sob-angle to a fare-you-well. The robust and cynical Harris had a whole procession of sickly tots, who asked "Will the Roses Bloom in Heaven?" and "Will the Angels Let Me Play?" and lost no time in hastening skyward to find out. Harris also had them inquiring "Why Don't They Play With Me?" and dying in pitiful poverty and loneliness "Just Next Door."

It may also be remarked that the "you'll always be my in-spuh-ray-shun, even tho' we've drifted far apart" theme is no newcomer, in spite of being worked to death nowadays. "The Curse of An Aching Heart" is about 40 years old, and who can forget its classic: . . . "Tho' yew'r untrew, may Gawd bless yew . . . That's the curse of a yaking heart!"

Even so, as a rule, in the old days, Boy got Gal, but she died in the second verse!

A Beverly Hills Lullaby

By BILL HALLIGAN

Hollywood.

Who do I run smack dab into the other thirsty night but a character named Harry Ruby, who would love to change places with Horace Stoneham . . . Bugs Baer's description tells all. He opens PROFILE full stage . . . closes in one full face. He is a humorist top drawer, ASCAP AA and a ballplayer all the time. He would be satisfied to own a farm, a baseball farm that is, but is forced to stay in Southern California to eke out a meagre few thousand a week. . . .

"Bill," he says to me, "Bill, what's the use of you and I standing here under a lamppost drinking in this Beverly Hills moonshine when we can go over to my hut and sip a little Angus MacDonald?"

So over we trek to the Ruby menage. He ushered me into a combination barroom and library. A bachelor's dream of peace and tranquillity. When I say library, I don't mean just a room in a house, but a place where thousands of treasured tomes gaze down on you from scores of well stocked shelves. I envied Harry that room and as a rule I am not a covetous man.

"Jealousy's an awful thing,
It's foreign to my nature.
I'd punish it by law if I
Were in the legislature."

We sat among all those hours of gorgeous reading and talked about our Hollywood pals, period. Harry knows all the cinema tycoons and the baseball Ty Cobbs for that matter. He knew Harry Cohn back in 1910 B. C. (Before Columbia). Ruby did a vaudeville act with the current prexy of Columbia pictures. He has never worked a day for Columbia Pictures because he and Harry Cohn are bosom Hollywood pals. Ruby is a ranking songwriter, up among the top in ASCAP, the songwriters' insurance. The wolf is not having any offspring on Harry Ruby's doorsteps. Still, a job here and there helps to kill the time out here where friendship ends. Harry told me an idea he had for a talking picture, a story of Gilbert & Sullivan. I'm not going to tell it to you because it is too good, and how do I know who might see it and put it on the screen. Irving Cummings can tell you. In any event, it's a great idea.

We had a few more slugs of Old Angus. It was 20 years old and we had decided not to let it live another day. The 20 years reminded me of the time that long ago when I went up to Ruby's house in Pelham for a Sunday dinner. I had been working on a song about a doll in the "Follies." I couldn't seem to get a finish, so I told Harry about it and sang part of it over to him. He went over to the piano and put the tag on it for me. It was called "Anastatia Riley," and the chorus went something like this:

Anastatia Riley, she's the girl for me
The kids in the block all adore her
They would do anything for her
She's as simple and sweet as a country school marm
And each night I pray God to shield her from harm
For believe me she has an endearing young charm
Has ANASTATIA RILEY.

Harry opened another bottle and then he went over to the piano and played the song for me. He hadn't forgotten it. He played it over a dozen times with a slight pause for Angus. I looked at my watch and it was very late. We had one more for the road and then I went out and got in my jalopy filled with nostalgia and Scotch. A good mixture in any man's country.

Ten minutes later a Beverly Hills motorcycle cop pulled up alongside of me and asked me where the fire was? He took a second look at me and asked what I was crying about? "If you feel that sad about getting a ticket," he said, "I won't give you one."

I broke down and told him the truth—"Anastatia Riley." Then I sang the chorus for him.

He took out his book and gave me the ticket.

Vet London Publisher Looks Back 40 Years

By LAWRENCE WRIGHT

London.

One gets hardened to being called all sorts of names in the music publishing business, but I like to believe that when my friends and competitiors christened me "The Daddy of Tin Pan Alley" it was meant to be more than a benevolent gesture towards my advancing years. They have other nicknames for me in the "Alley," and when I'm not the "Daddy" I might be referred to as "The Edgar Wallace of Songwriting" (as a tribute to my prolific output over the years) or the "Churchill of Charing Cross Road" (presumably because of some similarity in appearance). When I remember what other publishers have been called at one time or another, it makes me feel good to be known by such intimate names.

Lawrence Wright

I cannot resist the temptation, in my first byline feature for VARIETY's Anniversary number, to hark back to the good old days when a song hit would sell a million copies or more, and when there was scope for bold and adventurous promotion. There's still scope today, I don't deny, but things looked different when I set up shop way back in 1911 as the first music publisher in Denmark St.

I moved to London from my home town of Leicester when I found myself with my first hit on my hands and without the facilities to cope with the demand. My father ran a music store in the town, so it can be said I graduated naturally into the business. In between lending him a helping hand, I played at concerts, wrote songs and plugged my own numbers in the market hall. But, mainly, I was plugging songs for other publishers, and that wasn't the way I wanted it to be. Eventually my opportunity came when one of my earliest works became a country-wide clicker; the success of "Don't Go Down in the Mine Daddy," which sold well over a million copies, prompted me to shift headquarters to the capital.

My enthusiasm, however, was soon to be dampened. Shortly after my arrival I met the late Bert Feldman at the London Pavilion (now a picture house, but at that time a famous music hall), who warned me there was little business around and far too many other publishers competing for it. Despite this chiller, I decided to carry on.

In the opening paragraph I comment on the names others have bestowed on me, but it's no longer a secret that I created various noms de plume for myself, best known of which was Horatio Nicholls. It came about this way. In the early days I was mainly publishing my own works and found it somewhat embarrassing to impress artists with my composing ability. So Horatio Nicholls was born—from a combination of my brother's Christian name and my mother's maiden name.

I took full-page ads in the national newspapers acclaiming Horatio Nicholls as Britain's great song genius. In return, he generously wrote the foreword to Lawrence Wright's Pianoforte Tutor.

Tough at the Start

It was hard going at the beginning, writing my own songs, doing the orchestrations, calling on artists, etc., but the results were encouraging. And now and then a bit of unexpected luck would come my way, like the time when Billy Hargreaves (husband of Ella Shields) walked into my office and assured me he had a great hit, but threatened that if I wouldn't publish it, he'd take it over the road to one of my competitors. That song was called "Burlington Bertie from Bow." Need I say more? It became a standard here, and also sold plenty in America, where it was handled by Edward B. Marks. There were other times when, by an error of judgment, I would give the thumbs down to a number which eventually got to the hit parade, but that happens to all of us sooner or later.

By the end of World War I, I had chalked up many hits to my credit, including a few more to top the million mark. "Blue Eyes," which I wrote and published in 1915, ran into seven figures, as did "That Old Fashioned Mother of Mine," which I did in association with Worton David especially for Talbot O'Farrell. The latter was issued in 1919, and in the same year I had another stroke of good luck. I was composing half-a-dozen waltzes for an album, and was trying one out on the piano when Herman Finck, the famous conductor, walked in, liked the tune, and asked for a copy. He played "Wyoming Lullaby" at the Palace Theatre and it became an immediate hit. Once more sales were over a million, and to make me feel extra good, my first royalty check from America (issued by Witmark) amounted to about $25,000.

One thing leads to another. I received a letter from the mayor of Omaha urging me to do the same for his city as I'd done for Wyoming. My hit tune in 1920, therefore, was—"Omaha," which did exceptionally well in Britain and, needless to add, thousands of copies were shipped from London to Omaha.

Either through my own efforts or as a result of various affiliations, the hits came pouring in. From Shapiro-Bernstein came "Yes! We have No Bananas" in 1923 and in the same year I acquired the Jack Mills catalog, while in the following year I had my greatest Horatio Nicholls success, "Sahara," which I plugged with the aid of a camel and a troupe of vocalists in all the major ballrooms.

A new development in my career began in 1925 when I produced my own show at the North Pier, Blackpool, and I've been back every year since with a new edition of "On With the Show." I remember that I desperately needed a beautiful waltz for my first production, and was inspired to write "Babette" after having met a waitress of that name. Jack Hylton later played it at the Lyceum, where it proved the hit of the program, and while it never did well in America, it is still in demand in England.

In 1927 I went to America to join my lyricist, Edgar Leslie, to write six songs, but before leaving England had promised to write a special number for Hylton. The promise had gone clean out of our heads when an urgent cable arrived from London, but we were stuck without an idea between us. Later that day I was checking the list of winners in the racing columns of a newspaper and spotted the name "Shepherd of the Hills." That gave us our title. We wrote the song that night, and next morning telephoned London, with all my arrangers listening on the phone in Denmark St. while I played the tune on the piano in New York. I then dictated the lyrics, and got a well-known artist to sing it over, just to be sure they'd got it down correctly. Hylton played the number at the Palladium that night, and it was an enormous success. When I returned to London he met me at the station with a shepherd (complete with flock) and a brass band to play the tune. What publicity that gave us!

The fascinating thing about the song business is the way the old tunes keep cropping up again and again, often doing better on reissue than on original release. In 1928, for instance, Edgar Leslie and I wrote "Mistakes," which was only a modest success, and we both considered the whole thing a big mistake. Yet it was revived last year to become a best-seller. Then there was the case of "Among My Souvenirs," which sold over a million on original publication in 1925, but was given a powerful new lease of life when it was featured in Sam Goldwyn's "The Best Years of Our Lives." And to revert to "Wyoming Lullaby," this old timer is being widely featured in pantomime this season and shows all the signs of becoming the second best British hit of the year.

The days of a best seller topping the million mark seem to have gone; nowadays we're glad to chalk up a six-figure sale. Today, as in 1911, there are too many publishers chasing too little business. Yet I predict we can still find a niche for the newcomers who in the next decade or two will be at the top of the ladder.

'Uncle Josh' Got Around

One of the real characters of the platter biz from the early 1890s until his death in 1919, was Cal Stewart, better known as "Uncle Josh." Although he specialized in impersonations of rustic New Englanders, Stewart was born on a Virginia farm. He became understudy to Denman Thompson in "The Old Homestead," and his "Uncle Josh Weathersby" probably derived from Thompson's "Uncle Josh Whitcomb."

Not only did Stewart freelance thousands of comic talking records (many of them, despite their dated quality, genuinely amusing today), he also got around the world in an amazing way. His business associate, Fred Hager, who now owns the rights to Stewart's material, says that Stewart went abroad and established recording laboratories in continental Europe and the Orient for Thomas A. Edison.

"Through his interpreters," Hager says, "Mr. Stewart explained the process of recording and procured many valuable and interesting records, among them Pope Leo XIII's Benediction to the Catholic People.

"Opera records were made, and Chinese stories, which sometimes took 800 records to complete. It was a rich man indeed who owned a completed story. In London he was the guest of King Edward, and he also was received by the Kaiser of Germany, Czar of Russia, Khedive of Egypt, Shah of Persia, Prince of Siam, and Emperor Franz Joseph of Austria. The Empress Ti Ann invited him to the Imperial Seventh Garden. Mark Twain and Will Rogers were among his friends."

Quite a gadding-about achievement for a Virginia bumpkin born on a poverty-stricken farm, who had his first theatrical experience at the age of seven in Baltimore, playing a pickaninny in a dramatization of Mrs. E. D. E. N. Southworth's masterly romance, "The Hidden Hand"!

Of Pubs and Platters

By CARROLL CARROLL

Hollywood.

During the 75 years from phonograph to jukebox, that happy era between the first scratch of the accoustical cylinder and the eternal itch of the disk jockey; during those eventful decades leading up to the war of The LP vs. The 45 RPM, which put the skids under The Number 78, phonograph records passed through a strange and inverted metamorphosis from effect to cause.

After Edison's gramophone developed beyond the "what-hath-God-wrought" stage and people were saying it would never replace the old Regina Music Box; in the days when the Victor Talking Machine Co. was putting a crank-up turntable and a lily-shaped horn in every parlor, while simultaneously giving a kind of immortality to man's best friend, the short-haired fox terrier; potential hit songs were being exposed to a lethargic public from the sawdust strewn floors of free-lunch dispensing saloons, from the upper boxes of variety and burlesque theatres, and from behind the counters of music stores by a whole army of Tubby Garrons.

Songpluggers warbled the latest ditties for-free anywhere they could unlimber their iron lungs on a captive audience. If the song made itself felt over the babble of voices, the clink of glasses, the crunch of pretzels or the spiel of a candy butcher peddling "novelties direct from Paris, France" and caused a few people to spring for a copy of sheet music on sale at the exit, the publisher was encouraged into feeling that he had a potential hit on his hands.

Hit songs sold copies and copies returned handsome profits, and the variety and burlesque stars of the day wanted to sing hit songs. When they sang a hit it forced the sale of more copies and in this way several men named Remick and Feist and Witmark and Mills made handsome incomes out of the business of being music publishers. Nobody but the companies that made phonographs paid any attention to phonograph records. It is possible that if the music publishers thought of records at all, they viewed them with alarm if for no other reason than because it's practically an obligation on the part of anyone in any business to view with alarm anything new in his line that might force him to roust himself out of the rut he's dug for his own security in the misbegotten belief that any status can remain quo. At any rate, it's as solid as a stale doughnut that no publishers were passing out phonograph records for free.

But the manufacturers of the graphophones knew their sales graphs would grow phoney unless a constant supply of new records was made easily available to the 23-skidoosies who throbbed helplessly in a state of semi-comatose suspended animation until the latest Collins & Harlan disk hit the dealers. And, of course, when Nora Bayes & Jack Norworth cut a little item like "Come Along My Mandy" it was Nellie-bar-the-door.

It became evident early, and was no surprise to anyone, that the records easiest to sell were the recordings of hit songs. And, of course, the star system that's been in effect ever since brought everyone from Enrico Caruso to Tennessee Ernie to wax. They waxed the hits, and the hits waxed bigger. But the fact remained that in order to have any effect on the recording companies a song had first to be a hit.

Greatest Twofer in Show Biz

Then, for reasons that might have had to do with the problem of storage, or national finances, or just merely the indomitable drive of competition, someone had the idea of hypoing disk sales with what was probably the first and greatest twofer deal in show business; the double-faced recording, two tunes for the price of one. You not only got the song you wanted but you got a kicker along with it. So when you got tired of turkey-trotting to "He's a Devil in His Own Home Town" you could flip it and go right on being Vernon to your current Irene Castle without it costing you another sou.

Occasionally the tune casually slapped on the reverse side of a hit got played by enough people to start a parade of sheet music buyers, which then stimulated the sale of the record which had originally stimulated the sale of the song. This peculiar round-robin was probably the first clue to the fact that a record could make a song a hit.

Then came radio.

When the first whistling screeches of unorganized hetrodyning came screaming in from KDKA, Pittsburgh, bringing us the Mound City Blue Blowers, just as if they were in the next room (and if they had been you'd have sealed it up), the first impulse on the part of most of the record manufacturers was to shoot themselves. Today many wish they'd obeyed that impulse.

And the people, too, if memory serves, each with a Victrola full of double-disks that ran the gamut from "Cohen On the Telephone" to a few Red Seals for Sunday when the Deacon dropped in, gave it as their considered opinions that while it was true you could get music anytime you wanted it on radio, you wanted the music you wanted at the time you wanted it, not the music they happened to be playing. They either forgot, or didn't know, that it was to radio's interest to play the music you wanted or that radio would someday grow so big that the music it played would automatically become the music you wanted.

If this sounds a little mixed-up, this is true only because it is practically impossible to write about any phase of the music business without sounding a little mixed up. And this mixed-up-ness extends horizontally along the record business to this very day as they wonder why they're not making the profits they used to make while selling hundred of thousands of disks for a few pennies each to juke operators who play them for profits out of all proportion to their cost. As if this were not enough, this same industry sends free to disk jockeys thousands and thousands of pre-release records to create a demand for something that cannot be bought because it is not yet in the stores.

If the music publishers and the record companies would get together on a few simple rules of business, rules as irrevocable as the law of gravity, an explanation might be found for the fact that few records now sell in the seven figure column and many a good tune is micro-grooved for aparently no better reason than to keep the plant operating, or to supply material to fill the disk jockey mailing list with stuff for the jock to spin between commercials.

Cause and Effect

The phonograph record today, no longer the effect of a song becoming a hit, has taken on the uneconomic job of being the cause for a song to become a hit. Well, it's not exactly the cause. The cause of a song becoming a hit is a combination of the record and the number of times it's played on the radio. And, well, it's not exactly a hit. A hit song used to be one that made money for writers, publishers, the record companies and the performers. Today a hit is little more than a song that's heard a lot. The jukebox operators make money. The deejays make commercial spot money. But the amount of money the song makes for those who invested their time, talent, and money in it is comparatively negligible when placed alongside the dough a good solid hit song once made.

This condition may get worse as long as the recording companies and the music publishers combine to dynamite their own profits by giving away what they have to sell. The jocks once bought their records—or the stations did—and they played the hits as the songs reached that status. Today the jocks are in competition with each other to see who can make a hit on his own, and by the time he's accomplished his aim, by scratching the slots off a wafer, the public, unable to buy the tune he's touting because it's a pre-release and not yet on the dealers' shelves, is sick of it. And if they're not, by the time they can buy the pie, the jock is sick of it and is whaling away at something else; so the full sales potential of any hit record is seldom realized.

To help correct the inequities in the music business some stability must be created and a better balance brought about between the small profit made on the sale of the original record and the huge profit that accrues to jukebox operators and radio stations from the use of that record.

This is not a suggestion that we go back to "the good old days" and ways of plugging songs and selling records. It is merely to suggest that new plans be sought and formulated to return the proper relationship of cause to effect in the recording business which is normally that a record is cut because it shows symptoms of appealing to the public; not that hundreds of records be cut in the hope that one will, if enough of them are given away stone free, break through the putty curtain of public apathy.

Britain Ruled The Hit Lists In 'Personality Song' Era

By JOHN ABBOTT

(Director of Francis, Day & Hunter, Ltd.)

London.

Perhaps no other kind of entertainment has undergone such remarkable changes in the last 50 years as that shown in the taste for so-called popular music. At the beginning of the century England was the great producer but today (at this writing), looking down the list of the 20 top tunes, 15 are American, four British and one European Continental.

It is interesting to trace the reasons for this swing in popularity and I think it can be found in the practice of English writers in the past to fashion songs of individualistic character to suit the style of vaudeville artists. For a modest fee, usually about $5, the performer not only acquired the sole and exclusive right to sing the song in variety but also shared in any royalties and fees on publication, and as there was no radio or television and few dancehalls where it could be used, it meant that he virtually had it to him, or herself, and a good number could keep the artist going round the various halls for a year.

They were more than mere songs; in reality, cameo character sketches that enabled the artist to show acting ability. Stars like Albert Chevalier, Alec Hurley, Gus Elen brought to the stage the beloved London cockney complete with "pearlies." Vesta Victoria in "Waiting at the Church" and "Poor John" gave touches of domestic humor; Harry Lauder, pictures of Scottish humor and romance in songs like "She Is Ma Daisy," "I Love a Lassie" and "Roaming in the Gloaming," while Charles Coburn's caricature of "The Man Who Broke the Bank at Monte Carlo" will survive for years. Dean Frank's "Daisy Bell" was a topical tribute to the growing popularity of the tandem bicycle. Vesta Tilley, in such songs as "The Midnight Sun" and "Piccadilly Johnny," portrayed the dashing young man about town and idealized the British Tommy in "Jolly Good Luck to the Girl Who Loves a Soldier." Leslie Stuart, through the interpretation of Eugene Stratton, one of the finest artists to sing minstrel songs, had the country singing "Lily of Laguna," "My Little Octoroon" and "Little Dolly Day Dream."

These are songs created without the aid of radio, surrounding choruses or gramophone records to drive home the merit of the songs and singers.

Created School of Writers

Such character songs created the need for a school of writers. Many of them were poorly paid for their productions, and with the exception of Felix McGlennon, who went into business as a book and songsheet publisher, I cannot recall any who left a fortune. The only source of income was royalties on sheet music; nothing from the sale of records or juicy helpings for performing fees. Leslie Stuart made a fortune out of "Floradora" and other musical productions, but being the soul of generosity, he left little or nothing beyond the melodies that still linger on. Fred Leigh, Bennett Scott, Arthur Mills, George Le Brunn, Henry, Pether, Harry Castling and countless others are remembered by their ditties.

Sales of sheet music copies were comparatively small in relationship to those of today; 50,000 in a two-shilling edition was considered extremely good, meagre indeed alongside sales of today. One reason perhaps was the price per copy in relation to average earnings for that period. A severe outbreak of piracy showed that there was a substantial demand for cheaper editions, and taking a leaf out of the practice of book publishers the music men gave the public attractive copies at sixpence after a song had had a run in the more expensive edition.

The decline in variety, coupled with the introduction of the free song available to all as against the proprietary individual character songs, started also a decline in the opportunities of the British writers. Beginning at the same time came an upward surge of American tunes. New rhythms and ideas were finding expression, giving the world, first, the cakewalk, ragtime jazz and other idioms. New writers like Jerome & Schwartz, Irving Berlin, George Gershwin, Jerome Kern, Williams & Van Alstyne, Harry and Al Von Tilzer, were making their way to the front and competing with their Anglo-Saxon brother songsmiths, British publishers were making regular trans-Atlantic journeys to acquire not only hit tunes but future creations.

The flow of musical films, radio and records has accentuated the preference and opportunities of the American product. Technical inventions, the narrowing of space and time between the two continents have also had a bearing on this swing into favor of the western compositions.

The individuality of variety has been killed, and the machine, particularly the microphone, is paramount. Songs are created through records and over radio and TV. American stars like Bing Crosby, Frankie Laine, Frank Sinatra and Dinah Shore were known to British fans long before their appearance here, and they are assured of a warm welcome when booked at the Palladium.

Record as Top Promoter

The outstanding factor in helping the American creation is the gramophone record, and here it must be confessed that the platter industry has shown more enterprise in the insertion of some little twist or artistry than they do here. A good recording of an oustanding melody, put over by disk jockeys, can start it climbing to the head of the hit-tune parade in a few weeks.

British recording companies claim that they are handicapped because of the expense of engaging first-class artists unless they are assured of an outlet in overseas markets. Too often they take the easy way out by acquiring the right to press from matrices made in America—which again doesn't help the home-produced article.

Recently there has been a gleam of hope. The English Decca Co. marketed a Vera Lynn recording of "Auf Wiederseh'n." Released in America through its subsidiary, the London Record Co., it has topped the 1,000,000 mark besides a sale at home of 250,000. This is being followed up by them with a similar recording of "Homing Waltz," the reigning British hit when this article was written.

The chief American publishers are now established in the United Kingdom, either as a separate entity or in a tieup on a profit-sharing basis with a British company. The latter is regarded as the most economic because it can mean ofttimes the sharing of premises and administrative staff. There is keen competition for any hit or potential hit from the catalog of a publisher not already represented in England.

With the scales weighted against him, the lot of the English songsmith is a rather unhappy one. Artists and bands with air time want to be sure that their offerings are culled from established successes rather than risk their judgment on a new and unknown manuscript number, and through tradepapers and other sources they have an up-to-the-minute knowledge of what is going on in musical circles across the Atlantic.

Through the Songwriters Guild and supported by some publishers, authors and composers are bringing pressure to bear upon the BBC to allocate a certain percentage of the programs consisting of popular music for British songs. Otherwise, in a few years they will be an extinct race. They have an excellent precedent in the film industry by which exhibitors are obliged to give a quota to British pictures.

Deejay New to Biz—But Potent

By HERM SCHOENFELD

The modern-day disk jockey is only a little more than a five-year-old phenomenon, but in that half-decade span has sprung up as the dominant factor in the music biz. If disks are the new "king" of Tin Pan Alley, then the deejay is a potent potentate with plenipotentiary powers to make or break songs, depending on whether he lays on or off the new tune entries.

That, at any rate, is how the jockey is treated on all levels of the business from the disk company artists and repertoire chief through the vocalist on the make to the new type songpluggers who would rather have consistent platter spins to those isolated "live" performances. Being so high in the saddle with that conspicuous whip hand, the jockey has inevitably come into focus as a controversial figure. That Brill Bldg. debate over whether the deejay is a boon or a burden, a Frankenstein or a fillip to the industry is still raging and will likely continue as a hot conversational piece in music circles until the species become extinct.

Whatever the merits of the respective pro and con arguments, however, the jockey remains as the all-important key to that varied combination of elements which put over a song. The plug still is the main route to a hit song, and just as long as the jockey can develop and keep a following on which to spotlight his selections, both song and personality-wise, on a sustained daily basis, his paramount role as a tune showcase can't be challenged.

85% of the Plugs

The rise of the jockey clan is proved by the figures. Of the total number of plugs on the airlanes currently, it's estimated that 85% are accounted for by the platter-spinners. The statistical edge for the jockeys has developed at a spectacular rate over the last five years, ever since the Mutual network opened the door by blocking out a heavy across-the-board lineup of disk shows on its programming schedule. The hard facts of economics; i. e., the high cost of live shows, the competition of video and the efficacy of the deejay stanza as a potent selling medium, launched a duplication of the Mutual format on every network and indie station across the country. Nowadays, the disk stanza is the rule and the live show the rarity, particularly on the indies which have learned both from Mutual and New York's WNEW after the latter parlayed its pop disk library and stable of platter-chatterers into a $3,000,000 annual gross. WNEW has been affectionately called in the trade "the 50,000-watt jukebox."

Stan Shaw, now retired, was virtually a solitary figure in the disk jockey picture when he blanketed WJZ's early morning hours with his original "Milkman's Matinee" in the early 1930s. He was joined a couple of years later by Martin Block on WNEW, Al Jarvis in Hollywood, and a handful of others. That, however, was the prehistoric era in the evolution of the disk jockey. Way back then, it was still the Bing Crosbys, Kate Smiths, Guy Lombardos, et al.—and all live—who made the hit songs on radio. Disks were secondary, being only hitchhikers on the presold hits.

But for reasons already indicated, disks have come to the fore as hit-makers during the past five or six years, and with that came the great proliferation of deejays on the airlanes. Any announcer who could ad lib his own name into a prepared script for a platter show began ranking himself as a "disk jockey." That term has become a synonym for power in the music field, and a flock of spielers, who couldn't tell the difference between a keyboard and a smorgasbord, became song experts and shared in the power, prestige and privileges of the authentic disk jockey fraternity.

The Potent 10%

There are some 2,000 self-styled deejays now operating in radio. No more than 200, however, rate the appellation by strict definition. What distinguishes the disk jockey from the straight announcer is that personality flair and that knowledgability about the pop music field which lends a note of authority to his obiter disk dictum. That would take such personalities as Martin Block, Art Ford, Jack Lacy, Bill Randle, Al Jarvis, Peter Potter, Mac McGuire, Bob Clayton, Mort Nussbaum, Ed (Jack The Bell Boy), McKenzie, Ira Cook, Ed Gallagher, Dick Gilbert, Gil Newsome and others of that stature.

Many of these jockeys are generally credited with the making of many of the present-day hits and disk personalities. Art Ford, as one example, has had a solid batting average on a flock of French-adapted tunes, notably Edith Piaf's "La Vie En Rose." Bill Randle, on the other hand, discovered Johnnie Ray in a Cleveland cafe and launched him in the Cleveland area by consistent plugging of his early Okeh and Columbia releases.

The "making" of a song or a vocalist by a single deejay is exceptional, of course, and many a jockey has climbed way out on a limb in an effort to generate a hit all by himself. It's the accumulated impact, however, of all the disk jockeys on any given number which makes it climb and stay up on the hit lists for as long as it does. Only a limited number of live performances are available to the pluggers, but the deejays can spin a single number up to 40 times a week if he's sold, or been sold, on it.

Hence the "romancing" of the deejay for those song plugs by the diskeries, artists, publishers and songwriters. The deejay has become the recipient of favors, big and small, but outright corruption has been limited to only a narrow segment of platter spinners with a get-it-while-you-can complex. The vast majority of the jocks concede that they are handsomely paid off by being allowed to spin the disks by which the top names of show business are brought to their shows for free.

When Artist Rosters Were Noms de Disk

By JOHN HUFFAM

Until recent years, record companies tried to give the impression they employed more artists than were really on their payrolls. Thus it happened that many pop artists performed under a variety of names. Sometimes they used their square monikers, or those they were best known by, when singing or playing for the larger companies, but had a contract gimmick that allowed them to pick up extra dough by using an alias for smaller firms.

After record business made a big comeback with the advent of electrical recording in 1925, Irving Kaufman sang under an assortment of noms-de-disk for any outfit with the price.

Kaufman recalls that sometimes, when he left home in the morning, his wife would satirically inquire: "Well, who are you going to be today—Irving Kaufman or George Beaver or Frank Harris, or——" And Kaufman would retort: "As long as the checks are made out to Irving Kaufman, what do you care what name they give me?"

Kaufman has been variously billed as George Beaver, George Bronson, Billy Clarke, Charles Dickson, Frank Harris, Henry Irving, John Kelly, Happy Jim Parsons, Harry Smith, Frank Christy, Noel Taylor, "Buzzin' Bob," "Confidential Charlie" and "Romeo Red." He and his brother, Jack, made duet records as "Dooley & Shea," and sang "Mr. Gallagher & Mr. Shean" in Yiddish as "Gus & Jay Goldstein." Jack Kaufman also used a number of platter aliases, among them Jack Dalton.

The late Henry Burr recalled that in one month Pathe issued his platters under five different names: Harry H. McClaskey, his square handle; Irving Gillette (a combination probably suggested by Henry Irving and William Gillette), Alfred Alexander (his grandfather's name), Robert Bruce, and Burr. He also sang as Harry Haley and Harry Barr.

High among the alias artists were the late (Billy) Jones & (Ernest) Hare. Jones probably used as many as anybody. On Victor he was Victor Roberts (Victor from the company and Roberts from his mother's maiden name); and on Pathe-Actuelle he was Harry Blake, Dennis O'Malley, Bertram Smith and Carlton Williams. Other Jones disguises: Billy De Rex, Eugene Harold, David Harris, Reese Jones, Willy Jones, William Reese, Tom Moore, William Johnson, Bob Thompson, Joe White, Billy West, William West and Frank Williams.

Ernie Hare's string included Wallace Daniels, Henry Jones, Robert Judson, Frank Mann, "Radio Joe," Ernie Spencer, Bob Thomas, Curt Phillips, Allen Turner and several others. Jones & Hare appeared on Phantasie records as "Lyons & Heilman." They were also "The Romeo Boys" and on Sears-Roebuck's Conqueror brand they were Reed & Griffin and Moore & Phillips—but they gave themselves away by calling each other Billy and Ernie.

Vernon Dalhart was the king of pseudo-hillbilly recorders in the 1920s. He was known as Mack Allen, Jeff Calhoun, Guy Massey, Jimmy Cannon, Al Craver, Joseph Elliott, Harry Harris, Fred King, Tobe Little, Bob White, Robert White and others.

Arthur Fields was no slouch at the multiple billing. He was Donald Baker, Arthur Baldwin, Andy Britt, Harry Crane, Walter H. Dale, George French, Arthur Mack, Vel Veteran and "Mr. X."

Al Bernard, blackface comic, called himself John Bennett, Jack Clare, "Skeeter" Simms and "Uncle Joe." The late Vaughn de Leath, first femme radio vocalist, was Gloria Geer and Angelina De Marco. The Revelers were also the Shannon Four, Shannon Quartet, Merrymakers, Singing Sophomores and Lyric and Acme male quartets.

Longhairs' Pop Platters

Even so famous a concert artist as Emilio De Gogorza sprayed names around. As an obscure young baritone he made wax cylinders in the '90s as Signor Francisco. Some of his other disk names were Carlos Francisco, E. Francisco, Ed Franklin and Herbert Goddard. You could buy "Francisco's" black label Victor of "La Paloma" for 75c and get "La Golondrina" on the other side for good measure. If you bought De Gogorza's Red Seal of "Paloma" it stood you two bucks, with one side blank.

Incidentally, the great Enrico Caruso appeared on a 5½-inch Little Wonder record that sold in five-and-dime stores for 10c—undoubtedly the all-time bargain rate for a Caruso platter. He didn't record the number directly for Little Wonder, and was identified only as a "tenor," but his voice was dubbed from a Pathe sapphire record, which in turn was dubbed from a Pathe cylinder—and the cylinder was originally made for an Italian company!

Two closely associated Victor artists were Harry Macdonough and S. H. Dudley. Both sang in the Hayden Quartet—Macdonough as lead tenor and Dudley as baritone—and both became recording department officials. Both also didn't use their real names for platter making and unknowingly swiped the authentic monickers of other show biz personalities.

When Macdonough first began making Edison cylinders in 1898 he intended to use his real name, John S. Macdonald. But the recording manager, Walter Miller, argued that Harry would be a better first name for a ballad singer and that he should call himself Harry Macdonald. When the first batch of records was turned out, through an error in printing they were listed as by Harry Macdonough, and the name stuck.

Sometime later complaints were received from a comedian named Harry Macdonough, who had played with Lillian Russell and other stars He was not a singer, but everywhere he went his audiences began to insist on hearing him vocalize some of the numbers "Harry Macdonough" was making on records. He demanded to know what was behind some characters stealing his name.

Macdonald then wrote him a letter of apology, and the matter was patched up, with the tenor getting permission to go on calling himself Harry Macdonough. Years later he recalled: "One of the hardest things I ever did in my life was to write that letter, particularly since I had to tell the other Macdonough I had never even heard of him until his complaint came in."

S. H. Dudley's real name was Samuel Holland Rous. When he took the name of S. H. Dudley for stage and record use he didn't know there was a Negro comedian with a genuine right to that name.

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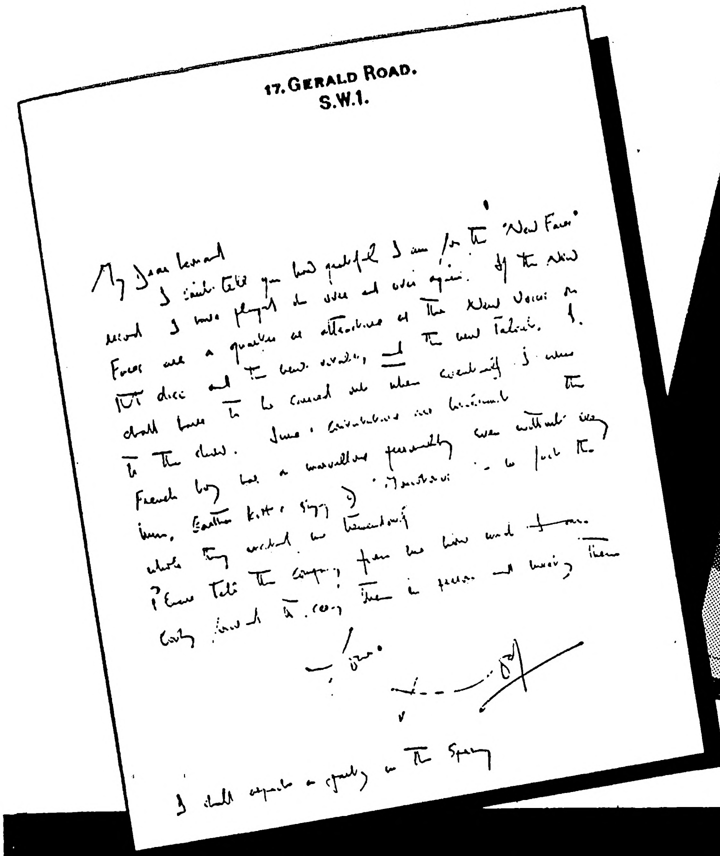

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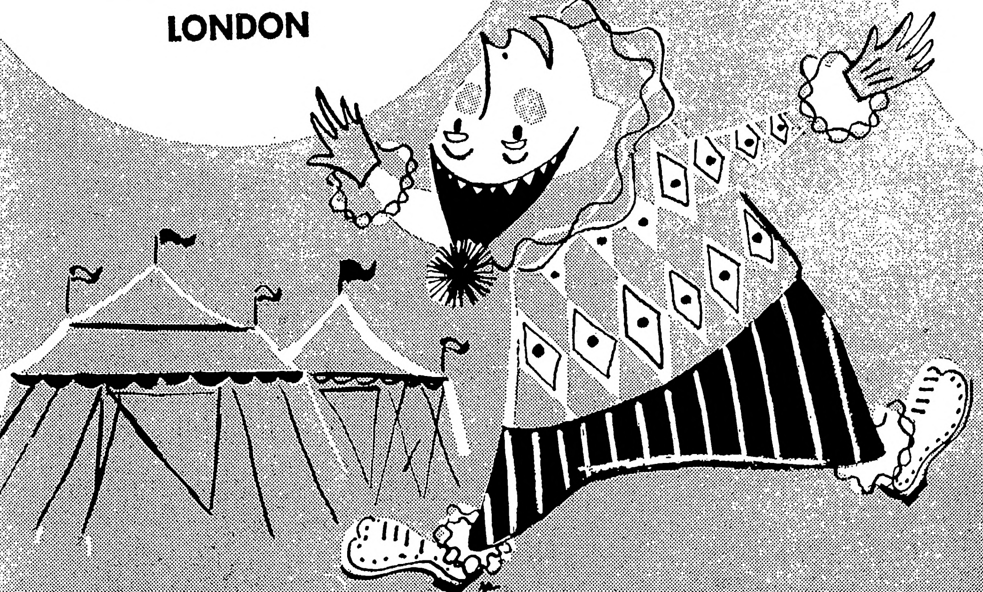

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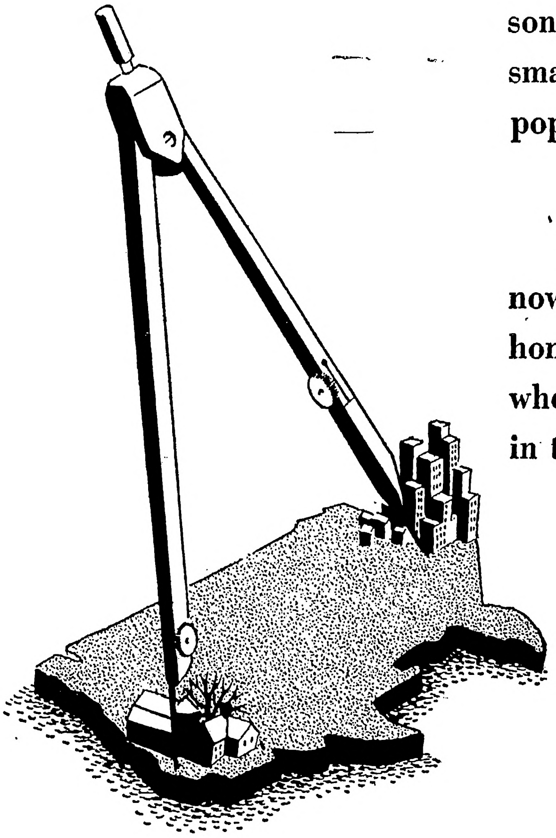

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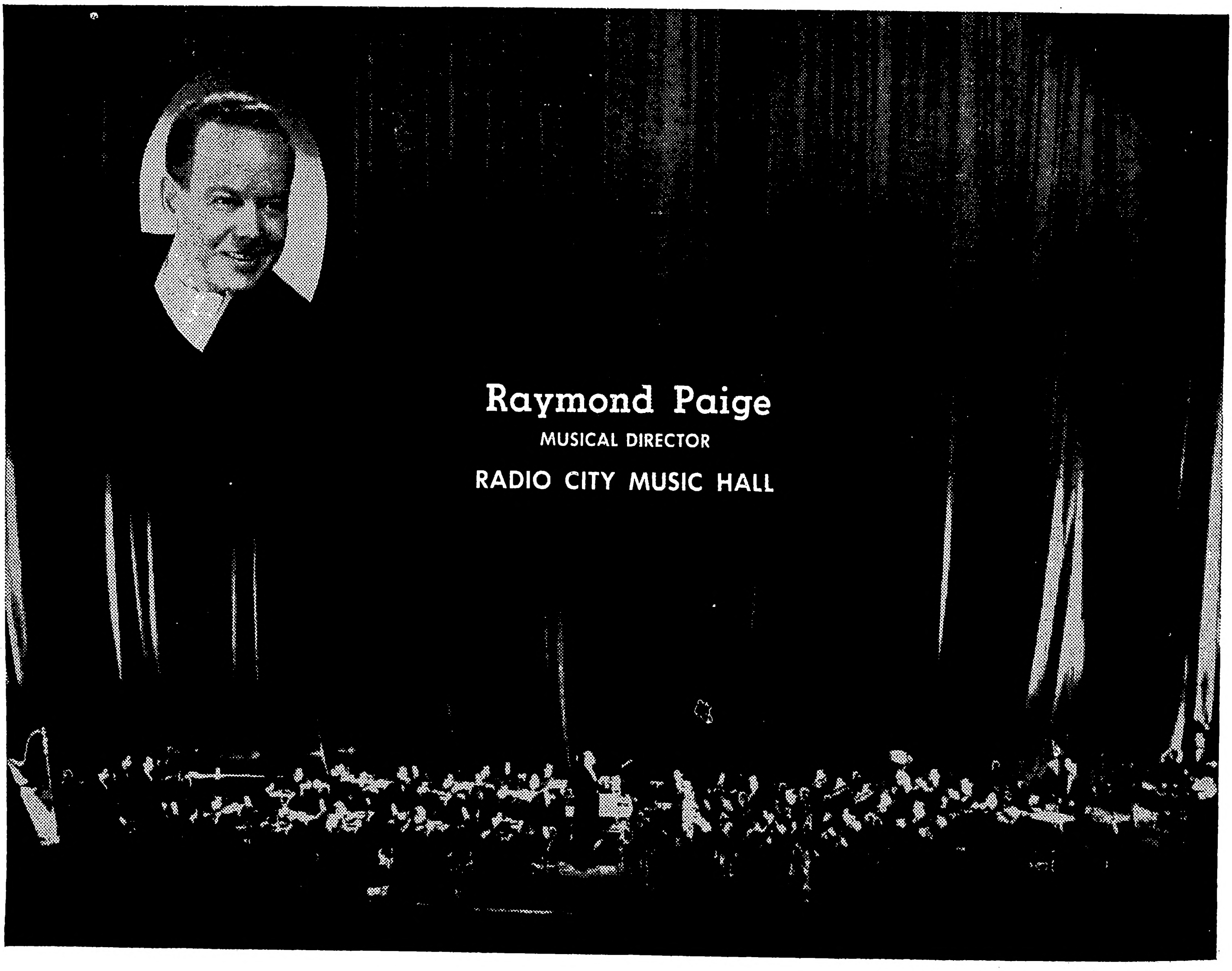

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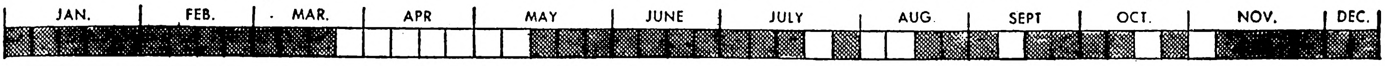

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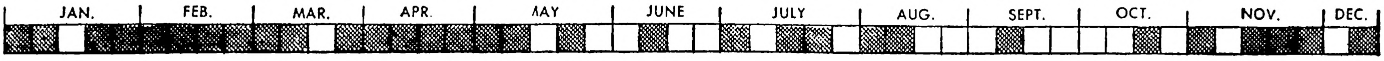

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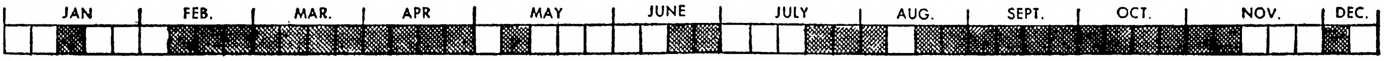

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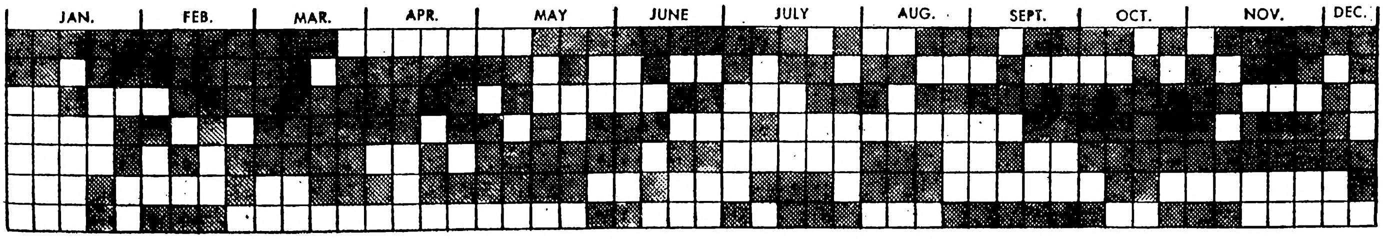

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GLOW WORM	7	HERE IN MY HEART	9	TELL ME WHY	9
I WENT TO YOUR WEDDING	12	I'M YOURS	16	CRY	14
JAMBALAYA	13	KISS OF FIRE	14	ANYTIME	16
YOU BELONG TO ME	15	A GUY IS A GUY	7	SLOW POKE	13
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Record Artists' Fees From $5 Up

Many record makers have moved up into the chips from disk royalties but they usually didn't make big money when they first faced the horn or mike.

Harry Lauder's original contract with Gramophone & Typewriter, Ltd., in England, bound him to make records in lots of six for £5—less than $5 a platter at the exchange rate of those days. An ex-miner, Lauder said later that the "6 for 5" offer looked like big money because it was more than he could make in two weeks grubbing coal. After his records began to be big sellers, an adjustment

(Continued on page 246)

Biopic of 'Spanish Town' Composer as Mex Prod.

Mexico City.

Life of Maria Grever, Mexican composer of "In a Little Spanish Town," who died in N. Y. last year, is to be made into a film by Mier y Brooks. Libertad Lamarque, Argentinian actress-tango singer who is a topper in Mexican pix, will have the name role.

Pic, to start early in 1953, will feature most popular of Mrs. Grever's songs.

'Euryanthe' at Carnegie In Opera-Concert Form

Weber's only opera, "Euryanthe," will be presented in concert form at Carnegie Hall, N. Y., Jan. 13 by the Little Orchestra Society, under Thomas Scherman's direction. Seldom-heard work was last performed in N. Y., by Arturo Toscanini, in 1915.

Helen Laird, Irene Jordan, David Garen, Luis Pichardo and Kenneth Smith will be soloists, with the Westminster Choir assisting.

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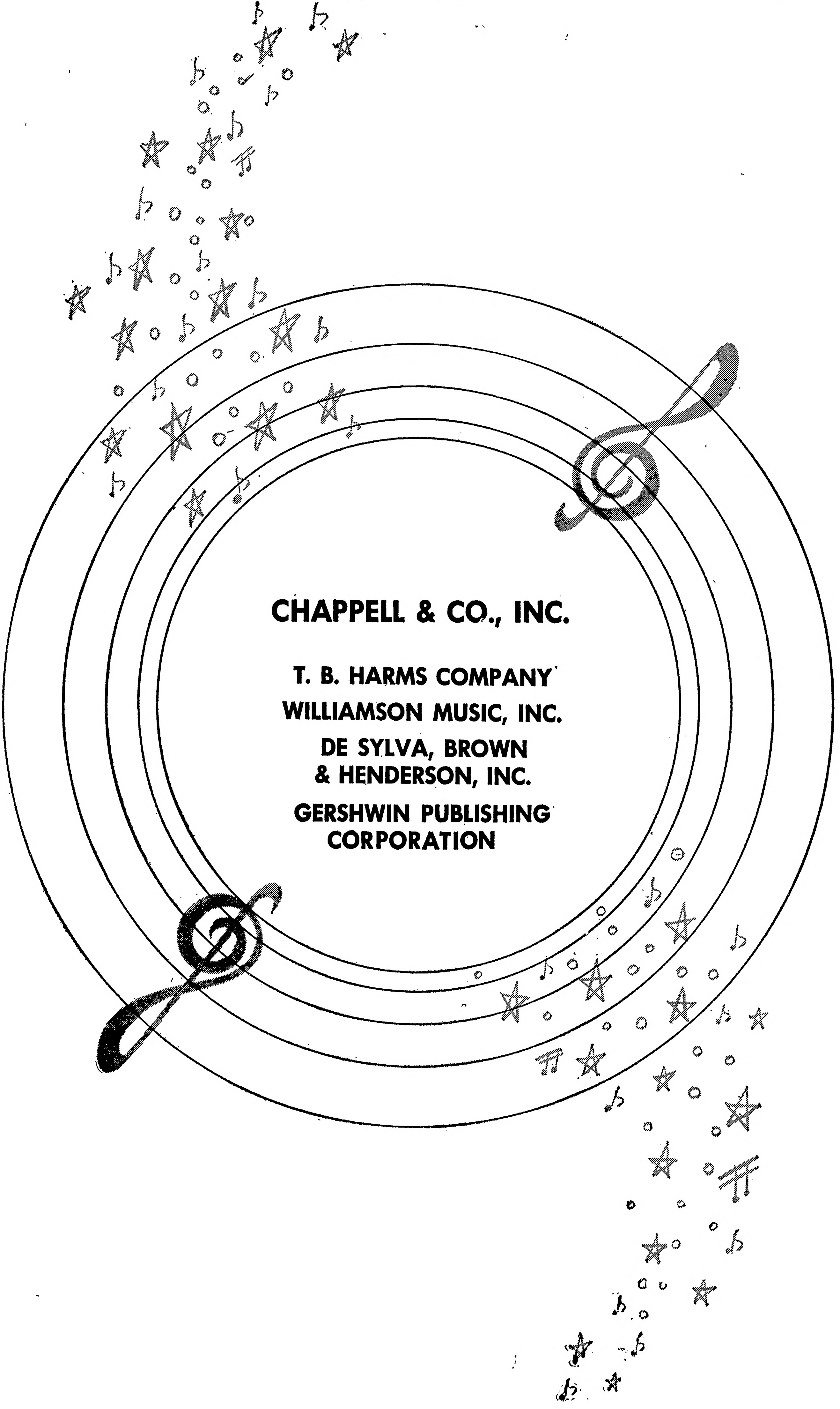

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Record Artists' Fees

Continued from page 244

was made that put the comic into the high brackets.

When Caruso made his first platters in Italy 50 years ago, the Gramophone people (Victor's European affiliate) thought he was overpaid. When they learned their roving recording expert had offered the immortal tenor the equivalent of $100 a side, excited officials wired: "Fee excessive. Forbid you to record." But the expert recorded, anyway; Caruso became a classic and his records made millions for Gramophone-Victor.

In his very early 20s, John McCormack made cylinders in England for Edison, Edison Bell and Sterling, as well as Odeon disks. He was glad to accept five guineas (about $25) each. After he came to this country he became Victor's biggest Red Seal attraction. His records cost less than Caruso's and sold better. His royalties averaged over $100,000 a year. Only a few years before, as "J. F. McCormack, the young Irish tenor," he had been glad to warble ballads at $25 a throw.

Most Underpaid

Perhaps the most underpaid celebrity, but the one who eventually got the sweetest revenge, was Billy Williams, "The Man in the Velvet Suit," who became the idol of the English music halls. Some of the Edison oldtimers like to tell about how when Williams came to England from Australia in 1908 he was so eager to find some way of attracting attention that he agreed to make Edison cylinders exclusively for about $12.50 each. His first, "John, John, Put Your Trousers On," was a riotous hit which brought Williams all sorts of well paid engagements at the halls.

Naturally, Edison wanted lots more Billy Williams cylinders, and naturally Williams wanted a new contract and more money. The company's business manager, a hard headed American business man, refused to alter the figures and held Williams to his three-year pact. He argued the records had been the comic's making.

Williams felt somewhat better when a friend pointed out that his contract was exclusive to cylinders only—he could make as many disks as he liked. So the man from "Down Under" began to sing for all the platter factories and became the hottest thing on records. When his three years were up, the Edison business manager tried to get his contract renewed at the same old $12.50 terms.

And then, with fluent profanity, Williams told him a few things. While the b.m. quivered in agony, Williams said he would go on making Edison records but there would be some changes made. First: When the day of the recording engagement rolled around, he would show up at any hour he preferred, but a well rehearsed orchestra must be kept in waiting from 8 a.m. on. Second: He would sing each song only once, and his fee would be $500. Third: "I never make mistakes," William said, "but if the orchestra blows up during the recording I'll do another take—for another hundred pounds. Every time I sing a song twice through no fault of my own you'll pay me all over. Take it or leave it!"

It was bitter medicine, but the b.m. felt that Edison must have Billy Williams records, and he took it.

Williams was a victim of too much prosperity. He died of a heart attack brought on by overwork.

Moving up to modern times—the Andrews Sisters have been among the big money makers for years. Yet Decca is said to have paid them only $50 for their first waxing, "Bei Mir Bist Du Schoen" and "Nice Work If You Can Get It." But, of course, the record first brought them before the public and laid the foundation of their prosperity.

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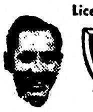

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Niteries In Upper Brackets In Gay Paree Show Biz

Paris.

Though one of the landmark Paris cabarets is closing, and many fringe boites open and close in the shadows of the biggies, nitery biz is still in the upper brackets here. Past tourist season, which clocked about 350,000 Americans who left about $261,000,000 in Europe, was the biggest yet, but nitery owners stated that the take had been under that of 1951. They feel that this is mainly due to the tourists spending less time in the capital due to high prices here and moving on to other tourist meccas. However, the French are beginning to spend more and are filling niteries again.

Shuttering is the famed Bal Tabarin, which has been a tourist centre for 50 years and renowned for its plush show. Closing is reportedly due to internal spatting of the owners. The bus-stop nitery tours usually use the girl nudie shows in the Pigalle district, where they are herded in for a drink and a gander at the show for a fixed price. This usually leads to the paradoxical picture of giving the tourist a better price than French clientele. This is made up in the turnover, with clubs handling three to four busloads a night.

Certain of the plush boites with a long show slap on an entrance fee which serves as a cover charge. The long, costly shows provide them opportunity to do this though it entails a tab tax also. The Lido has only a minimum and depends on trade size for takein. Other clubs with cover are the Eve, Naturists, Nouvelle Eve and Moulin Rouge.

$12 for Champagne

Average nitery tabs range from 500 to 900 francs ($1.50 to $2.75) for mixed drinks and 3,800 to 4,300 francs for champagne ($10 to $12). The Lido has a 2,000-franc ($6) minimum per person and the Drap D'Or, which has star headliners, has a 5,200-franc minimum for two ($15). Some of the swank spots like Monseigneurs and Carreres charge carriage-trade prices, with champagne going for 6,000 francs ($20). A lot of off-season tourists and the French themselves, who are spending more dough now, are keeping nitery biz up during the winter season.

The Existentialist cellar clubs such as the Rose Rouge, Fontaine Des Quatres Saisons, The Vieux Colombier and Club St. Germain Des Pres have a membership service charge which gets them out of the cabaret tax. Cabaret owners tolerate this for they feel the caves are just a passing fad. However, the toppers are doing rafter biz every night and offer the best offbeat shows in town. They charge top prices, with mixed drinks going for $2.50 and champagne rarely in view. The Rose Rouge packs them in every night with their hep takeoff on films and the chanting of Juliette Greco and the Freres Jacques (4). Backing them up are the fine hand mime group of Yves Joly, who fascinate with charades done by four sets of white gloved hands on a black background, to music. The Fontaine Des Quatres Saisons also offers a hep show, with the Grenier-Hussenot Theatre group in fine fettle with the rollicking satire of a day in the average middleaged Gallic couple's life, backed by the hep singing of Les Garcons De La Rue (3) and the fine puppetry of Georges Lafaye (4). The other clubs get them in on their jazz music lure, with Claude Luter and Mezz Mezzrow at the Vieux Colombier, and Bill Coleman at Club St. Germain Des Pres.

Another fad is the sprinkling of boites opened here by Americans. The Cabaret Syndicat considers this a passing fancy but Spivy's East Side looks like it is here to stay with a steady clientele of show biz people and the young American and Gallic set giving it a big after-theatre play. Chez Inez gets those who want an earful of hep jazz from Art Simmons, Aaron Bridgers, Fats Edwards and Inez Cavanaugh. Jean's Intrigue is also a small jazz cave off the Champs-Elysees housing Jean Parks, Lobo Nocho and bicycling Aaron Bridgers and Art Simmons. Dick Edwards has his third Ringside spot here, which is low-priced and gets a young jive crowd. The Mars Club is an intimer now featuring the vocalistics of Anny Ross and Blossom Desire, and is an agreeable spot for an early or late-evening drink. All these clubs serve Americana dishes such as chile con carne, hotdogs and hamburgers for any gastronomically homesick statesiders.

Big Spending Cafes

The Eve, sister boite to the Nouvelle Eve, is closed for a while, but opening in the opera district is a new club, the Macumba, a Latin-American motif club with an eye-popping cooch dancer in Aissita. Big influx of free-spending South Americans (mostly Brazilian and Argentinian) is probable impetus to the new boite. Also in this vein is the Canne Au Sucre, which features American Negro dancers, Byron Cutler and Othella Stozier, in some frenzied Afro-Cuban dance stints. L'Aiglon on the Champs Elysees has a castanet-shaking rhumba band, ditto Cafe Society Montparnasse and the new carriage-trade spot, L'Elephant Blanc. Latter is where the elite congregate to be seen. Others in the carioca vein are the Habana Mexico and the Puerta Del Sol both on the Champs Elysees and featuring Mexican and Spanish attractions.

As a rule, the French seem to prefer their terping on the boards or in floorshows, usually preferring to gabble while the tourist trips the light fantastic. However, the many dansapation spots get a big French turnout both for the dance and as a rendezvous spot. Places where youngsters meet are Mimi Pinson and Olympia, large-size ballrooms with no entrance fee but drinks obligatory. A lot of joy-gals mixed in with the regular clientele also has this a visiting spot for on the towners. Tango and foxtrot seem to be the preferred steps, with passing manias for the Mambo, Charleston and Lindy Hop in vogue in the Existentialist spots. Benny Bennett, American bandleader, has opened a new dancery here, the Coliseum, featuring torrid Latin dance tunes for a good following.

There are other famous dance centres noted for their color and atmosphere. Rue de Lappe, the old tough Apache section, still has some "dansants" where the old rowdy style of dancing ("man's hands on woman's buttocks") is still put on for visitors' assuagement. Spots there are Balajo and Bal Bousca. The Bal Negre is another spot that rates a look-see on its mixed clientele and dancing styles. Boccacio is a more intime dancery utilized for the tete-a-tete. Caveau Shubert has dancing to a fiery gypsy band, and Chalet Du Lac has old-fashioned Gallic dances to accordion music, latter overlooking the Seine. Jimmy's in Montparnasse is a dancery for the more hep and monied clientele while the Crazy Horse Saloon brings a western ambiance to the Champs Elysees and calls a square dance.

All the smaller clubs from Butte Montmartre to Montparnasse have standard rates and among them can be found a few offbeat spots that bring in visitors by hearsay. The Lapin Agile in Montmartre is a famed literary centre where the Paris pen-set goes and indulges in an evening of French folk songs and drinking and chanting. Liberty's in Pigalle acts as an incubator for budding variety acts and has an interminable floorshow that runs from 10 p.m. to 4 a.m. It gives talented newcomers and needy oldtimers a haven. The Villa has the zany touch, with cups and saucers being broken on patrons' heads from time to time. Chez Renee Bell has audience participation contests with prizes for best legs, breasts, etc, and the Tango has an Apache team that belts each other all over the place for mayhem and bouffe love.

Other clubs around are w.k., and though they may sing the turnstile blues, seem to be filled with paying patrons. Christmas and New Year's, a traditonal night out here also, had everybody making reservations at niteries, and some of the top ones charged as high as 10,000 francs per person ($25), and got it. So nitery biz here looks on a good par, with looser-spending French giving it a fresh impetus.

A Bad Rib on Robey

Recent review in VARIETY of a "Music Hall" program from BBC-TV in London mentions the good performance by 83-year-old comic, George Robey. He once paid the penalty of fame in an unusual way. Some 45 years ago, an obscure tradesman at Coventry, England, was inspired to set up in business under firm name of "George Robey, the World's Provider." Among other things he peddled by mail talking machines of a particularly villainous tone quality. Persons who ordered thought they were dealing with the music hall idol.

Disillusionment and disguest followed when the machines were received, and soon, wherever the real Robey appeared, he was greeted by angry shouts of "I say, George, give us back our money! Those gramophones of yours are beastly!"

The harried comic finally went to court and sought an injunction against the Coventry man doing business in his name. Merchant argued he was acting within his rights, since he employed a clerk named George Robey and had incorporated the business in the clerk's name. But the court didn't see it that way. He was ordered to cease and desist being "George Robey, the World's Provider," the comedian's life gradually returned to normal.

OF VAUDE & VAUDERS

By LOU WALTERS

There's the story of the trapeze worker. He did a great act, played the Palace again and again, always opened or closed the show, everyone was either walking in or exiting when he was on. Even his feature trick, when he swung over the audience suspended on the bar by the back of his neck, never got a hand because there was no one to see it. Happened one night that the star was late, manager came back in a hurry—no one was ready to go on except this acrobat. For the first time he had an audience, got so much applause for this great trick that he forgot himself and took a bow.

In the heyday of the old NVA, E. F. Albee wanted everyone to join. Everyone did except Duffy & Sweeney. Called on the carpet, Duffy said, "Look, we don't play pool!" Sweeney said, "We're working all the time and we don't have time to go to the NVA." Albee patiently explained the benefits, and "remember," he said, "the insurance benefit. If you die you get $1,000." So they joined. Two weeks later Albee got a wire, "We just died in Buffalo, send us the thousand."

There was the time I produced and directed French Musical Comedy Stock at the Imperial Theatre, Montreal. Couldn't speak or understand a word of French. Had to have an interpreter explaining the lyrics and stories, who I was afterwards told cleaned up the punchlines in the retelling. When later I heard a literal translation I wondered how I kept out of jail.

And the time I had a 25-people tab show on the road in New England. 'Twas April, we were booked into the Paramount, Saint John, New Brunswick, a 400-mile hop. Left Boston Saturday midnight, had to get there the next night for a Sunday midnight show. En route we were told that the Saint John river was overflowing from spring freshets, but we kept going. By 8 o'clock Sunday evening we were abou 40 miles from St. John, the road was rutty and muddy, had to drive miles in low gear, finally got stuck in the mud, couldn't go ahead, couldn't retreat. Sat there, moaning. The show had to go on, but if it did it would have to go on without us. Shivering cold and miserable, in the middle of nowhere, in a dark black muddy vacuum. Sat for what seemed like years. And at last, by what seemed special show business dispensation, an old T-Model Ford truck came along, chains on its old worn-out wheels. Plugged alongside of us, as if it were riding on concrete. On the front seat, two muskrat trappers had about 40 dead muskrats in the open body of the truck.

How we did it I shall never know, but we all piled on, 25 of us, chorus girls, actors, musicians, scenery, costumes, instruments and props. It looked like a mountain-high covered wagon. But that Ford got through where Cadillacs and Packards were stymied in the mire.

We got to the theatre after 12, the feature was half through, we had about 40 minutes to hang scenery, set the stage, dress and make up. Half that time was spent placating the manager who seemed to feel that we had done it all on purpose to make his life miserable. But the show went on.

OVER MY SHOULDER

By LULU McCONNELL

Y'know, when you look ahead past the point of your nose things seem a long time coming. But when you look back at 'em—over your shoulder—from the beginning to right now seems just about long enough to work up a good hiccup. Looking over my shoulder, I see a lot of things happening—so many you wouldn't think they'd fit into that space of time.

My becoming an actress, and the 20th century, started about the same time—and when I say 20th century, I ain't talkin' about the train. We traveled by wagon in those days—I started off with a set of pigtails, a half-baked voice and a lot of crust. There ain't many of us left I guess, who have seen show business go round in its complete circle—from medicine shows, to rep, to tab, to vaude, to legit, to films, to radio and now TV. Right back where we started. The old medicine show deal was a come-on. A part-time, non-union Indian, who manicured the horses when he wasn't acting, banged on a drum. Two or three tired females did a wiggle, and what passed as a time step. Then the professor came out and peddled the spoopgoo. The talent was only to corral the suckers, drag 'em close so the Prof could make his pitch. And here we are right back at it again with cameras.

I served my time with the Spot Remover-Cough Syrup-Dandruff Cure boys. Just a kid I was. I sang songs. I don't know whether the Winrow Winnies and Milkmaid Minnies liked my song—or just came close to see if that noise was really comin' out of the pudgy punk on the tailgate—but they came close—which was the main thing. I jumped from the end gate to a tab setup—then a rep mob—and about that time I met my old man.

Some of the oldtimers remember my old man, Grant Simpson. Anyone who ever met him will remember him. We met up when our troupes crossed, and the next thing we knew we were married. And from then on, we hit the trail together—from the sticks to Broadway, by way of roadshows and vaudeville. We never knew there was such a thing as vaudeville till a musical we were in folded. It was either go home or else. So we or elsed. We found out another team in the show had whipped up a comical omelet they called an act and were "working east." So we followed suit. And right off the reel we began takin' tricks.

We made a hit of sorts in the wide open spaces as a ketch team—Grant & Simpson—maybe I got first billing—I didn't care. Anyhow we dreamed up a skit, and a couple of song and dance specialties and started around. Pat Casey heard of us and sent for us. We went to New York. Broadway at last.

Grant's main ambition was to get our names up on Broadway—and this looked like it. We hopped in and headed for a boarding house we'd heard tell of. It was on 43d St., just west of Broadway. It used to be—not any more. Some guys got together and built a big building and started printing a paper of some kind, full of news and other disasters, and not a chuckle till you got to the obits. I guess it's a good paper but it always seemed to me a shame to put the jody on a joint where you could get the best cornbeef and cabbage in town for eight bucks a week, including the use of the washtub and soap, just so people would be able to find out what the politicians did yesterday.

The Casey Dime

We waited for the Casey office to call—they didn't—and we were gettin' down to bedrock. The only use we had for my old man's wallet was to wedge it between the door and the jam so it wouldn't blow open nights. We were down to the dime we wore in his shoe, just "in case." Well, "in case" happened.

One morning he left to case the Casey office. I held on to the dime. I knew if I turned him loose in the big city with that much jack on him he might squander it on high life—not beer either—I mean the kind with women and song mixed in. So I held on to the deemer, and sat on the stoop and waited. I waited till almost sundown. Then he came along wearing a smile that made his face look like a split melon. "Come on," he said, "and bring the dime."

I did. The first symptom of insanity I noticed was we took a streetcar. I asked where we were goin'—and got a vague, husbandly answer. We went for a long trip, all the way up to around 125th Street. Then we got out. Down the block was a theatre. We walked towards it. Then he stopped and pointed. The sign read: "This week (I forgot the star's name), and below that "Special Added Attraction—Grant & Simpson."

"It ain't exactly Broadway," my old man said, "but it's just around the corner."

We walked home. Seein' our names up like that was worth the dime—and the walk. And when we got home we were dog-tired. We sat down on the stoop—all in but happy. Suddenly my old man started to laugh.

"What's so funny?" I asked him. He pointed up.

There, slobbered on the side of a building was a big 24-sheet. It was an ad for the Alhambra—and our names were on it—BIG.

It had, in a way, been a wasted dime and a wasted trip, but when we saw that poster, all the tired left us. There it was, right smack on Broadway. We were in!

A lot of water has gone into chasers since that day, but every time it comes to my notice that some kid has cracked through, and got a toe-hold in the door that opens on what might be a starter in a show, radio or TV, I know he or she is gettin' the same belt me and my old man got when we saw that poster. So I just push the Times Building to one side, pull up a set of old brownstone steps, and me and my old man sort of sit down there and do a little touch of remembering.

10% Nightmare

Two actors talking, in Lindy's.

"My agent is getting very worried."

"Wassamatter?"

"Well, every night he keeps dreaming he's got me booked on personals at $10,000 a week . . . he dreams he's got me radio and television guest shots at $5,000 per, and he keeps dreaming he's got me set in pictures at a hundred G's each."

"So what's he worried about?"

"He keeps wakin' up before he collects his commission!"

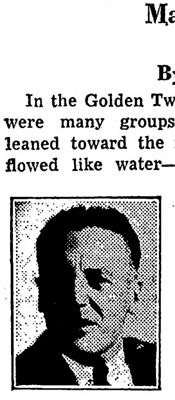
Morey Amsterdam.

HONOR AMONG....

'Square Deal' Bill Grady, Agent Turned Metro Talent Scout, Recalls A Nightmare in a Prohibition Manhattan Nitery

By BILLY GRADY

In the Golden Twenties, fabulous days to be sure, there were many groups of "businessmen" whose interests leaned toward the forbidden spirits of the era. Money flowed like water—forbidden spirits flowed like water.



Billy Grady

One of the groups of these businessmen hung out on the sidewalk at 47th Street, opposite the Strand Theatre on Broadway. Just stood around waiting for the word, and the word was, "The boat is in and the stuff is mellow." This called for action. Money must be collected and dispatched to the spot where the *spiriti frumentae* was waiting. All deals were cash, and in big bills.

Broadway at 47th was the daytime office, nights found the business men in a chosen night club, always on the alert for the contact man to give the word.

This Broadway at 47th group turned thrifty. Why, thought they, couldn't we have our own night spot, and get an evening's pleasure wholesale. No sooner said than done. A spot under the Chelsea Bank at 48th Street and Seventh Avenue was selected, an unused basement. On the second floor of the building was the Cinderella ballroom.

Contractors and decorators hired, operations were pointed for a New Year's Eve opening, four weeks away. An attraction must be had, and it had to be a real one. This is where I came in. Gus Van and Joe Schenck was the greatest two-man singing and piano act that ever trod a stage: stars in vaudeville, the "Ziegfeld Follies" and recordings. I was their agent. I made a deal for 50% interest; we were partners with the group in the night spot. It being beneath the Cinderella ballroom, with the bank between, Joe Schenck called it "The Silver Slipper."

Arrangements completed, and in passing may I say, everything was on handshake, no contracts, no papers, "no nuttin'." There was honor among——. On the side of the businessmen, there were seven active and five silent partners. On our side, Gus, Joe and myself.

Work was rushed, and I mean rushed. The place had a capacity of 185; 500 tickets were sent out for the opening, at $25 a copy. Scheduled opening time was 10 p. m., New Year's Eve. The customers arrived, and until 11:30, they watched carpenters lay the dance floor, electricians trying to hook up lights, and decorators decorating. Everything was friendly like.

What a One-Nighter!

One of the silent partners was the biggest operator on the West Side, powerful politically and in the "rackets." Rival business groups flocked in to pay him homage. When we closed the till at 5:40 a. m. the next morning we had done a very cozy business of $34,000 in one night—not $3,400—that's right, $34,000..

We served hard liquor, an ounce and a half at $2 a copy. Champagne sold for $55 a quart. Because of it being the "Forbidden Era" the hard liquor was served in a demitasse cup and the champagne in glass water pitchers. The champagne was disguised as a light punch by means of slices of orange, pineapple and lemon, decorated with whatever green leaves were available at the time. Incidentally the fruit slices were made of celluloid, and worked many times during the night.

I think it would be interesting in this narrative to note the hard liquor came from a new distillery on 11th Avenue, and the champagne was New Hampshire hard cider, garnished with two tablespoons of Vermont maple syrup. For those who ordered their wine dry, we cut down on the syrup.

in particular, deeply grateful for a successful caper our

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important silent partner put over for him, spent $5,100. He bought wine for all assembled. He had a fleet of taxicabs delivering the stuff to his friends in spots all over town. There were lesser tabs for $2,500 down to $1,000, mostly paid for in cash. It was a record breaking night, never to be forgotten on the Street.

Things were going swimmingly. Van & Schenck drew them, and the gold rolled in. We paid $500 a week for information and good information it was. When the tip came about the Revenue boys going to pay us a visit, we would put the *spiriti frumentae* through a hole in the back wall, into the basement of the building next door, where the search warrant did not apply.

Van & Schenck left after 10 weeks to play vaudeville dates. The partnership interest continued. We put in a small floor show, using girlfriends of influential men-about-town. A smart move, the gold continued to pour in.

During the 19th week, new teams of Revenue agents were covering the district—information was sketchy, and strangers were served only holy water, and all stock came through the hole in the wall drink by drink.

Palais Royal Knocked Off

Sam Salvin, one of the smartest class night club operators that ever lived, had the Palais Royal directly opposite the Silver Slipper. Paul Whiteman was his attraction. It really was *the* class spot of town. The Feds made a pinch and closed the place.

That set me to thinking. It was only a question of time and the Slipper would get caught. It wouldn't look well in print that Van & Schenck, or myself, an artists' representative, were mixed up in an outside-the-law activity. I decided to get out, and called Van & Schenck in Washing advising them to do the same. They advised me, in turn, to make the best and quickest deal I could.

I called a meeting of the active partners. Our cabinet consisted of Hawkeye Horowitz, Pete the Goat, Frankie Marlowe (one year later found murdered out on Long Island), Johnny (ex-Middleweight Champ) Wilson, Big Bill Duffy, Johnny the Shamrock, and Tommy the O'. I put my proposition to them. My side of the house was afraid of the racket and wanted "out."

I was asked my price and gave it. Marlowe had a new Lincoln coupe delivered that day. It was standing at the door. I wanted Marlowe's car and $10,000.

The minute I mentioned $10,000, *boom!* seven guys put their hands in their pockets and before you could say "Nate Stein" seven hands held $10,000. Duffy was nearest, and I took his bundle. The deal was made, no papers other than the transfer of Marlowe's car. I went up to the Chelsea Bank and deposited my money, came back to celebrate with the boys over a bottle of wine.

As we were proposing a toast a group of four men looking like hillbillies in store clothing made their appearance. I'll never forget their shoes. Yellow button shoes with high box toes. They announced they were Revenuers, and it was a pinch. The minute it was announced as a pinch, Pete jabbed a long blade knife into my clothing, the tip of the blade nipping my skin. Pete was infuriated; figured I was in on the thing. Knowing Pete, and fearing his crazy temper, I put my hand in my coatpocket to get my rosary beads. I wanted to pray. Duffy grabbed my hand, the beads banging on my fingers. Duffy saw the beads and ordered Pete to take away the knife.

I explained it was just a bit of Shanty Irish luck. I knew nothing of the raid. It had to come sooner or later —I wished then it was later. All the others believed me, but not Pete the Goat. Until his dying day he thought I knew the raid was coming at that time.

I offered to give the $10,000 back, together with the car. The boys made a deal, that was it—proving there is "Honor Among ——."

Diminishing Returns

Writer Claude Binyon was going to earn his living as a cartoonist but gave it up because there wasn't enough money in it.

Writer Bill Morrow was going to earn his living as a cartoonist but gave it up because, etc.

Writer Don Quinn was going to earn his living as a cartoonist but ditto.

Writer Frank Tashlin ditto.

Writer David Swift ditto.

Writer Hal Kanter ditto.

There ought to be more money in cartooning.

MONTANA, FRANCE

By THOMAS QUINN CURTISS

Paris.

"The cocktail has gone west," announced the white-coated Andre sadly the other afternoon, interrupting for a moment his duties as bar-man at the Montana, a two-by-four ginmill that caters to the film bohemia in Saint-Germain-des-Pres, Paris' Greenwich Village. To Andre, who was chief drink-dispenser at Harry's N. Y. Bar (Paris) during the Cocktail Age (1921-1935), this is a melancholy fact comparable only to the high prices that have caused a marked decline in high tipping.

"There are no more calls for Grandma's Drawers, Louisiana Flips, Hair Shirts and 12 Mile Limits," he went on. "Even the Manhattan has fallen from favor and most of the customers around here drink beer," he added with ill-disguised disgust.

"Champagne used to sell for a dollar a bottle in 1921. Now it's $7 a bottle in all bars and over $12 in the niteries. Scotch was 25c a shot in the old days. Now it's $1.50 and after paying $3 for two Scotches no one is in a mood to add a generous tip. Bars can't afford to serve the free lunch or even many snacks anymore without extra charge. You're lucky to get a potato chip or an olive this side of the Ritz. Salted almonds are extinct as the dinosaur.

"Prohibition, of course, created the cocktail craze over here. All those out-of-work American bartenders came over and taught us how to shake the shakers. The French picked up the cocktail habit quickly. It was chic 20 years ago and everyone had their own ideas on mixing. But the French have lost the habit and so have the Americans, at least the ones that come to Paris. The dry Martini, the Sidecar and the Rose are the only cocktails a French barman has to know how to make today. Scotch is so high-priced that even Americans are taking cognac and Perrier as a substitute. Some of them have been reduced to just drinking Perrier water."

Andre's present stand draws the pic and nitery people. Simone Signorét, Danielle Delorme, Yves Montand, Jacques Prevert, Gerard Philipe, Michel Auclair, Yves Allegret, Jean Marais, Nicole Vedres, Greco, the besweatered singer of Rose Rouge, Anounk Aimee, and Daniel Gelin are frequent visitors, and there is always a sprinkling of Americans. Farley Granger, Tennessee Williams, Irwin Shaw and Marlon Brando always come in when they are in town. Andre is pleased with the joint's success, but he has a tendency to hark back to the happy days at Harry's Bar when Gloria Swanson (then filming "Madame Sans-Gene" at Versailles), Marquis de la Falaise, Alice Terry, Pearl White, Jack Pickford, Valentino, Rex Ingram, Syd Chaplin, Ernest Hemingway, the Prince of Wales, Adele Astaire, Tod Sloan and Berry Wall were guests.

His favorite customer belongs to that lost era, an American whose Paris stay Andre vividly remembers.

"He showed up one hot, summer afternoon," relates Andre, "fresh from the boat train. He had read our ad, 'Just say "Sank Roo Doonoo"' and said it to the taxidriver. He kept the cab, piled high with his luggage, waiting while he had 10 drinks. Then he asked me if I knew a hotel in the neighborhood where he could unload his baggage. There was one across the street, next to Ciro's, and he gave orders to deposit his belongings there and to check him in while he had another five cocktails. By evening he was pretty drunk, and I had to see him across the street and help him to his room. Next day he was back for a luncheon of cocktails, followed by his afternoon quota. When evening came I had to put him to bed again.

"That went on for three weeks. Although he was always handing out $50 tips, I thought he should see something of Paris. But he wouldn't even go down to the corner to look at the Opera. One day he told me he was going back to the States and celebrated by downing 30 cocktails. I had to see him to the station. He was so drunk they had to take him down the platform on a trunk-carrier. Finally we settled him in his compartment and stood on the platform waiting for the train to start. He opened the window and stuck his head out and brandished a cognac bottle.

"Why did you come over?" I asked him.

"I needed a change of air," he said as the train pulled out.

"I wish he'd come back," Andre added wistfully.

THE HONEY BROS.
Al, Phil, Tom
Just Concluded PARAMOUNT, New York
Now appearing—PALMER HOUSE, Chicago
Direction—M.C.A.

Joe E. Lewis Pitt Debut Set for Jan. at Carousel

Pittsburgh, Dec. 30.

Pittsburgh, one of the few key cities in the country Joe E. Lewis has never played, will get the comic next month when he comes to the Carousel Jan. 22 for 10 days. Lewis was to have made his nitery debut here last August, but date was postponed when Jackie Heller's room ran into a bad stretch at the beginning of the summer and closed down for more than 60 days.

Buddy Lester had been skedded to precede Lewis, but he wanted a two-week booking and when Carousel would hold still for only a single stanza, comedian told them to forget about it.

4 Steps' Philippine Tour With Xavier Cugat Orch

Chicago.

Four Step Bros. plane out of San Francisco Feb. 9 for a six-week Honolulu and Philippine concert and theatre date tour with Xavier Cugat's orch.

Terp combo, current at the Chicago Theatre here, fills in with two prior weeks at the Chase Hotel, St. Louis, starting Jan. 16.

LEO DE LYON
Direction: GENERAL ARTISTS CORPORATION

'Are You A Doctor?'

(An excerpt from the Smith & Dale biography, 'Stage Struck.')

As Narrated by AARON FISHMAN

"Are you a doctor?"

"Yes, I'm a doctor."

"I'm dubious."

"How do you do Mr. Dubious. What can I do for you?"

"I'm as sick as a dog!"

"You came to the right place—I'm also a veterinarian."

This skit about Dr. Kronkhite and his only living patient has become a perennial favorite. Audiences laugh anew with each repetition. Many performers know it by heart, and follow as from a libretto. For almost 40 years now Dubious continues to visit Dr. Kronkhite, and new generations continue to laugh at what their grandparents chuckled over.

This famous skit was the creation of veteran performers Joe Smith and Charlie Dale for their Avon Comedy Four act, and was part of their popular "Hungarian Rhapsody" which they presented in 1914.

Just as present-day greats visit London's Palladium, so in 1914 the invasion of the British Isles by the Avon Comedy Four was a signal venture in selling American humor abroad. Though they had been abroad before, this was their banner appearance, for they were to headline the first all-American bill in England at the Finsbury Park Empire. That year the Foster agency assembled the Avon Comedy Four, the Six Brown Bros., the Four Bards, J. Francis Dooley & Corinne Sales, the Stanleys, Ethel Mae Barker, Charles & Fanny Van, and Josie Heather for an unforgettable event in Anglo-American good will.

The handbill of that appearance, adorned with the Stars and Stripes is today an item of quaint memorabilia. As on all Moss & Stoll handbills the announcement bore the legend, *"Tis not in mortals to command success, but we'll do more—deserve it."—Addison.* And shades of an incredible past—the prices of admission, stated both in shillings and cents, ranged from $1.20 for a seat in a private box to 6 cents for an upholstered seat in the gallery.

And now the Avons were homeward bound after their great triumph. It was while they were yet in London that Max Hart, the Avons' agent, cabled that their next engagement would open in California—their longest theatre jump—London to Oakland.

Looking for a New Skit

En route to California they began preparing a new act. The "New School Teacher" act, which they had first introduced in Kingston, N. Y., in 1901, had been very successful but they felt that it would be wise to present a new one after all these years.

Before they left for the west they consulted Sime Silverman, the founder-editor of VARIETY.

"Sime," Joe began, "Charlie and I are planning a new act for the Four and we can't decide whether to locate it in a saloon or a restaurant. What do you think?"

"Why don't you try a Hungarian restaurant as the locale? It offers great possibilities."

"It does, at that, Joe," Charlie added. "Do you remember our routine of imitations when you do the routine of a friend of yours going into a delicatessen store to buy something to eat; you point to the counter and say, 'Give me 10 cents worth of salmon,' and I tell you 'that's not salmon, that's ham, and you say, 'Did I ask you what it was?' and what a laugh that got."

"Yeh," Joe added, "and then when I say, 'Don't cheat on the weight because I can tell any weight,' and you say, 'Two ton, Upton and Down-ton'." (That humor of the first decade was good for another quarter of a century and even sneaked into the 1950s.)

The Hungarian Rhapsody

Sime had sired a skit. The boys made their decision then and there and got to work writing the act. They located the scene in the kitchen of a Hungarian resaurant, and called the act "A Hungarian Rhapsody." Charlie was the boss and Joe the chef. Harry Goodwin and Irving Kaufman were the waiters. The scene had all the trappings of a busy kitchen, with waiters rushing through swinging double doors, shouting their orders through the cubbyhole in the wall. Amusing were the home-made signs in the kitchen, one of which read, "Waiters—Before Asking for a Raise—the Answer Is No!' and always handy was a sign which read Waiter Wanted, which would be brought into play whenever an argument between waiter and boss became heated.

People throughout the country who had never been near a Hungarian restaurant came to accept its humor, not from its actual existence, but from the account hereof, such as he skit of the Hungarian Rhapsody set forth. The portrayal of the sarcastic and patronizing waiter who knew better than the customer what should be ordered, was the forerunner of much of the good humor on that subject later adopted by comedians. "A glass of milk, it shouldn't smell from herring" became a popular expression, though its Rhapsodic origin was lost track of.

The Avon Comedy Four act was planned to furnish a full and luscious mouthful of humor, song and dance—a show within a show, a modified revue—for if the restaurant's customers complained that things were dull and that they wanted some music, the waiters doubled as entertainers, and even the boss and chef engaged in an old-time song and dance (known to the oldtimers as the Jockey, Song & Dance, done with jockey caps and whips in hand).

When Joe, the chef, got dizzy from too much work and harangue, he rushed away to see a doctor and the next scene shifted to a doctor's office and there was presented the scene destined to endure to our day, a favorite described by George Jean Nathan as "the champion vest-button buster in the theatre."

Dr. Kronkhite was not, however, without his theatrical parent. In the year 1906 the Avons were adding some additional bits to their "New School Teacher" skit. Joe Smith would come out and do a series of imitations. "I will now give you an imitation of a friends of mine going into a doctor's shop," he began and as he turned around to simulate walking, a sign DOCTOR KRONKHITE appeared on the scene with Harry Goodwin as the assistant in the doctor's office (succeeded in more affluent days by a very attractive blonde nurse).

A conversation with another patient developed the information that the ailers were charged $5 for the first visit, $3 for the second, and $1 for the third. When the doctor, Charlie Dale, appeared on the scene and approached the prospective patient, Joe Smith, he was greeted with the line "Well, doctor, here I am again." In 1914, what was once one of Joe's imitations following the School Act, developed into a full routine which created Dr. Kronkhite and his only living patient, Mr. Dubious.

This then was the business that the Avons continued to rehearse and prepare as they travelled to Oakland and on the rest of the circuit. Toward the end of the route, again a wire came from agent Hart. He had booked them into the Palace (Manchester, N. H.), a break-in week to be followed by another at Proctor's Newark. And so two vaudeville classics, "Hungarian Rhapsody" and "Dr. Kronkhite," had their debut in a small New England town.

During the Newark break-in Smith suggested Hart get them an additional break-in week.

"I already have," he replied. "You're playing the New York Palace next week. Eddie Darling, the booker, saw your act and he thinks it is ready for Broadway."

SET SURROUNDING ACTS FOR HUTTON VAUDER

Hollywood, Jan. 6.

Five surrounding acts have been set for the Betty Hutton vaude unit, which opens a four-week stand Jan. 19 at the Curran Theatre, San Francisco. Package tours the northwest after the Frisco date.

Other acts on the bill will be Bob Williams, The Skylarks, the Tokayers, Clifford Guest, and Warren, Latona and Sparks. Cy Trobbe will be musical conductor.

Barring Minn. Minors Where There's Liquor

Minneapolis.

It'll be illegal for any minor (under 21) in Minnesota to be permitted in a supper club or nitery, even if accompanied by a parent or elder, if the state's sheriffs have their way. That would mean they couldn't even dine with their parents in any hotel eatery where liquor is served.

Minnesota Sheriff's association at its annual convention went on record for enactment of such a measure by the state legislature which convenes this month.

Association pledged itself to use its best efforts to have the bill introduced and passed.

Deposits Save N.Y. Niteries as Snow, Bus Strike Snag

Thanks to the system whereby nitery owners demand some payment in advance before they consider a reservation confirmed, the majority of New York cafes did fairly well on New Year's Eve. The heavy snowfall, bad roads and the pending bus strike which started midnight of the Eve killed off a lot of trade. Suburban celebrants were missing entirely because travel on the snowy roads was risky, but those that made their reservations just couldn't afford to stay away because their dough was already spent.

The bad weather brought in a few strays, but the sum total was not of sellout proportions. Latin Quarter, in a last-minute flurry of reservations prior to the storm, was assured a profitable Eve business even before festivities started, and last-minute refugees wanting to get out of the bad weather took care of the rest. Copacabana was a sellout also and the Versailles looked like it had just about what it could handle. Leon & Eddie's also did a sprightly business.

French Casino had some white space and some of the minor spots looked like they could have taken care of more business. The hotels were in good shape throughout the evening.

After this week, the niteries are prepared to settle down for that post-Jan. 1 slump which is expected to run to the end of the month. They expect a few good weeks before the income tax period hits them again.

Musical Features, Inc., has been chartered to conduct a theatrical business in New York, with Gus Haenschen as one of the directors.

Blame High-Pressure Selling of Talent For Vaudeville's Latter-Day Setback

By JOE COHEN

The vaudeville field has become the dust bowl of American show biz. Except for a few fertile patches, vaudeville is a segment of the entertainment industry that has been given a thorough workover by agents and acts. They've taken out everything and put too little back. As a result, most of the life has been taken out of what, until a year or so ago, was regarded as a lively little corpse.

The operators, to a great extent, blame the high-pressure forms of selling now prevalent in the show biz fields. Those entrepreneurs warn that unless the pressure by a handful of agents who control top names is relented, other segments of the industry will suffer the same fate as the vauderies.

In the first place, the agency method of selling whereby one sock headliner is packaged along with a few spurious attractions, hurt the outlets tremendously. Frequently a buyer had to take several shows in which he knew he'd lose money, in order to get the big one. The agency swore he'd clean up that week. Just as often, it didn't work out that way. It's true he lost on the "dogs," as the agency promised, but he had to pay so much for the mccoy, that he just couldn't make out.

Another evil that helped the demise of vaude is the packaging system, whereby the agency that sold the headliner was entitled to set everything else on the show. Costs rose tremendously, and it permitted little chance of acts in the process of building to get the needed circulation.

Higher & Higher

Some of the bookers didn't help either. At one time, there was a class of booker that wouldn't go across the street to case a new act. Thus, they were left at the mercy of the high-pressure boys who didn't mind overselling as long as it brought in commissions. In recent years, there has been no way for a booker to retaliate. Any booker who put a top agent on the blacklist soon found himself apologizing. He just had to have them around if he was to continue in business.

The abuse that prevailed in the vaude industry didn't stop there. There were many theatres that were getting along on moderate-priced talent. They were soon talked into buying names, and then there weren't enough to keep them supplied on a regular basis. The effect was the same as a potential alcoholic taking that first drink. By this method, they permitted themselves to be at the mercy of the talent peddlers.

Once having gotten the patronage accustomed to names, theatre operators found that they had to pay more and more for mediocre acts. In the eyes of virtually every performer, he's the headliner and he demanded a hiked salary to prove it. The instigator was generally the high-pressure agent who got him away from the indie that was grooming and building him. The pressure kid had to up the act's salary to make good. These agents had their way in a lot of situations. Of course, it was always the operator who shelled out and got very little in return.

But while the high-pressure agent took a lot out of the theatre industry, he did little to return some of the loot. He didn't stop long enough in his collection of commissions on names to help a non-name along. He couldn't afford to pay any attention to anybody that showed some potential. It would have interfered with his handling of the names.

The motto was let the little agent develop the talent, then, when the act got hot, take over—and they generally did. That might be okay if they threw something to the indies, but gradually they closed in on him by refusing to share commissions when the big agency had an exclusive deal on a spot, and by taking away his breadwinners. So now that they've driven many little fellows out, they've proportionately decreased their chances of developing new top acts.

Further chances of bringing new names to the fore have also decreased in recent months. New trend these days by the high-pressure boys is to let the disk companies develop new names for them. This new trick has resulted in considerable woe. A new voice is shot up to the super brackets in little time. The date-digger is in his glory. Here's somebody he can sell even though he may not be worth very much at the boxoffice. Bookings are made at top money while the recordings are hot. Once the disk product doesn't have a record hit, he's left stranded at a high price and no takers. Theatres have lost plenty on many quick record names. Pity of it is that some of these top selling singers cannot carry an echo chamber with them, and thus cannot do a good job on stage.

Is Everybody Happy?

In cases of this kind, a great injustice is done to both singer and operator. The singer is often thrust into a situation for which he has no preparation. His theatrical background doesn't warrant the starring spot. The entertainment values do not add up. Frequently, nobody except the high-pressure kid is happy.

The top-powered salesman looking at the devastation he helped bring on remarks that television brought about the demise of vaude. However, it's felt that if vaudeville hadn't been weakened by its enemies from within, this industry could have withstood the effects of television for a long time, just as it did when talkers and radio offered major competition.

The general run of public still likes an evening out. There will always be a lot of draw for the round actor. But it must be the right kind of entertainment and at the right price. The high prices charged for non-entertaining names make it mandatory that a theatreman charge likewise in order to come out even. The big boys have started a vicious circle that helped decimate theatres.

Now the high-pressure boys, having contributed to the decline of one segment of show business, are now looking around for other fields, cafes, where they've already gotten a tremendous stranglehold. It's already a name-conscious field. The same conditions that prevailed in vaude are generally prevailing here, only there are still a lot of bonifaces around. But the storm warnings are up and given a little time, there may be a decimation of that form of show biz.

The pressure boys are in on virtually every form of the amusement field. At this stage of the game there are still lots of fertile pastures where they can extract the last measure of commission. Whether they'll do the same kind of job elsewhere as they did in vaude will depend greatly on the restraints put upon them.

LUCILLE and EDDIE ROBERTS
The amazing and amusing stars of
"WHAT'S ON YOUR MIND?"
Currently playing their annual engagement at the Hotel Schroeder, Milwaukee, thru Jan. 11th, followed by The Prince George Hotel, Toronto, Ruby Foos, Montreal, The Radio Club, Fort Lauderdale, all repeat dates.
Press Relations: Frances Kaye and Gig Rosenfeld.
DIRECTION: MUSIC CORPORATION OF AMERICA

Yesteryear's Singing Waiters And Pioneer Jazz Pianists

By RAY WALKER

The first piano player I met when I ran away from home in 1899 was Johnny Lenhart, who was plalying at Mike Calahan's cafe on Chatham Square. He taught me "The Mosquitos Parade." Jack Coleman was a singing waiter there and Smith & Dale used to work there. In 1900 Lenhart went to Roundout, N. Y., and I succeeded him at Calahan's. I wrote the song "At the Steeplechase" while there, and played it over 50 times a night. Calahan got so sick of hearing it that he said he would beat me up if I played it again. One night one of the customers told me Calahan wasn't in the place, so I took a chance and played the song. When I was half way through, Calahan walked into the room. Raging mad, he started for the piano, but had not taken five steps before he dropped dead of a heart attack. Songwriters often brag about their songs knocking audiences dead—this is the only time it really happened.

Steve Jones, who was unable to read one note of music, played at Calahan's before Johnny Lenhart; he is now one of the most successful music arrangers. Al Piantadosi took my place when I quit Calahan's in 1902 and wrote his first song there—"My Marriuccia Took a Steamboat."

The piano player at the Chatham Club on Doyer St. was Louis Gast. Jimmy Doyle and Imogene Comer sang there. Doyle was famous for his rendition of "The Minstrel Singer" and Comer sang "The Curse of the Dreamer."

Mose Gumble, who became manager of Jerome H. Remick Music later on, played at the Empire Cafe, 17th St and Third Ave., in 1900.

The best piano player on Coney Island in 1903 was Joe Geisler. He played at Perry's Cafe. No one could play "The Cannon-Ball Rag" as well as he, and piano players from everywhere went there to hear him do it. He went into vaude from there with Max Burkhardt and Bill Sharkey. He is one of the very few old-time players who is still active; he was at the Metropole on Broadway recently.

The Oxford Garden on 125th St. had two piano players in 1909, Jimmy Durante and Walter Mulford. The following year they worked together at Maxin's Cafe, Fulton St. and Rockwell Pl. in Brooklyn. Mulford's first job was at Prospect Hall in Brooklyn in 1904. Went from there to Joe White's Jumbo Cafe (Free and Easy) on the Bowery in New York. Then to Joe White's Roseben Cafe, Coney Island. Jimmy Durante played next door at Kerry Welsh's cafe where Eddie Cantor was a singing waiter. In 1915 Mulford played at Moe Baron's Belvedere Cafe in Brooklyn, then to Billy Gallagher's cafe, 723 7th Ave. Mulford could eat more than 10 other piano players combined. I saw him eat three steaks, five cups of coffee, half a loaf of bread, six baked potatoes, five pieces of apple pie and get up from the table hungry.

The Chimney Corner, 6th Ave. and 24th St., had Ted Snyder at piano in 1901. George Whiting and Billy Tracey sang there. All three became successful songwriters.

Sophie Tucker in 1909

George Mitchell played for Joe Adams at his German Village, 40th St. near B'way, in 1909. Wrote "Ace in the Hole" while there. Sophie Tucker sang there. Joe Geisler and Ray Walker also played there in the Rathskeller.

George Whiting and Sadie Burt opened at the College Inn, Coney Island, in 1913 and Lew Pollack played for them. He wrote "Diane" and other big hits later on.

The first ragtime piano player I heard was Ben Harney, who played at McGurk's, 295 Bowery. He wrote "Mr. Johnson Turn Me Loose." He liked to play sacred songs in ragtime—"The Holy City" was his favorite.

The Faust Cafe, 59th St. and Broadway, had Arthur Stone (Blind Stony) at piano in 1911. Ted Lewis played there in the orch. Stone played at Sammy's Bowery cafe in N. Y. last year before he died. Harry De Costa, who wrote "Tiger Rag," succeeded Stone at the Faust Cafe when he quit.

Mike Bernard the Tops

The greatest piano player of them all was Mike Bernard, who played at Tony Pastor's Theatre on 14th St. in 1903 and later on played at several New York cafes. Although bigtime vaude acts played at Pastor's no one watched them, everyone watched Bernard's fingers. Probably no one ever will duplicate his playing George M. Cohan's "Popularity." He teamed up with Willie Weston in 1912 and in 1914 teamed with Jack Rose. Worked at Bill Hardey's Gay '90s, N. Y., before he died.

Jimmy Monaco, known as "Sunny Jim," played at the Bohemia Cafe, 29th St. near Broadway, in 1908. Went from there to Chicago, where he wrote his first hit, "On Circus Day."

A great girl piano player of those days was Carrie Lynch, a protege of Mike Bernard's. She played at the Princess Cafe, 29th St. and Broadway, in 1909. Went from there to the Pabst Cafe on 14th St. Lulu Bates sang there. From there she went to the Leroy Hotel, 8th Ave. and 115th St. Florence Brooks, who shot Walter Brooks, and Nan Patterson were steady customers.

'Ragtime Jimmy' Durante

The job at the Alamo on 125th St. was offered to Joe Geisler in 1915, but he gave it to Jimmy Durante, who was known as "Ragtime Jimmy."

Vincent Lopez played at McClaughlin's cafe in Sheepshead Bay in 1911. Went from there to the Pekin (formerly Nate Fenton's) at 47th St. and Broadway in 1912 and took the place of George Fairman, who wrote "Preacher and the Bear."

Morgan's, on the Bowery in Coney Island (formerly Hattie Dexter's) had Jack Shiller at piano before 1913. Andy Boyle succeeded him about 1914. He played from noon to midnight on Sundays without stopping for dinner. Ate a sandwich with one hand and played piano with the other.

Kid McCoy's at 40th St. and Broadway, underneath the Empire Theatre, had some of the greatest cafe piano players working there. Among them were Jack Schaeffer, Wilbur Gardner, Walter Ashton, Harry Jones, Al Murphy, Charley Messenger, Steve Jones, Joe Geisler and yours truly.

At Billy Gallagher's first cafe, the piano players before 1912 were Boston Jack, Billy Farmer, Walter Mulford and Ray Walker. Joe McCarthy was a singing waiter there, and wrote his first hit while there, "What Am I Going to Do to Make You Love Me."

Joe Linder, who was unable to read one note of music, played at Brooklyn cafes in 1900 and in 1901, when the musicians went on strike at the Star Theatre in Brooklyn, he played for the show. The performers hummed their songs to him and he faked the tunes on piano.

When Irving Berlin was a singing waiter at "Nigger Mike" Salter's cafe, 12 Pell St., in 1907, Nicholson played piano. They wrote "Marie from Sunny Italy" there.

Gene Sennett, in the Bronx, had Fred Meade at the piano in 1912. Jack Gilbert and Charley Messenger played there later. Jack White, who became famous for singing "Poor Pauline," was a singing waiter there. White's Club 18, on West 52d St., was a high spot until he died.

Toby's Cafe, 31st St. and Broadway, had Harry Carroll at piano in 1911. He went from there to the Beaux Arts Cafe at 40th St. and Sixth Ave. Ballard MacDonald sang there with him, and they wrote "Trail of the Lonesome Pine."

$50 a Week for Not Working

Voll's, underneath the Alhambra Theatre, 116th St. and Seventh Ave., had Charley Reid at piano in 1910. Went from there to the Sterling Restaurant, Seventh Ave. and 50th St. I succeeded him in 1911 when they changed the name to the Garden Cafe, owned by Paul Salvin and Jimmy Thompson. Harry Tierney, who wrote 100 song hits later on, used to substitute for me at the Garden. Tips were so good that he offered me $50 a week to stay away and let him work there. He teamed up with Jack Ryan and Edwards and went into vaude. Oreste Migliaccio succeeded me at the Garden when I left in 1912.

Watson's Cozy Corner, Willoughby Ave. in Brooklyn, had Maurice Abrahams on piano in 1910. He married Belle Baker and went in music pub biz.

Lennie Nelson played at the Marlborough Grill, 36th St. and Broadway, in 1912. He was the first cafe piano player to use piano accordion.

The Virginian, at 30th St. and Broadway, had Harry Ferguson on piano in 1908. He was the first accompanist for Mae West when she went into vaude. Played for her in 1910 when she played Hammerstein's Theatre.

Wilbur Gardner, one of the greatest cafe piano players, worked at Renert's Cafe, 29th St. and Sixth Ave., in 1901.

Dave Ringle, who is now a successful music pub, played at the Belvedere Cafe in Brooklyn when Walter Mulford quit. He later played at the Lobster Palace on 45th St. in New York.

Jean Schwartz, who wrote "Chinatown" and other big hits, played in Coney Island in cafes and dance halls in 1899.

Some of the other piano players of those days were Les Copeland, who went to Paris and operated a cafe there; Bob Geraghty, who played at Prospect Hall in Brooklyn in 1915 and went into vaude with Will Mahoney, is now in Australia; Dick Bernard, Joe Macy, Frank Harnett, who played at Steve Brody's on the Bowery in N. Y. in 1909; Harry Ennis, Billy Stone, Harry Pease, who played at the Pre-Catelan on 38th St. in 1909 and who write "Peggy O'Neill"; Leon Flatow, Dave Franklin, Violinsky, Moe Kraus, Matty Levine, Harold Normanton, Lou Gold, Bert Mulvey, who played at Huntley Smith's, Rockaway Beach; Arthur Kraus, who wrote "Meadowbrook Fox Trot" and was in vaude with Jack Kraft and Bessie Gros; Frank Magini, Percy Wenrich, who played at the old Times Sq. Hotel, 43d St. near Broadway, in 1908. He wrote "Put On Your Old Gray Bonnet" there; Dave Kaplan, Joe Webb, Roy King, George Gladding, Johnny Tucker, who wrote "Down in the Heart of the Gas House District" and played at Burns Hotel in Rockaway Beach; Louis Muir, who wrote "Robert E. Lee"; Walter Donovan, who played at the College Inn on Coney Island and wrote the melody for "Abba Dabba Honeymoon" while there, went into vaude with Frank Corbett and Sheppard; Halsey Mohr, who played Brooklyn cafes in 1905 and wrote "Liberty Bell." He was in vaude with Bill Tracey.

There were also Floyd Hynes, Carl Seamon, Eddie Weber, Joe Hollander, who wrote "Why Don't My Dreams Come True"; Irving Bloom, who also played at the Alamo on 125th St.; Joe Woodward, who played at the Tokio on 45th St. in 1911 and then went to Reisenweber's at 59th St. Played for Sophie Tucker; Richard Himber was the violinist in the orch; Bill Hickey, Dot Keller, Joe Sullivan, who played at the Tuxedo Cafe, 29th St. and Sixth Ave., in 1901; Matty Levine at the Hof Brau in Brooklyn in 1911; Dan Caslar at the Barrel, 29th St. near Broadway; Fred Cahn succeeded him; George McKelvey at the Tuxedo in 1902, then to the Oak Cafe at Eighth Ave. and 23rd St.; Charley Klass at the Bohemia, 29th St., also played at Stauch's, Coney Island in 1904; Murray Rubins at Rockaway Beach and New York cafes in 1914; Harry Stover at Baxter's, Rockaway Beach; Jim Bannon and Charley Potter at Ship Cafe, Brooklyn; Pat Whelan, Jack Gilbert at Gene Sennett's in the Bronx, 1914; Fred Shepard at Lally's Cafe, L. I. City, in 1900; Bob Alden at Donahue's Cafe, 47th St. and Broadway (where Palace Theatre is now) in 1908, went to London with Bob Alden and remained there; Charley Brophy at Madden's in Brooklyn 1910; Jimmy McGavisk at Tom Sharkey's on 14th St. in 1908; Harry Robinson at the New York Cafe, 1544 Broadway, in 1908; Harry Wellman at Toby's Cafe when Harry Carroll quit.

Joe Geisler also played at Dan the Dude's, 38th St. and Sixth Ave., in 1908; Ethel Davenport at Sloan's in Brooklyn in 1909; Sam Rose, Frank Ross at College Inn, Coney Island; Irving Dash, who became a successful London music pub, played at the Alamo on 125th St. in 1913; Dawson Woods, who wrote "Why Was I Ever Born Lazy," played at Paddy Mullins on Mott St. in 1900.

Many of the above have passed away, but of those who are alive very few are still active.

NOTICE OF SPECIAL MEETING
To The Members of Jewish Theatrical Guild

A special meeting of the JEWISH THEATRICAL GUILD will be be held Jan. 18 at the Fulton Theatre, 210 West 46th St., New York City, at 3 p.m., to elect directors and transact other business pursuant to the provisions of Sections 22 and 23 of the New York General Corporation Law.
Dated: Dec. 29, 1952.

Dave Ferguson,
Member

New Acts

TIEN TSI LIU TROUPE (5)
Acro
9 Mins.
Palace, N. Y.

Tien Tsi Liu Troupe, comprising two mixed Chinese couples, are an excellent acro group which combines elements of risley, adagio, tumbling and balancing. The men work the hardest, performing some excellent stunts.

Litheness of the boys is stressed. One of them produces some interesting body twists and there are several turnovers that the crowd readily appreciates. They get lots of applause dlring their act, and their parting hand hits salvo proportions despite their closing spot on this bill. *Jose.*

THE HIGHLIGHTERS (5)
Songs
8 Mins.
Palace, N. Y.

The Highlighters, a three-man and two-girl song group, indicate a good brand of harmony, a degree of showmanship and material that should take them well along the theatre and cafe circuit. Their arrangements are carefully worked out so that individually good voices are blended to produce a fine harmonic effect. They do a good bit with "You'll Never Walk Alone" which highlights their efforts.

The group sometimes permits their formations to get in the way of their songs. They stress movement to the extent where it detracts from their music. A bit of restraint in that department would aid them considerably. *Jose.*

HELENE VERNON TRIO
Adagio
7 Mins.
Palace, N. Y.

Helene Vernon Trio, consisting of two stalwarts and a tiny dame, falls in the general groove of the three-person adagio acts. They show some excellent stunts in which the girl is tossed around with careful abandon.

The trio have some good tricks including a few with some original twists. They're well-appearing, nicely costumed and should be good in most visual situations. *Jose.*

CAPT. SHAW & BOBBY
Comedy novelty
8 Mins.
Palace, N. Y.

Capt. Shaw & Bobby, comprising a man and a monkey, have been around but haven't been documented in the New Act file. Shaw has a pleasing turn in which he dresses his simian in various costumes and the animal does various tricks and dances.

Shaw's chatter is good, being along simple lines that are readily understood. He keeps the words and the tricks rolling. It's an act that can make good in most situations. *Jose.*

MORENO
Ventriloquism
10 Mins.
Fontaine Quatres Saisons, Paris

Moreno is a dignified looking gent in tails carrying a gawdy hand-operated parrot that gives out with a well-conceived ventrilo act that is tops in control and virtuosity. Hand-parrot benefits from colorful plumage, a slack jaw, doleful expressions and an appealing rascality that make the larynx allusion a pleasant takeoff.

Moreno, an Italian, is a proper foil to the posturing parrot, but one drawback is a tendency to inaudability that sometimes makes the parrot responses stop at the first-row tables. If he clears this up this is a first-rate act for nitery or variety bills, and also TV.

Moreno does some excellent controlled triple pipe takeoffs, one with a telephone voice, parrot and himself that is perfect in pitch and illusion and rates top mitting. He also does a pleaser with the parrot muffle-voiced, with a handkerchief in its beak, as Moreno blows out candles and lights and smokes a cigaret. Begged off when caught. *Mosk.*

GRENIER-HUSSENOT TROUPE
Cabaret Revue
20 Mins.
Fontaine Quatres Saisons, Paris

Grenier-Hussenot Troupe (5) is one of the better offbeat theatre groups here, now doing a Gallic version of Irwin Shaw's "The Gentle People," which has received top crix reviews and looks set for a season's run. There is also a small segment of the group, headed by Olivier Hussenot, who have formulated a good cabaret revue that they have been polishing up at the Fontaine Des Quatres Saisons.

Current show, "L'Ecole De Crime" (Crime School), is a fine boite offering embodying eye-catching movement and mime on this minuscule stage to the running, comic comentary of a stuffy prof who voices his notes on crime through the ages. It's all illustrated by the well-mimed movements and shenanigans of the group. Macabre humor comes over in the timing and miming of this well-coordinated group.

All aspects of crime are spoofed, from the plea to treat assassins with humanity, which leads to the corpse being arrested and the murderer being sent off to comfort the arresting policeman's wife, to adultery murders, to Cain knocking off Abel, and comic takeoffs, on the private eye. Small stage, with help of clever lighting, shadow work, timing and verve, make this a pleasing package for cafe and TV appeal. Also of variety calibre.

Ending, in a bouffe tradition, has a serio touch out of keeping with the rest. It has a mime tragedy to a song about the exploits of Jack the Ripper. Song is done in good lament fashion by Jacqueline Villon, to music and words by Yves Darriet. However, the end of a gal who preferred death by a gentleman killer to the wooing of her smalltime beau is more in balletic tradition and ends this fine package on an offkey note. Written by Albert Vidalie, it benefits from the knowing staging of Jean-Paul Grenier and the clever, functional decors of Matsouris. Thesps are all good, with a refreshing lilt to the only gal spot done by Annie Noel and the fine outlines created by Olivier Hussenot, Jacques Duby, Bernard Deschamps and Roger Carel. *Mosk.*

Japs Recovering Tourist Stature

Tokyo.

One of Japan's biggest prewar money earners, the tourist industry, is still far from recovering its position as a big dollar-puller, but optimistic spokesmen for the Japan Travel Bureau predict huge things for 1953.

Figures for 1952 show that there was a 40% increase in money spent by visitors to the land of the kimono and the cherry blossom over 1951. Approximately 79,000 persons spent $20,760,000 here in 1952, the first year of Japan's newly regained sovereignty. JTB officials predict there will be a 30% increase in tourist coin in 1953 and that some 102,000 rubbernecks will spend about $27,000,000 next year.

The end of the U.S. Occupation of Japan in 1952 was chiefly responsible for the upbeat in tourism. For with the peace treaty Japan regained most of the top tourist facilities which had been requisitioned by the Allied forces in 1945. All resort hotels have been returned with the exception of nine which the U.S. Security Forces.

VARIETY BILLS

WEEK ENDING JANUARY 7

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit. (FM) Fanchon Marco; (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner; (WR) Walter Reade

NEW YORK CITY

Music Hall (I) 8
Peter Gladke
Jack Drummond
Patricia Rayney
Nip Nelson
Jansleys Dogs
Rockettes
Corps de Ballet
Sym Orc
Paramount (P) 7
Sarah Vaughn
Stump & Stumpy
4 Tunes
Teddy Hale
Ill Jacquet Orc
Roxy (I) 5
Ice Colorama

CHICAGO

Chicago (P) 9
Asia Boys
Sunny Gale
Elsa & Waldo
1 to fill
Regal (P) 9
Duke Ellington Orc
Pearl Bailey

MIAMI

Olympia (P) 7
Wallace & Gayle
Carlton & Carol
4 Evans
Betty George
Jan Murray

WASHINGTON

Capitol (L) 7
P Sydell & Spotty
Leon Navarre
Lorette & Clymers
Frances Langford

AUSTRALIA

MELBOURNE

Tivoli (T) 5
Tommy Trinder
Jim Gerald
Harry Moreny
Gloria Dawn
Toni Lamond
Babs Mackinnon
Joe Lee
George Pearson
Lloyd Martin
Elizabeth Kent
Gus Brox & Myrna
Frank Cleary
De Paulls
Tivoli Ballet
Boy Singers

SYDNEY

Tivoli (T) 5
Armand Perren
Fayes 3
Pat Gregory
Chribi
Marika Saary
Phillip Tappin
Wim De Jong
Jacques Cartaux
Jimmy Elder
Joe Whitehouse
Cissy Trenholm
Terry Scanlon

BRISBANE

His Majestys (T) 5
Daresco 3
Lowe & Ladd
Botonds
Bert Duke 3
Guy Nelson
Prof Olgo
Renita Kramer
Bouna
Norman Vaughan
Carl Ames
Sonya Corbeau
Betty Prentice
Alice Ray
Show Girls
Nudes
Boy D & Singers
Ballet

BRITAIN

EAST HAM

Metropolitan (I) 5
Donald Peers
Dick Emery
David Nixon
Tommy Burke Co
Hllyd Marionettes
Edita & her dogs
Williams & Shand

Cabaret Bills

NEW YORK CITY

Birdland
Bill Davis
Sperie Karas
Blue Angel
Charlotte Rae
Stan Freeman
Jo Hurt
Ellis Larkin 3
Harold Cooke
Bart Howard
Bon Soir
Jimmie Daniels
Alice Ghostley
G Wood
Norene Tate
Garland Wilson
Kirkwood & Goodman
Mae Barnes
Copacabana
Jackie Miles
Billy Daniels
Landre & Verna
M Durso Orc
Ray Steele
Milt Page
Mimi Warren Trio
Chateau Madrid
Alfredo Sadel
Helen Aimee
Martinique
F Alonso Orc
Al Castellanos Orc
Embers
Barbara Carroll
French Casino
John Arcesi
Ginette Wander
Jane Laste
Dominique
Les Chivers
Vincent Travers
Hotel Ambassador
Jules Lande Orc
La Vie en Rose
Ethel Waters
Carl Ravazza
Van Smith 3
El Chico
Perla Marini
DeLeon & Graciella
C & G Galvan
Alvardo de la Cruz
Carlos Camacho
Enrique Vizcaina
Leon & Eddie's
Eddie Davis
Bobby Ramsen
Argo & Fay
Paul Judson
Midge Minor
Helen Curtis
Art Waner Orc
Oliver Dcrs
Le Ruban Bleu
Bibi Osterwald
Marshall Izen
Norman Paris
Julius Monk
No. 1 Fifth Ave
Pat Carroll
Bob Downey
Harold Fonville
Hazel Webster
Old Roumanian
Sadie Banks
Sonny Sands
Carolyn Carpenter
Larry Marvin
Joe LaPorte Orc
D'Aquila Orc
Hotel Astor
Three Suns
Hotel Biltmore
Michael Kent Orc
Hotel Edison
Henry Jerome Orc
Hotel New Yorker
Teddy Powell Orc
Sid Krofft
Joan Walden
Bobby Blake
Collin & Leemans
Adrian Rollini Trio
Hotel Pierre
Doretta Morrow
Stanley Melba Orc
Chico Relli Orc
Hotel Plaza
Victoria Cordova
Raye & Naldi
Dick La Salle Orc
Continentals
Hotel Roosevelt
Guy Lombardo Orc
Hotel St. Regis
Milt Shaw Orc
Horace Diaz Orc
Hotel Statler
Charlie Spivak Orc
Village Barn
Zeb Carver
Ted Huston Orc
Miles Bell
Helen Curtis
Harrison & P Muller
Waldorf-Astoria
Lady Patachou
Alex Alstone Orc
Mischa Borr Orc
Hotel Warwick
Jose Melis Trio
Lee Carroll
Hotel Sherry Netherland
James Symington
Hugo Peccll Orc
Hotel Taft
Vincent Lopez Orc
Latin Quarter
Minevitch Rascals
Darvas & Julia
Murphy Sisters
Audrey Sperling
Piroska
Caroll Bros
Marcel Lebon
Dagenham Pipers
Warren, Latona & Sparks
Patricia Rhodes
Pat Adair
Art Waner Orc
Park Sheraton
Milt Herth Trio
Town & Country
Bob Melvin
N & M Mann
Danny Carroll
Johnny Morris Orc
La Plaza 6
Two Guitars
Sigi Ahern
Eli Spivak
Misha Usdanoff
Kostya Poliansky
Versailles
"More About Love"
Patricia Bright
Jean Bradley
Glenn Burris
Ann Cardall
Jim Hawthorne
Ann Shields
Cabots
Salvatore Gioe Orc
Panchito Orc
Village Vanguard
Robert Clary
Sylvia Syms
Phil Leeds
Clarence William
Wivel
Sal Noble
Bob Lee

MIAMI-MIAMI BEACH

Allison Hotel
Beachcombers (4)
Eddie Snyder
Julio & Mae
Casablanca Hotel
Myron Cohen
Lillian Roth
Maya Orc
Clover Club
Nov-Elites (3)
Joanne Gilbert
Al Bernie
S Marlowe Line
Tony Lopez Orc
Joy Skylar
Cork Club
Jo Thompson
Townsmen (4)
Mary Peck
Delmonico
Jose & Aida
Carlos & Melisa Orc
Frolic Club
Kathie McCoy
Don Charles Orc
Harem Club
Jimmy Day
Rusty Marsh
Flash Lane
Camile Stevens
Ann Mitchell
Ginger Marsh
Lombardy
Don Baker Orc
Henry Taylor
Julio & Mae
Martinique Hotel
Jimmy Grippo
Manolo & Ethel
Danny Yates Orc
Monte Carlo
Leonard Young
Gallab Dancers
Rafael Rumberos
Music Box
Belle Barth
Don Ostro 3
Malayan Lounge
The Calypsoans
Bob Morris Orc
Johnina Hotel
Verna
Jack Murphy
Tony Matas
Randum
Leon & Eddie's
Babe Baker Revue
Sandra Barton
Kitty O'Kelly
Pat Clayton
Juan Luis & Eleanor
Perry Bruce
Aeres O'Reilly
Ralph Gilbert
Don Charles Orc
Versailles Hotel
Nino Rinaldi 3
Bar of Music
Bill Jordan
David Elliot
Guy Rennie
Beth Challis
Harvey Bell
Sherry-Frontenac
Chavec
Jacques Donnet Orc
Algiers Hotel
The Foursome
Hal Murray
Tony & Renea
Mal Malkin Orc
Lord Tarleton
Michael Selker Orc
Jeanne Moore
Lou Collins
Pat Morrissey
Herman Chittison 3
Irene Williams
Sans Souci Hotel
Lenny Kent
June Graham
Frank Lynn
Sacasas Orc
Ann Hermàn Dcrs
Saxony Hotel
Los Chavales de Epana
Pupi Campo Orc
Trini Reyes
Irene Hilda
Jeanne Pierre
Myrns
Bernie Mayerson Orc
Julie Romero
Val Olman Orc
Tano & Dee
Shore Club
Rosalie & Stevo
Fausto Curbelo
Haven & Held
Nautilus Hotel
Jan Murray
Gomez & Beatrice
Freddy Calo Orc
Joe Harnell
Singapore
Harvey Grant
3 Tones
Novotones
San Marino Hotel
Phil Brito
Palmer Dancers
Quintones
Gaiety Club
Sheila Ryan
Louise Angel
Blue Drake
Marie Stowe
Gaiety Girls
Shoremede
Preacher Rollo 5
Harbor Club
Joe Mooney
Helene Rivoire
Paddock Club
Jackie Winston
Miss Memphis
Peggy Saunders
Ernie Bell Orc
Flo Parker
Patty Lee
Mac Fadden Deauville
Vocalions 3
Johnny Pineapple Revue
Sorrento
Milt Ross
Charles & Samara
Marc Kahn
Alan Kole Orc
El Mambo
Bobby Escoto Orc
Baro & Rogers
Bobby Collazo 5
Freddy Calo Orc
Vagabonds Club
Vagabonds (4)
Maria Neglia
Denny Desmond
Phyllis Ponn
Frank Linale Orc
Five O'clock
Martha Raye
Henny Youngman
The Rivieras
Ted Wells 4
Len Dawson Orc
Colby's Cove
Cannon & Harmon
Elena
Nicholas Grymes
Brook Club
Charlie Farrell
University 4
Mickey Roselle
Atlantis Hotel
Dave Apollon
Los Espenotes
Bernard Weidman Orc
Nelly Golette
Latin Quarter
Guilda
Charlivel Trio
Carma & Yaki
Janine Grenet
Charlee Ballet
Lucien, Bob & Astor
Nejla Ates
Mons Choppy Models
Ralph Young
Gloria LeRoy
DeCastro Sisters
Line (30)
Jose Cortez Orc
Beachcomber
Danny Rogers
Rocky Graziano
Bubbles Darlene
Toni Bari
Norma Parker
Maxie Furman & Alma
Val Deval
Ann Dedon
Grisha & Brona
Wally Wanger Girls
Delano Hotel
Melino Trio
Zina Reyes Dancers
Willie Hollander
LaRye
Leo Reisman Orc
L'Aiglon
Chuy Reyes Orc
Emile Petti Orc
Ciro's
Jack Carter
Joni James
Red Caps
Damita Jo
Biltmore-Terrace
Harry Richman
Arthur Warren Orc
Lombardy Hotel
Pedro Orc
Enrica & Novello
Henry Taylor
Jewel Box
Gus Van
Johnny Morrison
The Powers (2)
Ray Walker
Dolly Edwards
Alice Strickland
Don 'Doc Whyte
Jerry Sherman Orc

CHICAGO

Black Orchid
Josh White
Jeri Southern
Jane Dulo
Chez Paree
Joe E Lewis
Elisa Rhodes
Lucienne & Ashour
Johnny Martin
Chez Adorables (8)
Brian Farnon Orc
Conrad Hilton Hot'l
Jeanne Sook & Teddy Roman
Colstons (2)
Michael Carrington
Ken Bailey
Deadenders
Jack Rose
Margaret Naylor
Bill Jordan
Herman Maricich
Dick Peterson
Dick Salter
Dennis & Darlene
Buddy Rust
Ollie Clark
Boulevar-Dears (6)
Frankie Masters Orc
Edgewater Beath
Yma Sumac
Pierre D'Angelo & Ana
Griff Williams Orc
Palmer House
Les Compagnons de la Chanson (9)
Chandra Kaly D (5)
Honey Bros (2)
Bobby Jewel
Emil Coleman Orc
Vine Gardens
Joey Bishop
Gloria Brooks
Madelyn Wallace Dcrs (4)
Pancho Orc

LOS ANGELES

Ambassador Hotel
Jean Sablon
Margaret Sis & Bruno
Harry James Orc
Bar of Music
Arthur Blake
Marjorie Garretson
Bill Hoffman
Benno Rubinyi
Eddie Bradford Orc
B Gray's Bandbox
Billy Gray
Patti Moore
Ben Lessy
Larry Greene Trio
Biltmore Hotel
Paul Gilbert
De Marlos 2
Tong Bros
Hal Derwin Orc
Cafe Gala
Nancy Andrews
Joe Graydon
Jimmy Ames
Don Sheffey
Ciro's
Jimmy McHugh's Singing Stars of '53
Dick Stabile Orc
Bobby Ramos Orc
Mocambo
Edith Piaf
Eddie Oliver Orc
Joe Castro Quartet

LAS VEGAS, NEVADA

Flamingo
Kay Starr
Alan King
Haydocks
Hal Borne
Herb Flemington
Flamingo Starlets
Torris Brand Orc
Desert Inn (23)
Carmen Miranda
Jack Durant
Rudy Cardenas
Felo & Bruno
Donn Arden D
Carlton Hayes Orc
Don Reynolds
Last Frontier
Xavier Cugat Orc
Abbe Lane
Los Barrancos
Eddie Garcon
Jose Wong

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Season's Best to All!

Juan Gerrero
Jerry Antes
Dolores Frazzini
Jean Devlyn Girls
El Rancho Vegas
"Windmill Revue"
Sophie Tucker
Peggy Ryan & Ray McDonald
Doodles & Skeeter
El Rancho Girls
Al Gayle Orc
Thunderbird
Mills Bros
Mickey Shaughnessy
A Robbins
Johnny OBrien
Normandie Boys
Christina Carson
Kathryn Duffy D
Al Jahns Orc
Sahara
Andrews Sisters
Pansy the Horse
Andy Mayo
Carsony Bros
Gene Nash
Gilda Fontana
Lillian Lanier
Dewey Sisters
Sa-Harem Dancers
Cee Davidson Orc
El Cortez
Jeanne Gayle
Don Cortez Tune Criers
Earl Nickel
Jimmy Ray
Silver Slipper
Hank Henry
Woo Woo Stevens
Beau Jesters
Hollywood Cover Girls
Jimmy Cavanaugh
Bill Willard
Jo Ann Malone
George Redman Orc
Sands
Danny Thomas
Connie Russell
Lou Wills Jr
Copa Girls
Ray Sinatra Orc

HAVANA

Montmartre
Pedro Vargas
Facundo Rivero Q
Roxana Martin
Serenata Espanola
Ray Carson
Tex Mex Trio
National Casino
Havana Cuban Boys
Maria Alba
Marion Inclan & Chucho Maldonado
Rafael Bertrand
Sans Souci
Skippy
Olga Chaviano
Celia Cruz
Rocio & Antonio
Nancy & Rudy
Tropicana
Chiquita & Johnson
Ana Gloria & Rolando
Amparo Garrido
Miguel Angel Ortiz
Tropicana Chorus

Ops Blast AGVA's Chi Strike Stand

The Cafe Owners Assn. of Chicago has charged the American Guild of Variety Artists with refusal to negotiate the question of paying into the union's welfare fund. In a telegram to AGVA prexy Bob Hope, Milton T. Raynor, cafemen's attorney, stated that a representation of Chi nitery ops was sent to New York and requested the board to call off the performers' strike and then to negotiate, but was refused. Union's position was that negotiations must start immediately.

Organization had asked Hope to call off the strike and "negotiate this dispute in accordance with the concepts of real freedom and liberty."

The Unusual Artistry of
SID KROFFT
Now Appearing 7th week
Hotel New Yorker, N. Y.
Direction, William Morris

Night Club Reviews

Chez Paree, Chi

Chicago

Joe E. Lewis with Austin Mack, Lucienne & Ashour, Elise Rhodes, Johnny Martin, Adorables (8), *Brian Farnon Orch* (10), *Lucia Garcia Orch* (4). $3.50 *minimum*, $1.10 *cover*.

Joe E. Lewis is making a quick and all too short visit back here to reopen Chez Paree, which has been closed for the last three weeks for a complete interior remodeling. He's in for only nine days, but it augurs well that he's starting off the New Year in a seemingly new club.

It's more or less home here for the comic. This is where he tries out all his new material while the patrons call for the old standards with the saucy lyrics. Most of the yocks come from the asides to the customers and the constant admonishments to his more than able accompaniest, Austin Mack, to achieve sobriety. As he wanders from table to table recognizing the old coterie he lets fall some terrific quickies.

In between his philosophical dissertations, the comedian refuses a plea from President Truman to take over Austin Mack's job, but promises to call him if the opening occurs; talks about the status of the mystery picture on TV, and for real topical satire, dwells on the advantages of changing his sex. While perhaps they won't replace "The Groom" or "Ballerina." it's another welcome addition to Lewis' ribald library.

Lucienne & Ashour are a perfect complement for the new room with their Apache turn. Lass is really cuffed around by the male with the new floor getting quite a workout. Per usual, the femme turns the tables and flings the man about, kicking and mauling him realistically in the process. Team gets a hefty hand for their efforts.

Elise Rhodes, fresh-looking songstress, shows promise in her first solo engagement but needs some new tunes for her stint here. This is not an intime or hotel room and songs like "The Boy Next Door" fail to hold the dinner set. She's much better with "Gimme a Little Kiss" and more of the faster-paced selections would register. stronger.

New girls have been added to the Chez line who get good reaction on two numbers, backed by production singer Johnny Martin.

Brian Farnon's band seems refreshed after a brief vacation and does an admirable job cutting the show and alternating with Lucia Garcia, who excels on the Latin tempos, in the dance sets.

Visitors to Chez Paree will find little vestige of Chicago's No. 1 nightery. Bistro has practically been ripped apart to give it a Parisian touch at a reported $200,000. Stone flooring, replicas of the Paris skyline, have replaced the wall mirrors in the foyer. Lobby has been done over with a kiosk with Canadian and French papers offered. There's also a renovated elevator.

However, the most amazing transformation is in the main room. The dance floor has been raised two feet so that customers can see the performers from any point. Spot has been softened by use of jet black and touches of pink with candelabras on each post. Third dimensional illustrations cover part of the walls. Bandstand has been moved back six feet and a new sound system and bank of lights have been installed. It's a thorough job that makes it one of the best-looking bistros in the country. *Zabe.*

Hotel Nicollet, Mpls.

(MINN. TERRACE)

Minneapolis.

Day Dreamers (4), *Paddy Wing, Cecil Golly Orch* (8) *with Mildred Stanley;* $2.50-$3.50 *minimum.*

Two acts new to Minneapolis, the Day Dreamers and Paddy Wing, winning immediate favor, are sending this smart room off to a happy 1953. The year's inaugural layout sets a standard which, if it could be maintained, figures to be right down local cafe society's alley.

The three men and one girl comprising the Day Dreamers qualify, individually and collectively, as boff entertainers instead of a mere singing group. Each number emerges as standout by reason of embellished comedy and other trimmings, skillful staging and topdrawer arrangements. Paradoxically, frequently heard songs take on an aura of newness as a result of such handling and clever routining makes for increased effectiveness.

Performers give out generously with clicko contributions like "That's Our Gal," "With a Song in My Heart," "You Belong to Me," "Old Man River" and "Sweet Violets." Novelty and comedy are afforded by "The Movie Show at the Old Nickelodeon" and "Wana," the Mexican girl who always said "no." Piece-de-resistance, however, is the whirl at Broadway musical selections, featured by femme's socko delivery of "Take Back Your Mink," with the boys clowning as "Guys and Dolls" chrorus girls, good for plenty laughs. A succession of begoffs brings "I'm in the Mood For Love" as finisher.

Paddy Wing, personable Chinese lad, classy in appearance, makes almost a production out of difficult and original tep routines. Indefatigably, he delivers his difficult and unusual stepping with smoothness and ease, all the while inserting sensational twists, turns and acrobatics.

Rees.

House Review

Palace, N. Y.

Berk & Hallow, Capt. Shaw & Bobby, Patsy Abott, Helene Vernon Trio, Joe Termini, The Highlighters (5), *Lowe, Hite & Stanley, Tien Tsi Liu Troupe* (4); *"The Savage"* (*Par*), *reviewed in current issue of* VARIETY.

The Palace started 1953 off on the right track with the current bill which comprises highly playable talent correctly blended by booker Dan Friendly to produce good entertainment. Layout has a good amount of variety which the holiday crowds will find to their liking.

Among the vets on the bill, Joe Termini is a standout. This comedy instrumentalist with his breakaway violin, banjo, and guitar does what he's been doing at the Palace for many years—a near show stop. With a healthier opening show audience, he would have had to beg off.

Another team that has been around the boards is Lowe, Hite & Stanley, comprising a midget, a king-sized gent and a citizen just under normal size. Their knockabout comedy easily finds favor with the mob. This is also a turn that hasn't changed appreciably throughout the years.

The opening by Berk & Hallow results in a good warmup for the house. This boy-and-girl pair have a rapidly routined turn which nets them a hearty salvo.

Patsy Abott's comedics have some hard sledding in this house. She just misses the force to drive home her efforts. Her material isn't too bad and her delivery shows some know-how, but somehow she couldn't hit rapport with audience. Probably with a full house, her songs and comedy would come nearer its mark.

Bill is loaded with four New Acts, Tien Tsi Liu Troupe, Capt. Shaw & Bobby, Helene Vernon Trio, and the Highlighters.

Jo Lombardi orch provides its usually excellent showbacking and Dave Bines' staging is an aid to the performers. *Jose.*

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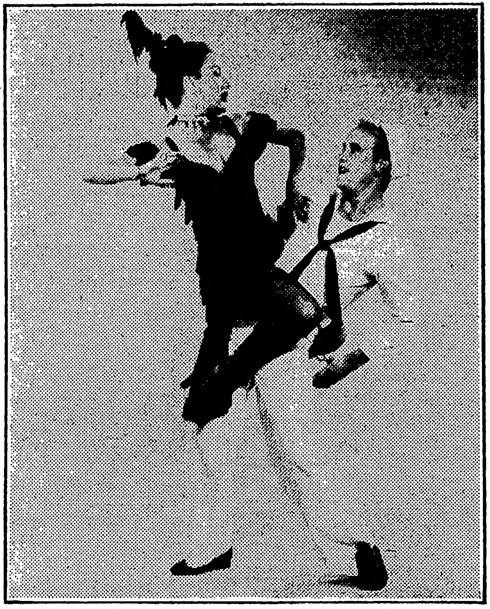

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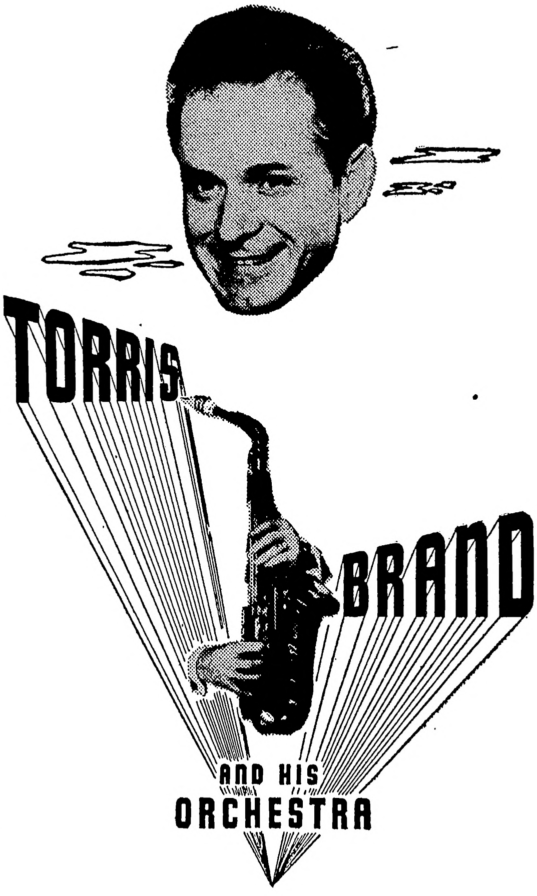

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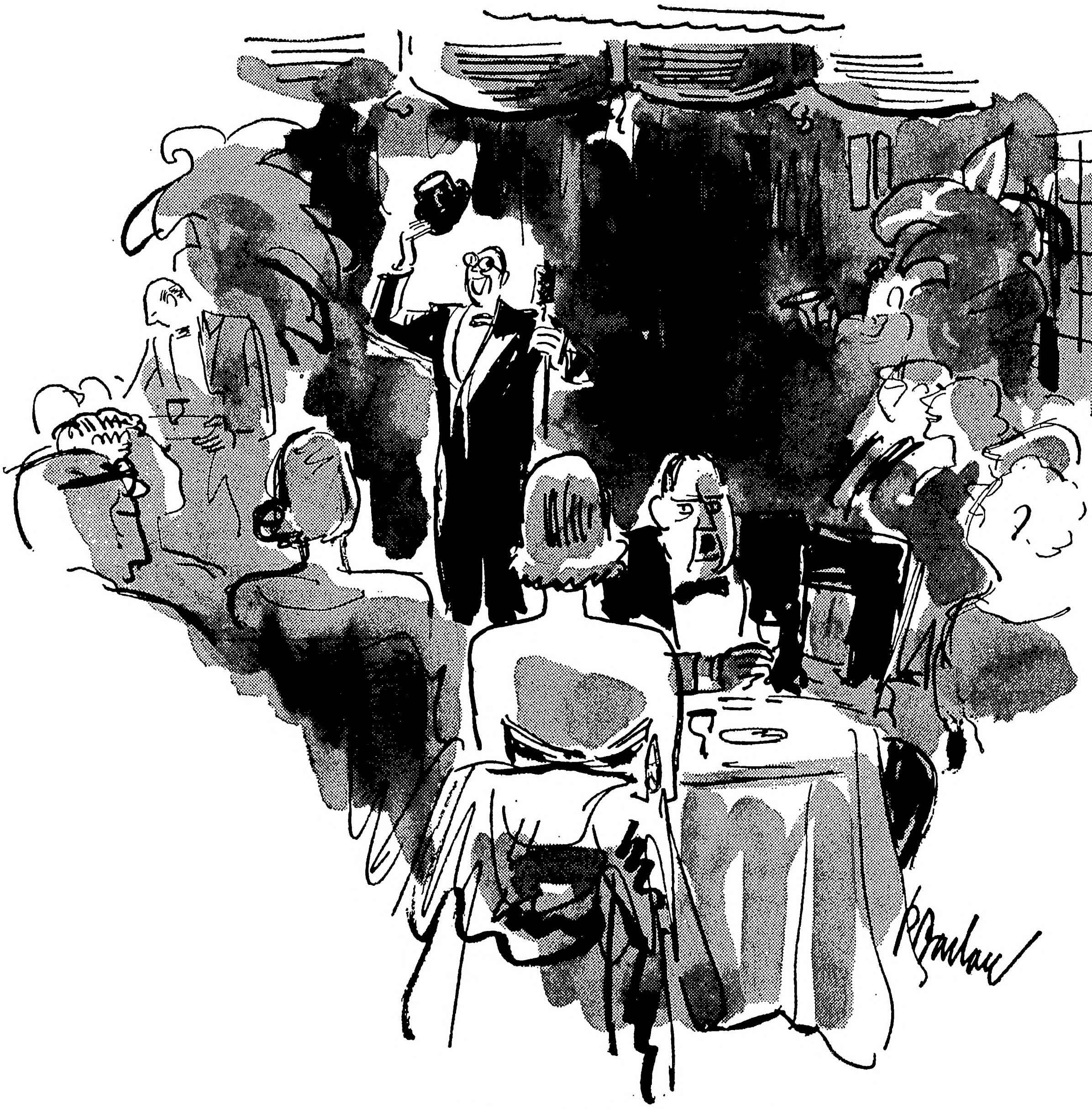

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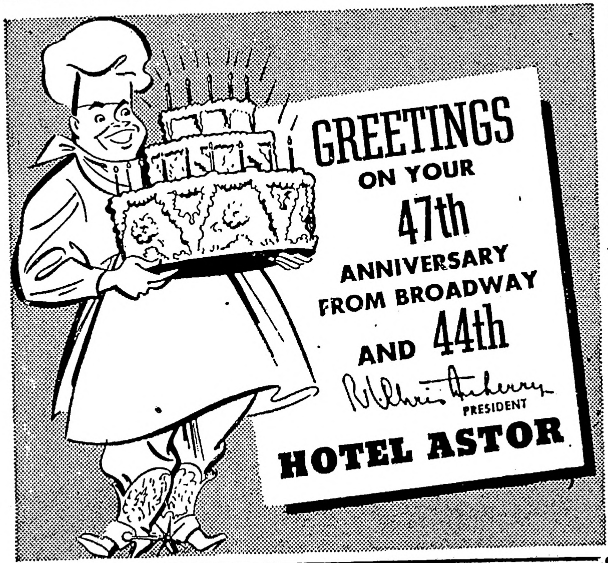

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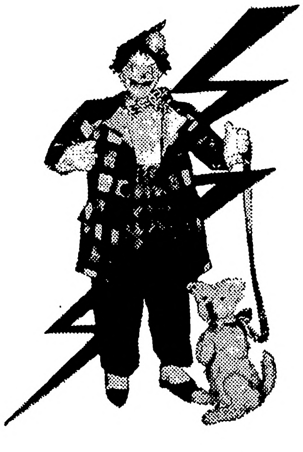

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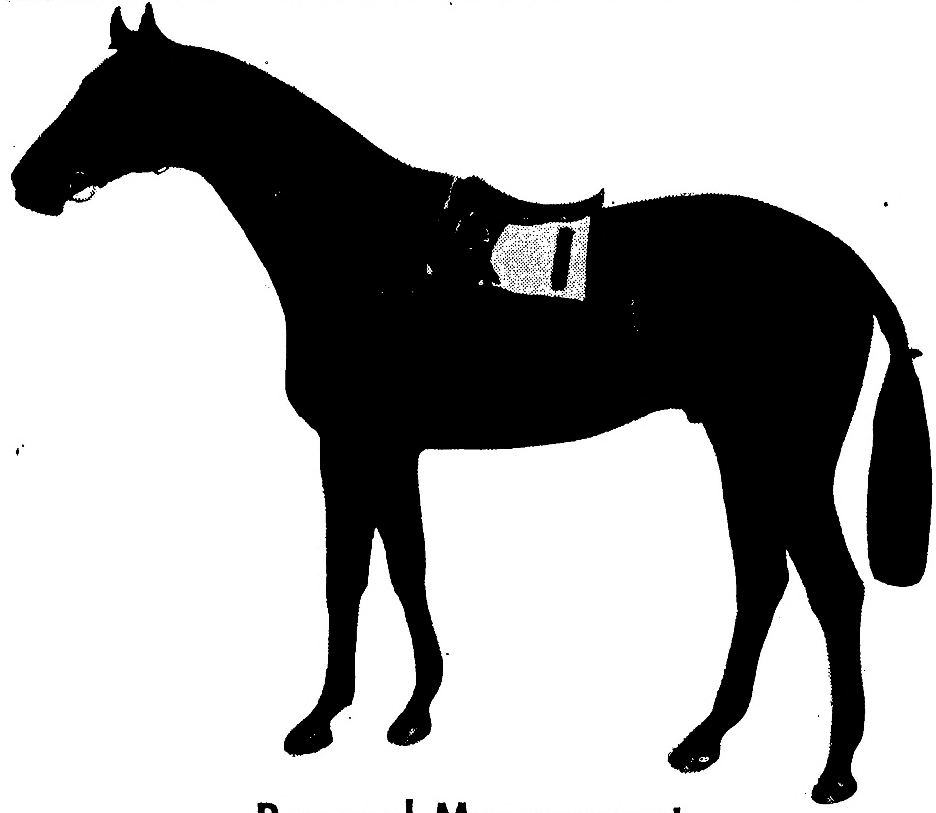

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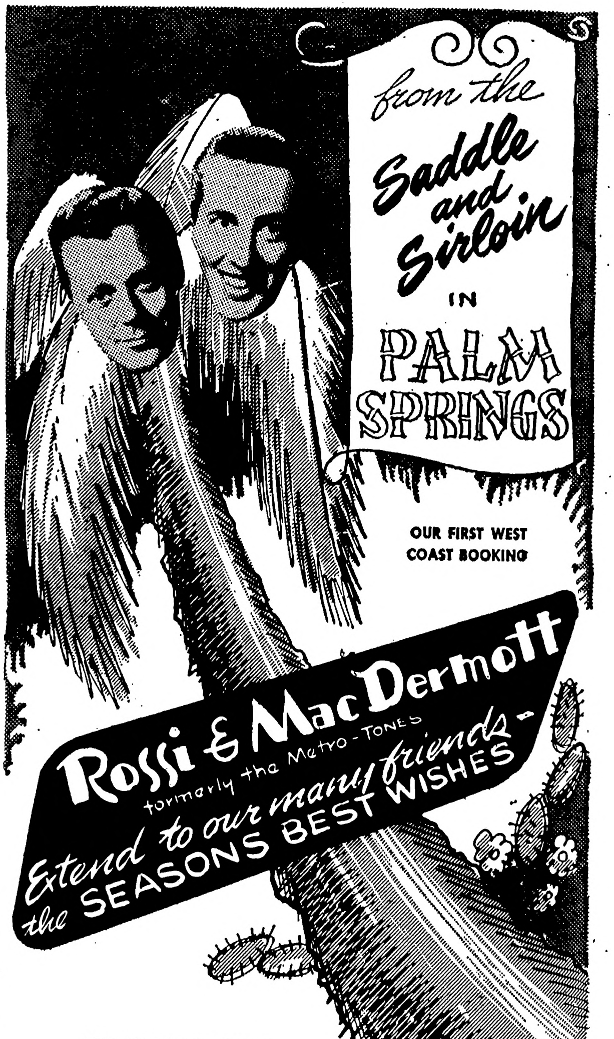

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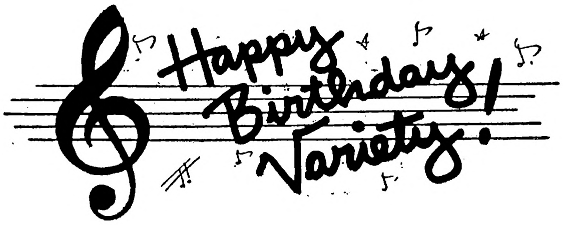
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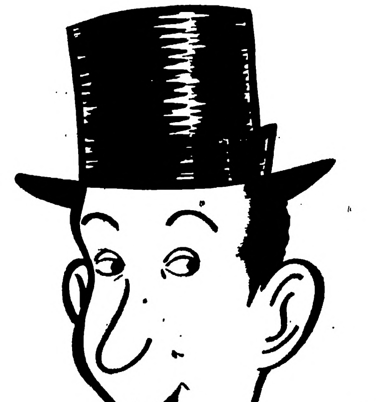
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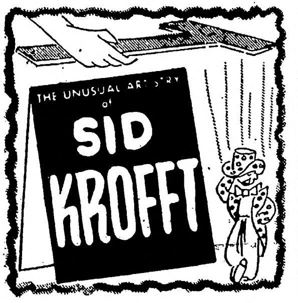

Rio's Night Life Flares Up Mostly Outside City's Downtown Limits

By GEORGE GURJAN

Rio de Janeiro.

The tourist who visits downtown Rio de Janeiro for a looksee at tropical nightlife is apt to be surprised. Apart from cinemas and theatres, which close by midnight, he finds no activity to speak of, with the exception of the Night and Day at the Serrador Hotel, where Tommy Dorsey, Josephine Baker and Carmen Cavallaro have appeared. What he will find downtown are mostly cheap dives and dancehalls. For a real taste of Rio's after-midnight activities, the tourist has to go to Copacabana, a neighborhood city about six miles from midtown. It is famous for its beach, bordellos and bars.

There he can choose from over 20 night clubs and bars, from the swank Midnight Room of the Copacabana Palace Hotel (where dancers Antonio de Cordoba and Mariquita Flores just terminated a successful engagement) at $12.50 minimum to the friendly American-run Bambu at $1 for gin-tonic; from the $3 scotch-and-soda and piano tinkling at the aristocratic Michel, where he can rub elbows with Brazilian artists, to the rough and rowdy Bolero, where he can be picked up by a streetwalker or by the vice squad with the same ease.

Palm-trees, guitar - strumming Latins in "sombreros" (which are Mexican, anyway) are out. Color is strongly Yankee. U. S. influence came via films and armed forces stationed here during war, and is perhaps the main factor in the launching of a business that six or seven years ago was limited to two or three places. Now it is brisk and lively, and continues to develop.

Sans Coat and Tie

Evening clothes are not required; some places don't even require coat and tie. Slacks and sportshirt are standard garb. Dim lights (waiters use flashlights to make change) favor necking in secluded booths, but on the whole, with a few notorious exceptions, the atmosphere is decent. Boisterous or quarrelsome drunks are infrequent as "cariocas" are not heavy drinkers. Air-conditioning is becoming standard equipment, while open-air places are dying out. Floorshows exist only in the more expensive places. Dancing goes on in about 50% of places.

Obviously, the flesh trade flourishes, but mostly in streets along the waterfront. This despite the fact that prostitution was outlawed about nine years ago. The vice squad cracks down now and then.

However, with the exception of Carnival, a collective three-day delirium, the "carioca" is eminently sedate. A 10 o'clock show on Saturday in any of Copacabana's dozen or so cinemas, preceded by a dinner at any of the innumerable eateries and followed by a sundae at Bob's (run by tennis-player Bob Falkenburg, brother of Jinx) is his usual idea of a night out. Prices at restaurants or snack-bars vary from 25c to $25, and include barbecue gardens, French and Italian places. Needed: a Jewish restaurant. A decent meal can be had for $3 to $5.

Motion pictures, therefore, are still the main dish of the "carioca's" night life. Rio's topmost 25 first-run houses, of which nine are located in or near Copacabana, average around $130,000 a week, with top admission frozen at 50c. There are nearly 100 second and third-run houses in Rio.

Legit houses, however, are often in the red. Bedroom farces and musicals are the usual fare, although plays like "Death of a Salesman" and "Streetcar Named Desire" had successful runs. Prices vary from $1 to $3. Copacabana boasts four houses, all of them sureseaters, between 150 and 400 capacity.

But the main event in Rio's night life is the opera season, beginning in July and August, at the Municipal Theatre, the only operahouse in town. Then the glitter of jewels and chromium-plating is dazzling. Repertoire, however, is strictly confined to old favorites, such as "Aida" and "La Boheme" and its importance is more social than artistic. Prices ranging from $4 to $15 ($75 for box) keep it out of the reach of middle classes.

Late hour night life seems, at this point, still to be a consequence of huge wartime profits and is yet too young and too restricted to have become a tradition.

Yugoslav Dance Troupe May Make U.S. Tour

Yugoslav National Dancers, dance troupe which recently toured Europe, may be seen in N. Y. this spring, followed by a brief U. S. tour.

Group of 40 dancers played a successful four-week season in London last May, repeating their success in Paris in July.

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Development in Vienna Of the Iceshow

By ROBERT STOLZ

Vienna.

If anybody should ask me today to say what has been my most interesting work during the past year, I would reply without much hesitation that it was the composition of the music for the 1953 program of the Viennese iceshow. The program is entitled "Eternal Eve" and is a first attempt to present an original operetta on ice.

It fills me with great pride that I have taken part in the development of the Viennese iceshow, because the primary stage of the Viennes iceshow dates far back and is of greater importance than any other show can claim for itself. The true musicality which is part of the Viennese mentality is one of the reasons why Viennese skaters appear to possess all qualities for combining their artistic abilities to a unique harmony which can hardly be surpassed. The fact that the Viennese iceshow has chosen for its home the premises of the Vienna Skating Society, which is celebrating its 85th anniversary, may find its explanation in the general opinion that this institution is the cradle of Austrian skating activity.

Since the foundation in 1867, skating sports in Vienna recorded a steady progress. The first skating performance of the world-famous Jackson Maines, who laid the foundation stone for the so-called Viennese school, for the first time attracted large audiences. Even Emperor Franz Joseph and his court attended a show. Thus the spell was broken for skating sports, and in the course of the years this branch of sports, besides numerous active followers, attracted spectators in ever-increasing numbers.

Only Males First Took Part

At that time, however, it was only suitable for the male sex to take an active interest in this sport. It was the famous actress, Auguste Wilbrand-Baudius, at that time engaged at the Burg Theatre, who overcame this prejudice and appeared as the first lady on skates. It is due to the courage of this progressively-minded actress that in the early days of skating the icerinks were adorned by members of the gentler sex. During the following years this beautiful sport became immensely popular. Around 1877 the first fancy dress balls on ice were held in Vienna, originating from the sparkling joie de vivre of that time. Born by the unconscious, profound musicality of the Viennese population, they were the forerunners of the show on ice.

Another event which greatly influenced the development of skating sports was a performance of the Norwegian, Axel Paulsen, who, with his keen jumps (one of them, a jump with one and a half turns, is today still one of the most important properties of every artist on ice) created a sensation and great enthusiasm. Austrian iceskaters became famous and won may championships the world over. But our skaters strove for more than contests.

Everincreasing was the desire to present to the spectators their skill on the glittering ice to the catching rhythm of music. With the increasing technical skill, new possibilities were realized, and from single performances, first from characteristic dances, exhibition skating in costumes became popular with a certain musical number to suit the occasion. One of the greatest and first in this field was Viennese-born Melitta Brunner, who scored triumphal success with her dances throughout the world.

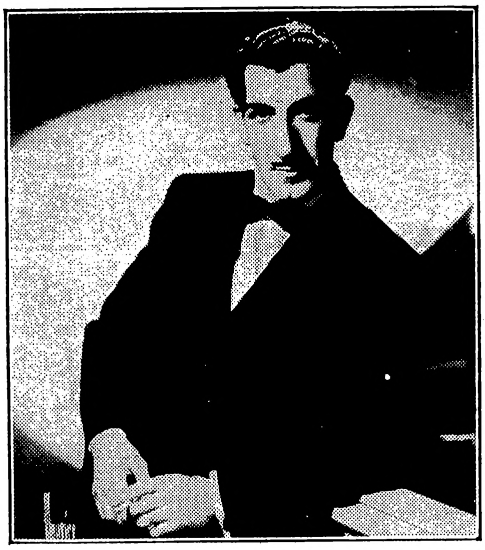
It was the Vienna Skating Society which arranged the public performance of the first great pantomime on ice in 1932. The first attempt was entitled "Engagement at the Court of the Winter King" and was enthusiastically received by Viennese audiences. Remarkable in the further development of this line of exhibition skating is the charming choreographic creation of Papetz-Zwack, "Then and Now," which the couple presented in costumes. Papetz-Zwack went later to the U. S. as professionals, working in American iceshows.

As a result of the political changes in Austria and the following years of war, this steadily continuing development was suddenly interrupted. With the progress of war, Viennese sports, and consequently the activities of the Society, became more and more restricted. Besides, the technical difficulties grew into gigantic obstacles. Eventually the artificial icerink could no longer be kept going and everything was back at its primary stage.

Standstill

Thus, all operations of the Society had come to an end, the entire life and, as a consequence, all sports had come to a standstill. The last operations of the war which, unfortunately, included Vienna, caused heavy damages to the Vienna Skating Society. All that was left at the end of the war was just a wreck and completely unusable. Under the most discouraging circumstances without sufficient food, fuel, and limited to the most primitive facilities, they started reconstruction work. Again exhibition skating and consequently show business showed an upward tendency.

The start of the Viennese iceshow dates back as far as the production of the picture, "The White Dream," which was shot in Vienna. The skaters engaged for this film worked under the direction of Will Petter, also giving occasional performances. They had to start from scratch and there were only a few performances. A year later a steady progress was recorded for the Viennese iceshow up to its present position.



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" Why is this club called the Embassy? Because its founder, the celebrated producer of stage shows, Albert de Courville decided that every diplomat in London should be a member. And most of them did join. That was back in 1919. De Courville's other ambition was to give London a place where the best food in the world could be obtained. Then with the help of millionaire Jimmy White, he bought the premises in Bond Street and spent a fortune on design and decoration.

But the Embassy did not become the most fashionable club in London until it was taken over by the famous Luigi in the early 20's. Those were the days of style and elegance, when flunkeys in powdered wigs and knee-breeches bowed to most members of the Peerage.

It was Luigi's proud boast that on one occasion when the Prince of Wales (now the Duke of Windsor) arrived with a Royal brother there were already three Kings of Europe in the white-walled gold-upholstered room. In those days members paid an entrance fee of 100 dollars. Rubbing shoulders on the postage-stamp of a dance floor were duke and dowagers and debutantes, millionaires and maharajahs, princes and potentates and the leading actors and actresses of the day. The Embassy was one of the first places where Society learnt the new rhythms of jazz."

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The Theatre Getting to Depend On Just a Handful of Creative Talents

By HOBE MORRISON

"South Pacific" is more than a money machine. It's also, and perhaps more significantly, a striking example of how the entire legit setup has become dependent on a relative handful of authors, composers and lyricists.

The Richard Rodgers-Oscar Hammerstein 2d musical has provided nearly four years (so far) full-time employment for about 225 actors, stagehands, musicians and managerial and production staffs, plus theatre personnel such as boxoffice men, ushers, etc. In addition, it gives part-time work to a small army of service and supply people, advertising and printing help, and so on. And, indirectly, it generates productive activity for the whole economic system.

The notable fact about the situation is that it typifies the entire theatrical setup. Not just the Broadway theatre and the road, but also stock, the amateur field and to a considerable extent the foreign stage. Everywhere there's a theatre, the vital creative element is supplied by all too few writers.

Several years ago, a study of the Rodgers & Hammerstein production books showed an annual payroll of around $2,000,000. Rodgers said at the time that the idea of having so many dependents was "frightening." But if the R & H salary list made the composer-producer uneasy, the same situation on a wider scale is no less sobering a prospect for the theatre.

Legit, as a whole, not merely the scapegoat Broadway, but the professional and even the amateur theatre to a major extent, lives on hits. Nobody really profits from a failure. Although it may provide brief employment to a few people, a flop doesn't provide livelihood or sustenance for anyone, but discourages everyone, particularly the backers and others who lose money or months of work. But hits are the theatre's lifebook, inspirationally as well as economically.

Commercial Effects

The commercial effects of a smash are fairly obvious. "South Pacific," for example, has earned about $3,500,000 profit for its management and investors, plus a fortune in royalties for authors and director, and a comfortable livelihood (in some cases considerably more than that) for numerous actors and others. It has also contributed employment and income for bill posters, cab drivers, cleaning establishment help, trucking employees and an endless assortment of individuals.

But who can enumerate or estimate the intangible effects of such a show? How many people, for instance, acquire the theatregoing habit from seeing this musical, or a "Call Me Madam," or any one of such plays as "Life with Father," "Mister Roberts," "Streetcar Named Desire," or "Death of a Salesman"? Who can speculate, except in the broadest terms, on the inspirational effect of any such show on authors, musicians and creative artists in other fields?

A few actors, directors, producers, choreographers and designers may also "create" theatre on occasion. But in general it is the writer (or composer or lyricist) who provides the basic element that brings theatre into being and keeps it alive. Whatever it may have been in the past, the contemporary theatre is primarily the author's theatre. That is why the limited number of playwrights, composers and lyricists capable of turning out hits is so disquieting. Until there is some indication that talented authors are increasing in number or productive capacity there is little prospect of any substantial renaissance of the theatre.

Except for backers (who are apt to take the strict view that a hit is a production that pays off), the theatre generally defines a success as a show that has a fairly lengthy run—say six months or more. Such an operation at least creates employment and remunerative activity for most people involved, though the management may make little or nothing and the backers actually not get back their entire investment. Even on that basis, there are disturbingly few authors who have had consistent records in recent years.

The Playwrights

Some of the playwrights include Tennessee Williams, Arthur Miller, Clifford Odets, Maxwell Anderson, S. N. Behrman, F. Hugh Herbert, Lillian Hellman, Anita Loos, Mary Chase, Joshua Logan, Terence Rattigan, Sidney Kingley, John van Druten, Lindsay and Crouse, Bella and Sam Spewack, Paul Osborn and Christopher Fry.

Those who have had consistent records in the past but have been relatively inactive or less successful recently include Robert E. Sherwood, Moss Hart, George S. Kaufman, Elmer Rice, Garson Kanin and Ruth Gordon, Samson Raphaelson, Norman Krasna, John Cecil Holm, Joseph Fields and Jerome Chodorov, George Kelly, Thornton Wilder and Noel Coward.

One-shots who have not yet demonstrated the ability to repeat include Jan de Hartog, Joseph Kramm, Fay Kanin, Donald Bevan and Edmund Trzcynski, William Archibald, William Inge, Robinson Jeffers, Carson McCullers, Robert McEnroe, Howard Richardson and William Berney, Wolcott Gibbs, Ruth and Augustus Goetz, John Patrick, Arthur Laurents and George Axelrod.

In the musical field the recent cleanup hitters include Rodgers & Hammerstein, Irving Berlin, Cole Porter, Frank Loesser, Arthur Schwartz, Lerner and Loewe, Dorothy and Herbert Fields, Gian-Carlo Menotti and E. Y. Harburg and Fred Saidy. Jean and Walter Kerr have had one respectable-run musical, but have not as yet repeated.

In the revival classification there are a few giants who continue as a creative force year after year. They include Shakespeare and Shaw, of course, and then Ibsen, Chekhov and Gilbert and Sullivan.

THE MISSING LINK

By ROBERT DOWNING

A stage manager grows accustomed to producers who forget to invite him to opening-night parties, and to playwrights who pass out signed copies of their work to walk-ons and understudies—but never to the chap with the prompt script. Oversight is one thing—but maybe this business of relegating the stage manager to position "x" in the far background is going just a bit too far for the general health and well-being of the theatre.

Public anonymity of stage managers is a good thing. Certainly the customers shouldn't be conscious of the man who pulls the strings. But perhaps the stage manager's co-workers and employers should be more aware of *how* the strings are pulled.

The stage manager carries a considerable and not always appreciated responsibility. He's not as clever as a director or, as one producer told me, he'd *be* the director. He's not as gifted as the stars, or he'd probably *be* acting and not pushing buttons. But the stage manager has to keep a director's work in Class A shape long after the director leaves a show; and he has to help even the stars retain a perspective on the job at hand. The "improvements" that creep into a production can, without the stage manager's attention, curtail the run of an attraction.

Marking Time?

At present writing, a stage manager is someone who is doing a job he doesn't particularly care about to the best of his ability, until he can find a position in show business that he prefers. Almost everyone in the theatre seems to be "on the way." Not the stage manager. He marks time in the prompt corner year after year while understudies become stars and producers get rich and directors go to Hollywood or into TV. He sees designers muddle around with their first efforts (using some helpful suggestions from the prompt corner), and he watches those designers soar to dizzy heights of achievement. The stage manager observes that there are no ceilings on the opportunities or upon the salary potentials of most theatre workers —himself excepted.

Where strong union protection is guaranteed to most of the theatrical arts and crafts, the stage manager finds that he is Equity's stepchild, and that in many branches of the profession away from Broadway there is absolutely no protection for people in stage management. Somewhere in the evolution of modern theatre, the stage manager became the missing link. Neither actor nor technician, he is expected to be the straw boss for both actors and technicians, at the same time owing a certain loyalty to the producer who pays his salary. With stringent qualifications demanded of almost all other types of theatrical personnel, anyone—but *anyone* can become a stage manager—and almost *everyone* does!

The duties of the stage manager have never been clearly defined. Every practitioner in the prompt corner has his own notions about the extent of his authority and the manner in which he should conduct himself at his job. To pinpoint the discrepancies in the craft, take a look at some prompt scripts from Broadway hits. No two books will be marked alike, and in many cases the script of an efficient, well-oriented stage manager will be Greek to an experienced colleague. Assistant stage managers serve no apprenticeship save the training they may get from their immediate superiors during their first seasons behind the scenes. This isn't good enough for good theatre.

When committees are being formed for the study of ways and means to secure lasting benefits to the living theatre, it seems to me that the vagaries of the prompt corner deserve immediate attention.

Great Names Lend Lustre To the Small Concert Biz

By F. C. SCHANG

(President, Columbia Artists Mgt.)

The very smallest division of the amusement industry is the concert business: it grosses less in one year than a medium-sized 5th Avenue department store. Yet it is subject to scrutiny because there are great names who lend it lustre.

Right now there are people who say that these great names are on their way out, that the ticket buyers are in revolt against a one-man show, and that orchestras, opera companies, ballets, choruses, groups and ensembles will constitute the subscription courses of the future.

There is a modicum of truth in these observations. Just how much is what we are going to examine.

First let me say that if recitalists find themselves in this predicament they have themselves largely to blame. Most of the top drawing cards are operating on a basis set up by tax accountants. When they hit a certain income figure they are through for the year. If they make a killing on recording royalties they decide to leave the field fallow.

This means that they let their concert market ride, and buyers have to start looking for second choices. These choices are always in the group field, as the chances of paying hall rent and high local expenses are better with a group than with a soloist who is not a drawing card, however excellent said soloist's performance may be.

On the one hand, stars can hardly be blamed if they prefer home with the kids rather than paying high-bracket percentages to Uncle Sam. On the other hand, this situation has discovered for concert-buyers that their publics can be well pleased with a stage full of performers rather than one lone lass and her pianoforte, accompanist and word-book.

This raises a question which is the crux of the matter: how do recital programs rate as entertainment?

Jenny Lind's 1st U.S. Concert

I have before me a photostat of the New York Daily Tribune, Sept. 5, 1850. It contains an advertisement of Jenny Lind's first concert in Castle Garden. In addition to the services of Mlle. Lind, probably the greatest concert drawing card in American history, the program listed an orchestra of 60, a two-piano team, two solo flutists and a baritone. Mlle. Lind sang the Casta Diva of "Norma," a duet with Sig. Billetti, the baritone (from Rossini's "Il Turco in Italia"), a trio for voice and two flutes by Meyerbeer, the Swedish Echo Song; and closed with a number composed by the orchestra leader, Mr. Benedict, specially for the occasion, entitled "Welcome to America."

Mlle. Lind thus sang five numbers on the program, being entirely satisfied to share the evening with a numerous company.

Twenty-five years ago the Celebrity Concerts of Lionel Powell & Holt, the British impresarios, presented annual concert series in 12 leading cities of Great Britain. The format for all of these concerts was the same: three stars each gave two numbers and combined in others to complete the program. Some of the combinations which come to memory are Melba, Kubelik and Hofmann; McCormack, Elman and Destinn; Ruffo, Kreisler and Bauer, etc.

Messrs. Caruso and Chaliapin never gave a recital in their lives. They always had at least two assisting artists. The concerts of Rosa Ponselle, Maria Jeritza, Paul Robeson, Gigli, Grace Moore, always employed at least one assisting artist, and often more.

Alda, Martinelli, DeLuca and Lazzari never were great shakes as recital sellers. But as the Metropolitan Opera Quartet they sang hundreds of dates.

My conclusion is that if recital audiences are dwindling, this is not a revolution; it is rather the completion of a cycle. The combination required for a recital which draws capacity audiences is a great name, a great talent, a great repertory but most of all a great personality. All four of these attributes in one performer are not found often. And when they are found, like as not their owner will prefer to share the program, thus obeying a cardinal rule of showmanship, the same rule which gave this paper its name: variety.

The generation reared on recital fare is growing old, and the artists who developed this following are dying out. Perhaps the new generation of concertgoers is murmuring: "Pardon me, but your show is slipping."

Shows in Rehearsal

Keys: C (*Comedy*), D (*Drama*), CD (*Comedy-Drama*), R (*Revue*), MC (*Musical Comedy*), MD (*Musical Drama*), O (*Operetta*).

"Crucible" (D)—Kermit Bloomgarden, prod.; Jed Harris, dir.; Arthur Kennedy, Walter Hampden, stars.

"Hazel Flagg" (MC)—Jule Styne, Anthony B. Farrell, prods.; David Alexander, dir.; Helen Gallagher, Thomas Mitchell, Benny Venuta, John Howard, stars.

"Josephine" (C)—Leonard Key, Luther Greene, prods.; David Pressman, dir.

"Maggie" (MC)—Franklin Gilbert, John Fearnley, prods.; Michael Gordon, dir.; Betty Paul, Keith Andes, Irene Bordoni, stars.

"Picnic" (D)—Joshua Logan-Theatre Guild, prod.; Logan, dir.

"Touchstone" (D)—Elaine Perry, prod.; Hale McKeen, dir.

"Wonderful Town" (MC)—Robert Fryer, prod.; George Abbott, dir.; Rosalind Russell, star.

JOHN BEAL
STAGE: Voice of the Turtle—Lend An Ear—Jollyanna—New Faces of 1952 (Director of Sketches)
REEN: My Six Convicts—Remains to Be Seen
Radio and Television

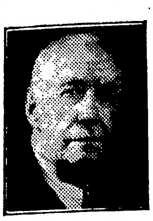
Greetings
SAMUEL FARBER
Musical Director, National Company
"GUYS AND DOLLS"

Ramblings in the Theatre

(More Anecdota About Plays and Players of Another Era)

By CHARLES O'BRIEN KENNEDY

Many years ago the first installment of a novel appeared in a magazine and a shrewd playwright got to work. He continued from month to month and shortly after the last chapter appeared, the first version of "East Lynne" was ready for the stage.



Chas. O'B. Kennedy

Charles Reade was a bit dilatory in completing the manuscript of "Masks and Faces" which he had promised Steele Mackaye for the opening bill of the Madison Square Theatre season. Mr. Mackaye had a play named "Hazel Kirke" touring the provinces and in desperation he put it into his theatre as a stopgap. It was derided by the critics and the managerial profession generally could see little hope for it. The outlook was dark until Reade's manuscript finally arrived and the company started rehearsing feverishly. But, as Fate would have it, Mr. Reade's play did not seem to come to life, while the box-office receipts for "Hazel Kirke" were skyrocketing. "Masks and Faces" was abandoned and "Hazel Kirke" became a nationwide success. Once Corse Payton was obliged to give a Saturday morning performance of the play in his two-a-day stock company. This rather suggests that critics and theatrical moguls were quite as fallible in those days as they are in these.

In his younger days the late Sir Henry Irving bore a striking physical resemblance to the Irish patriot, Robert Emmett whom he greatly admired. Irving commissioned Frank Marshall to write a play around Emmett and announced his intention of producing it. But there were Land League agitations in Ireland and the British Government delicately hinted that it would be well if the play were abandoned. Then, as now, it was considered subversive to revere a patriot who was on the other side of the fence. Later on Irving gave the manuscript to his friend, Dion Boucicault, who completely rewrote it and presented it in Chicago with Joseph Haworth in the leading role. It was a failure. The only successful drama about Emmett was written and played by the handsome and talented Brandon Tynan, now residing in Brooklyn.

In earlier times most American plays were adaptations from the French or German. In 1884, William Gillette made an adaptation from the German, "Der Bibliothekar," and called it "Digby's Secretary." Some time later still another version appeared entitled "The Private Secretary." There were rumblings of lawsuits but the matter was settled out of court, Mr. Gillette abandoning "Digby's Secretary" and taking over the road rights of "The Private Secretary." It would seem that the canny New Englander got the best of the bargain by far. The published version of his play gives the authorship to Charles Hawtey.

While in London, William J. Florence attended a performance of T. W. Robertson's "Caste." Florence saw this comedy every night for weeks and memorized the complete text; then, unhampered by copyright laws, he produced the piece on Broadway. The public resented this sharp practice, and poor patronage forced Florence to withdraw the play.

Laura Keene knew how to appease the fastidious when she played that risque drama, "Camille," with a new ending, showing that it was nothing but a dream.

Poetic Justice

A Chicago lawyer, Samuel E. Gross, wrote a play which he gave to Coquelin, who took the script to Paris and later appeared in "Cyrano de Bergerac," by Edmond Rostand. Gross sued and the courts upheld his contention, throwing the Rostand play into public domain. Richard Mansfield produced Rostand's play in this country and out of its enormous receipts paid the Frenchman handsome royalties. Augustin Daly produced his version of Rostand's work without payment of royalties and scored a failure. Some saw poetic justice in this.

To paraphrase Les Kramer, one of the major wits of The Lambs, "William Charles Macready was the greatest living authority on William Charles Macready." Once at a party this great actor besought the budding young poet, Robert Browning, to "write me a play and save me from going to America." The poet acquiesced and the result was "Stafford," a miserable failure. On his return from America, where he helped make unfortunate history, he was relieved to learn that Browning had abandoned the theatre as a medium. In fact he was busy concocting some comic verses for Macready's little boy, Willie, having to do with a pied piper and some rats. But there is something about playwriting that infects the most rational, for the poet turned up with another tragedy which he called "A Blot on the 'Scutcheon." Chary of Mcready's dyspeptic judgment, the work was first submitted to John Forster (Dickens' biographer) who in turn passed it on to Dickens for appraisal. Thirty years were to elapse before Browning read Dickens' enthusiastic verdict.

Macready was skeptical about "A Blot on the 'Scutcheon" and passed it over to a comparatively unknown young actor, Samuel Phelps, although the great man magnanimously volunteered to direct it. As rehearsals progressed Macready's ears began to perk up and he became more and more intrigued with the possibilities of the leading part in the new drama. When Phelps became suddenly ill the director obligingly stepped into the role. Things were going serenely until Phelps recovered and demanded his part back. After a heated argument Browning decided in favor of Phelps. Here was a mighty moment in the life of a tragedian scorned. In a passion, the great Macready crumbled the manuscript and dashed it to the ground, declaring Mr. Browning to be "a very disagreeable and offensively-mannered person." But, Mr. Browning, Victorian gentleman that he was, merely pulled his hat down over his forehead and strode from the theatre. In those days this implied the height of contempt. Browning won the argument and "A Blot on the 'Scutcheon" was a failure, so I think we can call it a draw.

Broadway Legit Vs. West End

Paramount's Story Editor, Ex-Drama Critic, Compares N.Y. With London Stage

By JOHN BYRAM

When darkness descends early at this time of the year the London theatrical district, off Piccadilly Circus and the Strand, bears a resemblance to Times Square. On Shaftesbury Avenue along to Charing Cross Road lights spell out star names and titles to brighten dingy theatrical exteriors; garish shops advertise their wares, including cut-rate liquors; popular price eating places, even milk bars, bid for customers and there is that all too familiar and exasperating snarl of traffic. But beneath such surface similarities there is a distinction and several differences between the two capitals of the English-speaking theatre.

Noting and trying to analyze them is a complex business involving more than the matter of the similar or disparate tastes of the two publics. An American observer who spends considerable of his time and eyesight in keeping up with the trans-Atlantic theatre has come to the conclusion that, generally speaking, our plays currently stand a little better chance in the British theatre than theirs do in ours, Shakespeare and Shaw excepted. It is not that we are less hospitable on this side of the water—on the contrary, we have an intelligent and receptive audience which is surprisingly large—but it is that the pace of the two cities is different, as are the economics of the theatre business. In our frenzied New York life it is sometimes difficult to accept a play which is a reflection of a slower, better ordered scheme of living. This is also reflected in the business of theatre-going itself.

Whether or not it is apparent to the Britisher, one of the distinguishing features of play-going to the Broadway emissary is that it seems more leisurely over there. At matinees there is the sociable clatter of tea trays and in the evenings, with early curtains continuing from wartime days, there is the cheer of the bar. Although the number of theatre productions has decreased markedly in New York during the past score of years, the activity has grown more febrile and intense, which seems paradoxical until you think a little about it. Ours may be described as a Benzedrined theatre but London's is not so hopped up. It is necessary for the Gothamite to be passionately addicted to the drama or to possess a great amount of fortitude and stamina when he invades Times Square. In London it is still somewhat easier to go to the play.

In London, too, people attend the theatre as an institution, while in New York we go to hits. It wasn't always that way. Remember the crowds that used to swarm into Leblang's basement to buy bargain seats for any attraction? But a number of factors operating since the depression days, including high producing and running costs, have served to change this situation. The suicidal economics of the New York theatre have been cussed and discussed so often that there is no reason to go into them again, but the fact that it is far cheaper to present plays in London has considerable to do with the differences in the theatrical fare of the two cities. Also across the water tickets are less expensive and the critics have not been placed upon the pedestal of supreme authority that, against their desire, they occupy here. Possibly as a result of this, our London playgoer does not demand as steady a kick as does the Broadway patron; he will take the good things that crop up along the way in the writing or characterization of a play which, to us, is lacking in impact. Furthermore, it is generally known that our British friend is traditionally loyal to established favorites and will go to see players whom he esteems without concerning himself too greatly over their plays. Also, generally speaking, the taste of audiences assembled near the Eros Statue or the Nelson Column is apt to be broader and less critical than ours in certain matters of comedy and farce.

Rattigan's Analyses

Recently, in a sound and provocative article, Terence Rattigan, author of "The Deep Blue Sea," was, fittingly enough, enumerating the factors which cause sea changes in plays. One, he said, was the change of focus that so often occurs in transplanting a play. That is to say the interest, instead of being centered on character relationships and dialog, turns toward noting a strange background or the small external differences of the people. A Negro maid, for instance, instead of a cockney servant. There is, as Mr. Rattigan took pains to point out, also the matter of emphasis which leads to a particular type of play or set of dramatis personae being mistaken for a generalized study. Mr. Rattigan noted that this occurred in the case of "The Browning Version," which was intended as a portrait of a very particular school master and his very particular wife. but was regarded in America as a more general—and therefore sketchy—picture of English public school life.

All of which brings us, by fairly easy stages, to Mr. Rattigan's current play, which is successfully being exhibited on both sides of its namesake. Having seen the play first in London, I happen to feel that it is expertly written and belongs among his better and more mature work but that was not the prevailing opinion of the New York reviewers, one or two of whom thought it resembled soap opera. A Manhattan critic of renown accompanied my wife and me to "The Deep Blue Sea" that night in London. Discussing the play after we had seen it in both capitals, we agreed that without detracting from the great charm and talents of Margaret Sullavan the performance of Peggy Ashcroft in England was nearer what the author intended and that while the cast here was excellent, the English company gave Mr. Rattigan's work more effectiveness and meaning. Even though the intent is to duplicate an original company, casting and direction can do odd things to plays as those who have seen Chicago companies of New York successes go awry can attest.

N. Y.-London Exchange

As is well known, American musical shows with their vitality and their unhackneyed, frequently unorthodox treatment, have been immensely popular in London since the war. But what of our plays? Taking the last five years as an arbitrary yardstick. London has seen, in that period, the following, among others, from the category of our dramatic wonder-works: "A Streetcar Named Desire," "Anna Lucasta," "Diamond Lil," "Family Portrait," "Burlesque," "Four Hours to Kill," "I Remember Mama," "Dark Eyes,' "Rocket to the Moon," "The Glass Menagerie," "All My Sons," "Harvey," "The Heiress," "Tobacco Road," "Death of a Salesman," "Detective Story," "Mister Roberts," "The Biggest Thief in Town," "The Philadelphia Story," "The Country Girl," "Two Loves Have I" ("Trio" over here), "Second Threshold," "The Young Elizabeth," "Third Person," "Red Letter Day," "Under the Sycamore Tree," and "The Trouble Makers."

On the other side of the coin English playwrights, since 1947, have sent us such wares as "An Inspector Calls" and "The Linden Tree," both by J. B. Priestley, "The Winslow Boy," "Edward, My Son," "Yes, My Lord," "The Browning Version," "Clutterbuck," "A Phoenix Too Frequent," "Daphne Laureola," "Black Chiffon," "The Gioconda Smile," "The Day After Tomorrow," "The Lady's Not For Burning," "Edwinna Black," "Ring 'Round the Moon" (adapted from the French), "Seagulls Over Sorrento," "Venus Observed," "Women of Twilight," "Legend of Lovers" (adapted from the French), and "Lace on Her Petticoat." Perhaps "The Cocktail Party" by the American-born T. S. Eliot, who has long been a British citizen, should be included.

Defining a success as a play which recoups its production costs and earns a few honest pounds or dollars, there would seem to be a higher incidence of hits in our exportations than in the plays dispatched to us from Albion during this five-year period. An examination of these lists further reveals that our native dramatists have the advantage in originality, dramatic impact and vitality. On both catalogs are plays of literary quality from Tennessee Williams, Arthur Miller, Ruth and Augustus Goetz, Priestley, Rattigan, Christopher Fry and Eliot, among others, and they are, generally speaking, the ones that have been successful both East and West of Gander Airport and Land's End.

For a while this season it looked as if there would be something in the nature of a theatrical invasion from England, despite the spat between the British and American actors' unions. For the moment the tide seems to have receded leaving three successful deposits on the shores of 44th and 45th Streets. One of these is the limited engagement of "The Millionairess," but that really shouldn't count, since Shaw is a perennial. Another is "The Deep Blue Sea," and the third is "Dial 'M' for Murder." Until Mr. Ustinov's intellectual stunt, "The Love of Four Colonels," comes galloping into the Shubert to replace the Shaw play, there is nothing from the West End in the immediate offing. Except for the musical show authors, our local boys presently are doing about as well, perhaps a little better, in London.

Whodunits Always B. O.

That "Dial 'M' for Murder" is a success on both sides of the ocean is no great surprise. It illustrates a taste shared by us and the British for an entertaining puzzle about homicide with an agreeable savor of suspense. Partly as a result of films, television and popular priced mystery books the Broadway stage has seen few exhibits of this character in the last several years. The result is that "Dial 'M'," an excellent example in its field, almost wears the appearance of novelty over here. The English public dotes on murder plays and there are usually two or three of them on the boards or in process of production. In fact, one, recently opened. has been tagged as a worthy successor to "M" and is already scheduled for Times Square presentation. Londoners, it would seem, are less reluctant than Americans to pay theatre ticket prices for their murders.

In the foregoing list of American productions in the West End, there must certainly be five or six titles which even theatre followers might not recognize. What, you may ask, is "The Trouble Makers?" It is or was a play by a young American author, George Bellak, which was given a hearing at the New Dramatists Workshop here last year. Oddly enough, since it deals with the problem of witch hunting and violence in an American university, it was optioned by London producers who engaged Gene Lyons, a New York television actor, for the leading role. Both the play's dramatic turbulence and a university background which was not precisely Oxonian, seem to have been a novelty for the London critics who gave it a good press. Though the play ran only a few weeks in the West End, and was forced to close because of a prior theatre booking, it did serve to get a sympathetic hearing for a young American author and proved again that the English are receptive toward drama from the States.

Rosenthal's London Impact

"The Young Elizabeth," which is not about the current Queen but Elizabeth I, is likewise American in its authorship and it has been running since last April, "Third Person" and "Red Letter Day," are the work of Andrew Rosenthal, an ex-Ohioan whose abilities as a playwright are steadily increasing. To date he has not fared well on Broadway but both of his London productions enjoyed respectable runs. And then, of course, with the incomparable Alec Guinness as its star, Samuel Spewack's "Under the Sycamore Tree," which has not been seen in this country, chalked up a winning number of performances during the spring, summer and fall. Under the title of "Winter Journey," Odets' "The Country Girl," was likewise a solid hit at the St. James Theatre. All in all, it can hardly be denied that American playwrights have been well treated along the Thames.

Setting aside an epigram of Oscar Wilde, which will be quoted for a small fee, and the animadversions of critics and creators in both countries, the dissimilarities of taste between Broadway and the West End now seem to be less apparent than real, which is unfortunate. To proceed from the parochial districts of the commercial theatre to a more general consideration of England and the United States, Hollywood pictures, the number of Americans overseas from the war years to the present, our big musical shows, and even our entertainers at the Palladium have served to establish common denominators of speech, thought, reactions and entertainment likes and dislikes.

The Play's THE Thing

By JOHN ROEBURT

"All the world's a stage . . . its men and women . . . players." But the immortal Bard, alive in our time, would revise his observation to read: "All the world's a . . . and its people *playwrights.*" Because, despite John Golden's cry of Drought and R. Sherwood's lamentations, just about everybody and his creditor has written, is now writing, or contemplates soon writing from prepared notes—*a play.*

John Roeburt

The playwriting bug in Everyman is a phenomenon of our times; a dedication more endemic than Quiz Contests and Church Bingo. Any reasonably literate fellow without (secret or open) dramaturgical desiderata is, underneath it all, really *not* a reasonably literate fellow. Our paper stock of American plays, written by and for Americans, can be freely said to be 59Y—over-X times, over—Well anyhow, it's one helluva lot of paper!

I'll not cite Library of Congress statistics on yearly play registration. Too frightening in its omen for the kind of land we dump on our posterity. Plays for ploughshares, for ballbearings and Rybutol. A nation spearing the heavens with ball-point fountain pens. Brother, how will we ever stand up to the Russians?

Wherefore this universal consecration, why this mass addiction? A search for *motive* in mine fellowman and yours, is as complex as trying to make sense from Jean-Paul Sartre. First consider the truly neophyte dramatist, the non-pro, the fellow already nicely mired in his own workaday environment. He has his job, Government bonds, pet parakeet, his pre-paid burial plot. Yesterday, today, tomorrow—his rut's comfortably built to measure, and in the deepest sense, he likes it. But he writes plays on the side—evenings, Sundays, and St. Valentine's Day!

Just for Kicks

What secret dream does he dream, what psychical combustion pushes him into this frightful self-expenditure? Is it the lure of sudden wealth, or his name up high on the Alvin marquee, or the yelping joy of Walter Kerr? Not a bit. This is not the design of the truly neophyte dramatist. For him the sheer playwriting experience is the whole of it. The manuscript alone suffices for him; the manuscript of itself, in its unproduced and virginal state, is the ecstasy and catharsis. Broadway, La Jolla, or Brattle, is not the mote in his eye. He absolutely does not purpose the overthrow of Moss Hart, or go it claw and fang with Mary Chase for capture of the $4.80 customers. In fact, and get this: he seldom even bothers submitting his magnum opus to the market!

Then what's with this Joe? Why the systematic annihilation of foolscap? We can only (wildly) speculate. The play here is Outcry; its author's Retort Supreme to the Spoilers and Rowdies who mobilize him come daybreak, flog him through the live-long day, and boot him to bed come night. The play subject is, inevitably, his own work world. The technical materials vary with the region, genre, and industry. In Seattle, it's the salmon-canning industry; in Salinas, it's lettuce; in Paterson, textiles; along Madison Avenue, nepotism and nostrums. The ingrate writer has secret animadversions, the script reveals; a cannibalistic craving to gnaw the hand that feeds him. Blustery iconoclasm is the tone of the piece. Blow the lid off, tear the joint down, cry havoc. His job (factory, office, water works, mine, steamship agency, magazine) is exposed as a chromium and mahogany Hades, a drab underworld of lowlifes, his immediate superior Prince Machiavelli in a Hickey-Freeman suit. With the fall of the 3d Act Curtain, Boss and Establishment lay beautifully rendered. The hatcheting is wrought in perfervid dialog that would bemuse even George Jean Nathan.

An end in itself, this; proof of the fellow's innate superiority over Vulgarity. The play is documentation to the fact that the blinkers he wore for all to see, never covered his unerring Third Eye. And oh, heady triumph, too: the Kid who flunked the Fourth Year English Regents, now stands as one with Aeschylus, Bernard Shaw, and Arthur Miller. An end in itself, verily, and the play is regretfully locked away, never to be seen or seized by Jed Harris. Too combustible, too personal, too insurrectionist. Too big a concept, much too big a risk! Let it be read around, he'd get canned out of his job, drummed out of the local branch of the Odd Fellows.

The play Wish then, as a rebel cry, Lucifer Anonymous defending Christendom, the Ego in search of its face. But is this similarly true of the Pro, the proven writer with credits on file for whomsoever to invesigate? The proven writer, this is to say, of magazine, column, book, film, radio, teevee, but *exclusive* of the established playwright, the elite corps who regularly crack the Atkinson-Chapman line. The writer only then, whose toil and pay is in vineyards other than the penning of legitimate 3-acters. Why is it with him? Why must he stubbornly write plays for leisure frolic, in every hour he can wrest from the Moloch and his Missus, and dare submit same with the speed of Air Mail? Wherefore his frenetic dedication?

Thrives on It

I do not now speculate. This guy I well know, Yorick! I have broken onion rolls with him, and swigged deep draughts from pinchbottles. I have spun gossamer dreams with him, and held his hand in nightmare. Does he write plays in a sure, shrewd, brash design calculated to snag the house key from Lee Shubert? Does this joker perform with the aplomb of an old pro at home with words, with a like professionalism and easy-does-it as he indites his soap operas, screen tales, features and greeting card limericks?

No, he does not! The play, the very notion of the play, does something uncanny to this fellow. In the fell grip of his Muse, he is a man transfigured. Hives from secret sub-depths pop through his skin like warts on an apple. His eyes smoke, like automobile headlamps in the California smog. And the voice, too, is a casualty. The free-swinging gabber who can verbalize Darryl Zanuck into a spot surrender of cash, is suddenly a guy with the stammers. Our boy can now only converse in the strangled oh's of a Monte Cristo seeing his first sunrise after 30 years in the Pit. The play it would seem, the whole 164 pages of the sacred first draft, is stuck in his throat!

What does the play represent to him? Nothing more or less than Mother, Earth, Sky, Nativity. All other scrivening triumphs; the string of smash screenplays, the 204 socko weeks of sudsy Procter & Gamble washtub drama, the shelf of whambang novels—all nothing, pooh, all trivia, bah, dross, drivel, fiat for the Pharisees. None of it the true substance of the true inner man, the nub of his intellect, the hey nonny nonny of his soul.

To this fellow, the play is *the* thing, and no fooling! The play is chimera, the siren call of the bright Medusa, a thing of Awe, the creme de la creme of his mortal milk, the tabernacle of his true faith, the neon-lighted dream, his Atonement and his Redemption. He must write plays for breath, and he must write them in a self-searing masochism, as if from pain alone must come birth.

And brother, does he put on a show! He walks in humility, heavy with Strindberg, muttering incantations from early Odets. He feasts ravenously on any crumb of praise, rushing rewrites to suit his housemaid and idiot brother-in-law. His every progress from word to line is a breathless bulletin in theatrical gossip columns. The play pages are a de facto Bill of Divorcement—his wife can't get 20 seconds of his consecrated time. His tour-de-force in the writing, or in transit to Audrey Wood, takes narrative precedence over the traumas of boyhood on the Analyst's Couch. He utterly denudes himself of professionalism, and stands naked as birth and twice as guileless, before the Lajos, Egri bible, "The Art of Dramatic Writing." He sits meekly in student seminars on Play Construction, and makes dutiful memorandum of gibberish. His Industry Citations, Scrolls, and Statuettes, lie mouldering in the attic with his old violin, ice skates, and Veblen's "Theory of the Leisure Class." But a framed and matted letter from The Theatre Guild that reads "Your play was certainly interesting, but present Guild production plans make it impossible . . ." hangs proudly on his studio wall!

Crazy? Now friend, leave us not be hasty . . .

I'll quickly remark on a third type guy in the business of scheming up 3-acters. He began in his college sophomore year. Now in his middle age, the man is still the boy. He is a playwright down to his toes, with never a digression, never a phrase or a comma lost to Young and Rubicam, or S. Goldwyn, or Field & Stream. Plays pour like steel ingots, in endless assembly; a stupendous tonnage of paper stacked in his furnished room, in the cellar of his mother's house in Flatbush, in his married sister's closet. The latter performs without fee as Command Librarian, keeping scrupulous catalog of the welter, and performs secretarially, too, in a lively correspondence with Lee Sabinson.

Twenty years of it, and he hasn't made a buck, yet—nary a complaint. He hasn't time to complain. He's in the middle of a new play. This latest one's an allegorical drama of the Insect World. A peppery piece, peppered with social symbols. There will be a casting problem. He'll need to find a talented insect for the central lead. But that's a crisis for another day. First things first; the play's The Thing!

Huh? What? Do *I* have a play, does somebody ask? For immediate option? Well . . . sure thing! Come on-a my house, and make your pick. One play? Mister Bloomgarden, please!—I've got trunks full of them.

Who Was That Book I Seen You Out With Last Night?

By MAX SHULMAN

As I sit here in my cane bottom chair, in my hand an old meerschaum pipe filled with good shag—and I really prefer bad shag, but I can't find it anywhere—as I sit here thus reminiscing over the flow of books that spewed from the presses in the last twelvemonth, I ask myself what kind of year, bookwise, was 1952? Was it good? Was it bad? Was it indifferent?

Max Shulman

I confess that I am unable to come to a conclusion. Let me list a few leading titles of the year, and you help me decide.

Following 1951's pattern, the sea continued to play a major role in American letters. There was "Sem Goona," the pulse-pounding account of an intrepid Kurd named Sem Goona who sought to duplicate a sea voyage in a birch bark canoe reputed to have been made a thousand years ago by a group of natives from Cannes around Cape Horn and through the whale infested southern sea to Perth, Australia. It has become a legend of publishing how Mr. Goona's manuscript was discovered in the esophagus of a sperm whale brought into the Southern Cross Rendering & Whale Oil Co.

Then there was "The Wet Sea," by Pierre Descartes, a pulse-pounding account of the invention of the pom-pom, so beloved by the French ordinary seaman. (Mr. Descartes' earlier book, "The Beret Story," will be fondly remembered by aficionados of head coverings.)

Then there was "How Deep and Blue Is the Deep Blue Sea," a pulse-pounding historical romance of the briny deep, a posthumous work by the beloved Evelyn Goodhue Pipgrass, who died, as you will remember, serving out the last years of a Mann Act rap. She was the only woman ever to be convicted under this statute.

Speaking of historical romances, there comes to mind immediately "The Codpiece," by Norman S. Balderwit, a pulse-pounding story of how fiery, hot-blooded, raven-tressed Maud Gransmire, daughter of a lowly kiosk, rose from candy butcher on the Liverpool Coach Line to become notary public to the King himself.

Moving from romances of the past to factual accounts of the present, who will not remember Clyde Fenstermacher's pulse-pounding "I Was a Weighmaster for the FBI," the stranger than fiction account of busting the short-weight racket at the Reading Coal & Dock Co.

And in the same genre, "I Was a Boarder by My Wife," by Medford Eau Claire, a Wisconsin man who left his wife when he discovered she was smuggling pelts from Canada but later returned, incognito, and joined her in her lawless work. They made a bundle.

In the anthology line two volumes stand out. First, of course, is "This Is My Next Best," edited by Aaron Pertwee, a pulse-pounding book in which 100 American authors pick their own favorite stories except one.

The other anthology is "A Treasury of the World's Great Southpaws," over 300 stories by left-handed writers. This collection is all the more remarkable when you consider that its compiler, Raymond Gatehead Zinns, is himself not a southpaw. He collects his royalties with his right hand.

Standing head and shoulders above 1952's cookbooks is Amanda Smallens Windrip's "Forty Thousand Southern Recipes" or "Shut Ma Mouf." Mrs. Windrip is also well known as a metallurgist and is, of course, the inventor of copper.

Speaking of recipes, I am reminded of Herman Spangenber's best seller, "Starch Will Make You Thin." He refers, of course, to laundry starch. It stiffens the spleen, thus sending fat producing enzymes to the aorta where they can do no harm.

In 1952 hunters pushed "How to Clean a Woodcock," by Arnold Template, well upon the best seller list, just as Emily Naughton's sensitive "The Role of an Ancient Elm" was made a success by loggers.

* * *

Well, that's it—the leaders for the past 12 months. What kind of book year was 1952? Good? Bad? Indifferent? It is for you, the readers to decide. That is the American way.

Bring Broadway Back Alive

By PHILIP DUNNING

This is one of those then-and-now stories covering over a third-of-a-century of the ups and downs of Broadway, the longest and most famous street in the world, starting way downtown in Manhattan and running clear on up to Albany, a distance of some 145 miles.

Phil Dunning

But its fame was gleaned from the theatrical productions presented and not from the mileage covered. The section that passes through the bright light district at Times Square can be kind and warm or cold and cruel, glamorous and wonderful or shoddy and phoney. It all depends on how you look at it or how it looks at you. It has been very kind and generous to this wayfarer and I shall always be grateful. From this fabulous street came the characters, locale and the plot for the play, "Broadway," written in collaboration with George Abbott. And in addition it was where I had the good fortune to meet Frances Fox, the girl I married.

Recently we celebrated our 33d wedding anniversary by strolling up Broadway to see the tremendous changes that have taken place since we first rambled through that region when we were young and gay.

Just a Memory

We began our stroll at 32d street and Broadway where Wallack's Theatre once stood. That particular spot was selected for sentimental reasons. My first job in New York was at Wallack's in Louis N. Parker's delightful comedy, "Pomander Walk."

Wallack's was demolished many, many years ago. As we strolled we played a little game, each in turn trying to recall the name and location of the legitimate theatres we had known. Gone but not forgotten were Daly's . . Manhattan . . . Garrick . . . Herald Square . . Savoy . . Knickerbocker . . . Casino . . . 39th Street . . . Princess . . . Broadway . . . and the Comedy. We found the Maxine Elliott Theatre still standing but it seems to have lost some of its dignity and charm since TV took it over.

The New Amsterdam . . . Frolic . . . Liberty . . . Sam H. Harris . . . Eltinge . . . Selwyn . . . Times Square . . . Apollo . . . Lyric . . . Republic . . . and the Cohan—they have all been torn down, closed or turned over to movies.

The game we'd started in fun began to get a bit gruesome as we continued our survey. The Criterion . New York . . . 44th Street . . . Bayes . . . Little . . . and the Carroll were demolished long ago and the Astor . . . Bijou . . . Gaiety . . . Globe . . . Central . . . Belasco . . . Hudson . . Klaw . . . Longacre . . . Ritz . . Mansfield . . . Biltmore . . . Vanderbilt . . . Belmont . . . Hopkins . . . Ambassador and the Cosmopolitan have been converted to other uses.

We remember the time when as many as 286 dramatic and musical attractions were presented in Manhattan in a single season, using 76 playhouses. A study of our score card shows that more than half of the 76 living theatres that flourished in the past are now gone. The whole complexion of the street has changed. The electric signs are bigger and brighter and the crowds are bulkier and more boisterous. The theatrical district now has the appearance of a giant Coney Island midway. It is pockmarked with come-on auctions . . . hotdog stands . . . makeshift photo studios . . . hole-in-wall fake jewelry stores . . . dancehalls . . . shooting galleries . . . gaudy penny arcades and other scavengers content to feed off the street that the living theatre made famous.

Many different things have contributed to the decline of Broadway. It probably began with the first silents . . . Then came the First World War . . . the Actors' Strike . . . rising prices and higher taxes . . . Radio . . . Prohibition . . . talking pictures . . . Wall Street Lays an Egg . . . then cutrate tickets . . . marathon dances and miniature golf . . . the depression . . . the big migration of Broadway to Hollywood . . . still higher taxes . . . bank closings . . . repeal . . . then a string of quick flops . . . Second World War . . . the gyp ticket scandals . . . pictures in color . . . television . . . the war in Korea . . . still higher prices . . . Cinerama . . . the red-hot Presidential campaign.

All of these events have hurt in one way or another. The unfairest blow of all is the tax burden the living theatre is compelled to carry.

I wonder how many realize that the Broadway strip from 34th to 59th street, the Mid-Manhattan Mile, is the most highly taxed property of its length in the entire world.

Instead of City, State and Federal Governments aiding and assisting, they have clobbered the theatre at every opportunity with unjust laws and unfair taxes. There is no business in the world as risky as the theatre.

Recently we ran across a statement made by an eminent showman 34 years ago. I quote from an Aug. 19, 1918, newspaper: "Mana r says new tax will be fatal to legitimate theatre. 'It looks to me,' Marc Klaw declared, 'as if Congress, despite all the valuable aid given the various war activities, is bent on legislating the legitimate theatre out of existence."

The art of the theatre is too important to this country to allow it to expire. Broadway must be brought back alive.

Mrs. Pat Campbell Inspires Still Another Love Letter

By KAY ASHTON-STEVENS

Chicago.

I hear more good stories than I used to before I started a radio series for the Playwrights' Company and Gilbert Miller. I hear more bad stories, too. In fact, I hear more stories. Or maybe I listen harder.

Kay Ashton-Stevens

Since the publishing of "Their Correspondence" I've heard too many Shaw and Mrs. Patrick Campbell anecdotes. Their don't-kiss-and-tell letters have stimulated the imagination of our little world of arts. And as I listen I realize that Stella Campbell is still more humanly alive than the newly late Bernard Shaw.

There are a 1,001 legends of Beatrice Stella Campbell. But I can't help remembering that she once told Ashton not to believe the so-called witticisms credited to her by timid half-wits afraid to stand on their own wit. "It's safe," she said, "to discredit any Mrs. Patigram you read in a book or a paper." Yet I myself have heard Ashton recall more patigrams than there is space for on this page.

Fifty years ago when this actress crossed the ocean to become the rapture of American drama critics—with the notable exception of the aging William Winter—she said to Ashton:

"Make love to me if you must, but not in a newspaper. It detracts from the value of your criticism."

That was their first meeting. Ashton printed her remark, she laughed, and they became friends for as long as she lasted.

The other evening Louis Bromfield reminded me of a Mrs. Campbell story Ashton told Ethel Barrymore a few years ago. Louie made me promise to look it up. Here it is, just as Ashton wrote it in 1946. It's about another man who was in love with Stella Campbell:

(By Ashton Stevens)

"Lord" Lowndes, who spent the best years of his life vainly loving Beatrice Stella (Mrs. Pat) Campbell, wasn't a lord at all. We called him that because, with his tall handsomeness and charming manners and rimless monocle, he looked the way we innocent San Franciscans, shortly after the turn of the century, fancied a British peer ought to look.

Mr. Lowndes' baptismal name was Lloyd, which didn't make it any harder to "Lord" him.

He was born in San Francisco of English parents who were related to several historic families, and was what all of England and a part of the United States at this late-Victorian period termed a "gentleman."

He was a very fine gentleman to the end, but for too many years of his youth he had been a not very fine actor, playing what were called "walking gentlemen" with some of the better companies over here and over there and near-starring in the tours of frugal road companies.

When I came to know him well in his native city in 1904, we called him not only "Lord" Lowndes but "The Professional Inheritor." Somebody was always leaving him a little legacy, never a large one.

Quite a bit of his last—I mean his latest—small inheritance remained in his pocket when he came back from London to San Francisco (of all places!) to read such works as might qualify him as a British barrister.

He had said farewell forever to the stage, declaring to me that his histrionism had been nothing but hysteria—meaning he had been stage-struck, but hard. He said all players chose their lot through hysteria, but that only the truly gifted had reason to be grateful for the disease.

Although he had worked as a "walking gentleman" with not only England's Henry Irving but with America's Ada Rehan, it was, he said, his unprejudiced opinion that the only living inspired genius on the stage was Mrs. Patrick Campbell.

She had not delayed his retirement from the theatre when, introducing him to a missionarying clergyman who had obtruded himself backstage for the good of her soul, she had said:

"Don't bother about me; I really haven't time to be a bad woman. But here's Mr. Lowndes, who is not only a bad man but a bad actor."

Even that speech by the actress he so greatly and unsuccessfully loved was treasured by "Lord" Lowndes.

Well, that latest legacy was running so low that he had moved from a first-class hotel to a second-class boarding-house when another relative died, leaving him, as I recall, another couple of thousand dollars, not pounds.

The day he received the money he read in a New York news dispatch that Mrs. Campbell would next week embark from that city for London. Several telegrams to and from New York provided Mr. Lowndes with the name of Mrs. Campbell's ship and the number of the inexpensive cabin thereon booked and paid for by himself.

I saw him off, lovelit to the very monocle, beaming with hope. And that is the last I ever saw of the "Lord" Lowndes who loved Mrs. Pat. But we were never really separated, for as long as he lived he wrote to me.

His first letter following the return to England was tragi-comical. He had not warned Mrs. Campbell that he was to be her fellow passenger. He had waited at the gangplank to surprise her. And she surprised him.

"Take this basket and guard it as you would my life," she said, bestowing upon her would-be lover a ventilated receptacle containing Pinky-Panky-Poo, the most widely publicized dog of the era. "I'm smuggling him," she breathed. "Nobody must know he's aboard. Nobody must know that you are my friend and savior. So don't—as once you loved me!—speak to me or show the slightest recognition until we are alone together in England."

My friend, a gentleman if not a lord, obeyed. He secretly succored and suffered the dog, seldom walking the promenade deck, because when he did so he usually beheld his Stella in company with a gangling youth who was more than a lord, who was indeed a duke. And His Grace was still at Mrs. Campbell's side when they cleared the customs and landed and my friend returned his lady's animal and was politely and briefly thanked but not introduced.

Lloyd and Stella were never again to be alone together in England. The dog and the duke settled that.

At this time he was verging 37, a handsome fellow, who looked not unlike the youthful portraits of Britain's Joseph Chamberlain. Small wonder a Mayfair widow of 40 fell in love with him and married him. "Who am I to continue this silly, stubborn bachelorhood?" he wrote me.

It was in a letter, much later letter, that he told me his wife possessed estates that provided her with an annual income of 50,000—pounds, not dollars.

Among Mrs. Lowndes' numerous properties was a lovely villa in Florence. There they lived, and she was just having installed an elevator, or lift, so that her husband could avoid the stairs. His heart had been pronounced not too good. But it was her heart that stopped first, leaving him with a great fortune and a great loneliness.

A few years beat slowly by, and one day, scanning the theatrical advertisements in London's Daily Mail, he saw that Mrs. Campbell was playing at the King's Theatre in that suburb of London named Hammersmith. The smoldering old flame blazed anew.

For the first time since his windowerhood, the now millionaire "Lord" Lowndes left his villa in Florence. He crossed to London, engaged a roofless Rolls, loaded the rear seat with orchids and, unannounced, drove to Hammersmith. He was inconspicuously seated at the rise of the curtain. He wrote me:

"But when Stella came on, what is left in my heart sank. She was old, Ashton; she was—I loathe to use the word—fat; and I was cured. I left the flowers and I left the theatre before the first act was over. I wish I hadn't seen her that way and I shall never see her again."

* * *

When I told the story to Ethel Barrymore a few years ago she said, her eyes brimming, "Never tell that again to an actress over 40."

THE MAGIC INGREDIENT

By RALPH THOMAS KETTERING

Chicago.

Is some magic talisman, some right road, some mysterious something gone from The Theatre, as we view it today, and can this missing ingredient, having its toll quite evident as the years roll around, be restored? Could its restoration act like a blood transfusion or is it too late? It is something to ponder over. The young bloods, steeped in the selfishness of today, may well consider this magic ingredient, else it disappear never to return and The Theatre suffer therefrom, perhaps fatally. Who knows?

As I traipse about the country there are evidences that its magic still exists and, where I find it, I find health, happiness and prosperity. So let us look calmly to see if there is the possibility of its restoration or resurrection.

I first noticed it when I watched Harry J. Powers standing in the lobby of his Chicago theatre, top hat and tails, meeting and greeting his patrons, calling them by name, smiling a welcome. As a lowly boy usher I vowed that if ever I owned a theatre I would follow such a custom. The Chicago Loop took on a friendly feeling. Will J. Davis duplicated Powers' friendliness in his Illinois Theatre. At the Grand Opera House, the Hamlin family hired a man named Fred Zeddies, who knew every one who came to the theatre, called them by name, shook their hands and sent them off after the show with a wave of the hand and a hope for their imminent return. There were others, like George Lederer, who stood alongside the boxoffice window, helped patrons secure the location they desired, and who even hired a fellow named Gus Schlesinger as treasurer because he knew how to smile. Sid Euson, in silk hat and cutaway, would sit at the top of the long flight of stairs that led to Sam T. Jack's famed burlesque house, and greet each and every guest with a hearty welcome.

These were but a few. It would take days to recite the names of those whom I observed using this magic ingredient advantageously. It cost them nothing and it brought them something.

When I first took to the road with my own shows, in 1915, this thing was a major part of show business. You found it in the one-nighters, split weeks and week stands. The theatre manager knew his town and its people. The boxoffice men knew all playgoers by their first name. There were season lists in all theatres that insured the overhead and encouraged producers to tour.

His Own Theatre

And then came the day when I owned a theatre of my own. It was only a neighborhood stock house but I decided to practice the magic. It paid off because soon I had two, and then three, stock houses. I hired help who could perform this magic. Within a few years I had my first first-class theatre in Chicago's Loop and began writing, directing and producing my own plays. And so it went down through the years.

My last playhouse, Chicago's beautiful Civic Theatre, which I leased and managed from 1941 to 1945, proves the magic still works. Opposed by powerful theatre and booking interests, the Broadway producers were anxious to get into my Civic. Brock Pemberton's "Janie" accepted bookings in the Civic when the best was offered by the opposition. So did John Golden's "Three Is a Family." The enormous and startling success of "The Glass Menagerie" had its beginning at my theatre.

Why did all this happen? Never a performance but what I emulated those others who knew the magic formula. There I stood, calling my patrons by name, helping them select tickets, welcoming them to the theatre, bidding them come again, and my boxoffice men followed my lead.

But what has become of this magic ingredient, you may ask? The answer is easy. Those who knew and practiced it appear to have vanished from the scene. There are still a few who are with us and know its power and its glory, and you can identify them quite easily by the success of their enterprise.

By this time you have begun to know what I am talking about—what that magic ingredient really is—what it has done for The Theatre in the past and what it can do for it in the future. In the hurry and flurry of today we need, more than ever, the magic of that yesterday. Managers, boxoffice men, stagehands, musicians and all the other artisans of the trades might take notice. Helping each other pays off—whether the other fellow realizes it or not and because he will learn soon enough. It is contagious. One helps one and makes two. It grows.

N. Y. Library Theatre Collection, A Goldmine, Comes of Age

By GEORGE FREEDLEY

It hardly seems possible that 21 years have rolled by since David Belasco died and the executors of his estate turned over his theatrical effects—four huge van-loads of them—to the N. Y. Public Library with the proviso that they be made available to the public, not merely stored, as had been the Library's way. It was then, recently recruited from the Theatre Guild where I was a stage manager, that I was given the opportunity of creating techniques whereby these promptbooks, costume designs, pressbooks, photographs, etc., could be made accessible to students, scholars and present-day practitioners of the theatrical art.

George Freedley

There was no reading room. I made room at my own long desk for Richard Waring to study the full stage record of Eva LeGallienne, for he had just been accepted for her Civic Repertory troupe. Still hidden from the public in the book-stacks down a flight of stairs bearing the grim sign with the legend, "Library Employees Only" (it still does, but there are other and better reading facilities today), I looked up one Saturday afternoon and saw a lovely lady standing on the stairs.

"Mr. Freedley?" I acknowledged it. "I am Lillian Gish."

"You don't need to tell me, Miss Gish."

"The Delos Chappells have asked me to go out and help them reopen the old Central Opera House in Colorado. We're going to do 'Camille,' and I want to learn everything about its productions that I can."

So, for several days, accompanied by Robert Edmond Jones, they studied fashion periodicals as well as pictures and playbills for "Camille," including the original 1853 American illustrated promptbook.

We are not merely the guardians of theatrical treasures but the liaison officers between the practitioners of the entertainment arts and our institution's librarians and curators. An interpreter is sometimes needed, as two different languages are being spoken and confusion can easily result. It makes for frustration on both sides.

A good example of what a good theatre librarian in a large reference library can do for a whole production is the Guthrie McClintic production of Dan Totheroh's "Distant Drums," starring Pauline Lord. The play was laid on the Oregon Trail in the winter of 1847-48, when intrepid pioneers travelled through rugged country infested with hostile Indian tribes who could and did attack without specific provocation.

A map was primary concern, so the maps section of the Library was consulted and photostatic copies of an original were made for director McClintic and designer Jo Mielziner. Later copies were provided to each member of the audience in their Playbills. How was a campfire constructed? What did Indians wear and what kind of weapons did they have? What method of attack did they use? What were the defenses against them? How were the prairie schooners employed as barricades? What kind of personal and household belongings did these brave New England pioneers carry with them?

The Answers

The answer to these questions lay in the archives of the American History division. What kind of clothes would they have been wearing? Hardly Paris fashions or English ones, either. They had been on the trek for more than a year. They were plain, poor folk and would naturally have bought long-lasting attire. But when? That was a problem for the author, director and designer.

Answer came from the historical costume collection of the art division. Just how were these "ships of the plains," as someone poetically termed them, constructed? This was essential to Mielziner's basic scene design. This was satisfactorily answered in the transportation collection of the science and technology division. And so it went. The thousands of intricate details all had to be solved before the play could go into rehearsal. These were done due to the untiring efforts of the director and designer plus the energy of their then pressagent, Ruth Benedict.

It was she who interested Winthrop Ames in the collection, with the eventual result that his invaluable theatrical records were given and bequeathed to the Theatres Collection. It was she who introduced this writer to one of the great photographers of all time, Francis Bruguiere. In his all too brief lifetime he gave his negatives, with copyright included, into our hands, so that a great pictorial record of the experimental '20s in New York is now available to the public. How many times does a community or university director call Bruguiere blessed because these pictures of the settings of frequently revived plays are at hand.

One of the foundations of the collection is the magnificent Robinson Locke collection of hundreds of dramatic scrapbooks and portfolios of unmounted material covering at least 40,000 people in the American theatre. Locke was the owner and publisher of the Toledo Blade, and so stagestruck was he, that he also served as its dramatic critic under the pseudonym of Rodney Lee. When Toledo was a great road city, every big theatre person, and small one too if he dared, called on the genial Lockes and left or sent some memento to be included in this great library of theatrical information.

It was the famous Joseph Jefferson who suggested to Locke that he establish this collection. It was the occasion of the opening of the Valentine Theatre in Toledo on Christmas Night, 1895, which prompted one of Jefferson's visits to the Lockes. He knew that David Locke, the founder of the Blade and dramatic author and political humorist under the pseudonym of Petroleum V. Nasby, father of Robinson, was also a collector of theatricalia. Mrs. Robinson Locke, sister of Henry E. Dixey, interrupted a promising career on the stage to marry the newspaper publisher and take her enjoyment on the audience side of the footlights, which she is still doing. Her gathering of programs, pictures and other stage and screen records is indefatigable and the Theatre Collection profits from her continued interest and enthusiasm.

There are hundreds, even thousands of stories like this to tell of the Theatre Collection's first 21 years.

Death Knell to Barn Star System Seen in New Actors Equity Rulings

By HERB KNEETER

(Mgr., Norwich, Conn., Summer Theatre)

Members of Actors Equity Assn., becoming alarmed at a serious unemployment situation, voted in October, 1947, the formation of an Economic Betterment Committee to study causes and possible solution for unemployment. In December, 1947, this committee adopted a resolution to encourage confabs among the trade to stimulate activity in the theatre.

Immediately after, summer theatre managers, who already had been joined together into a loosely-knit organization called the Summer Stock Managers Assn., met to discuss means to counteract diminishing attendance and losses in revenue. The majority of the managers, themselves Equity members, were aware of the union's resolution and manifestation of cooperation.

Stock managers began to formulate plans for summer theatre's expansion in 1948. The managers began by trading shortcuts in operating expenditures, curtailment and policing of unfair employment practices as well as the ethics of deals between managers. By the start of the 1948 season, with various economies effected and the interest of new capital invested in summer theatres, 112 theatres completed a full season, at least an increase of six over 1947.

In 1947 there were 12 summer theatres operating under a policy of what today is called the star theatre. In checking their past attendance records, these managers realized that their attendance fluctuated according to the importance of the star, but what was the most astonishing discovery, the bigger the star the less chance for an operating loss for the week. In 1948, there were 16 theatres using stars every week of their operating season. In order to standardize productions, these theatres began to tour the star with an advance director, plus in some instances one, two or three supporting atcors. In some cases the managers pro-rated the initial rehearsal expenses as well as costumes, properties and transportation expenses. This was the real beginning of today's organized star system.

Dire Conditions

In Equity's first complete employment report for 1948, they were still concerned with the dire economic condition of their members. They reported that one out of every two members' average income was $760 for the year. For summer theatres, they reported 2,924 Equity members played at least one week of stock; 32% were paid the minimum salary of $50 per week, and 112 summer theatres operated with a total of 11,929 weeks of employment for Equity members. What they failed to report was that these figures represented an increase in the number of summer theatres operating and an increase in the number of weeks of employment over 1947.

Each year between 1948 and 1953, Equity would appoint a stock committee, comprised of actors and administrative employers, to meet with managers and discuss stock conditions. These sessions would end in bitterness and dissatisfaction within the ranks of management. The Stock Managers Assn. would appoint a committee to attend these meetings and be refused recognition. Equity would only treat with them as individual managers.

The Equity Stock Committee would present to council their recommendations for stock rules for acceptance, despite managers' pleas for permission to appear before council in order to present their objections. Managers pointed out that the increase in minimum salaries to $55, increase in rehearsal salary to $30, the limitation of 30% non-equity members, the $5 local jobbing fees, were working hardships on the small stock theatres and would force them to turn into non-Equity theatres or suspend operation entirely.

Less Theatres Operating

Now, the recent report for 1951 shows that there was 15% less theatres operating in stock that year than in 1950. What is not report, but is hidden in the figures, is that there were 17 less non-star theatres, a minimum of 1,020 less weeks of employment for actors belonging to Equity. At least 102 members of Equity deprived of work in summer theatre. When next year's Equity report is released, it will show that there were at least another six less non-star theatres operating in 1952.

As the managers have pointed out to Equity, the new rules imposed no hardships on the star theatres. In 1951 the number of star theatres increased to 30 and in 1952 reached a total of 36. The additional ones were theatres that newly opened and were not formerly operated as non-star theatres. What is most important, despite Equity's actions in depriving 102 members of work by the closing of the non-star theatres, the overall employment picture showed a decrease of only 2% over 1950, or 58 less weeks of employment.

The 36 star theatres, comprising less than one-third of the existing summer theatres, employed fully half the Equity members working in summer theatre. Less than 8% of these actors worked for the minimum salary. The star theatres employed an average of 10 Equity members per week.

Nevertheless, Equity has just passed a ruling, against the overwhelming objections of the star theatre managers, making it mandatory for all stars to rehearse at least five days before each summer theatre engagement. Who suffers?

If this rule goes into effect there will be a drop of at least 25% in employment for Equity actors in star theatres. For if star theatres are forced to book packages, these units will be produced by middlemen, which will raise the costs to a high few theatres will be able to afford. To meet this situation, the theatres will demand small-cast plays. Besides, under a package system the theatre will not have to carry a resident company of six actors.

If the managers resist package shows, the number of stars available will be greatly reduced. Therefore, many theatres would be without attractions and have to curtail their season or close entirely. The advantages for the star system far outnumber its disadvantages. Equity's own reports show that the star provides more employment at larger salaries for union members in summer theatre.

It is five years since the resolution of December, 1947. Equity's economic condition is no different today than it was when employment conditions dictated the statement of the Economic Betterment Committee. It is time the union sat down with its members who are managers and take the benefit of their advice and experience.

A Former B'way Juve Looks Back 25 Years

By HARRY FENDER

St. Louis.

The whole picture of show business has changed. I've seen it change in the 25 years since I was a Broadway juvenile.

Twenty-five years ago a good musical comedy juvenile had plenty of work. Since there were more musical comedies than good juveniles, he could usually write his own ticket with any manager. It wasn't too hard to get a 42-week play-or-pay contract, especially with an agent like Max Hart. A $1,500 salary wasn't unusual in the '20s—practically tax-free, too.

The real matinee idols of that period were fellows like Irving Fisher, who was in "Sally," John Steele, of the "Follies," Dennis King of "The Vagabond King," Guy Robertson, J. Harold Murray and a few more. This was the era before pix, radio and TV made every overnight singer a household word. In my day it took a little longer to make a dent; but once you made it you didn't fall by the wayside so fast.

Just the same, the musicomedy juves, circa 1925, didn't differ from today's leading man a bit except in outward appearance which had more to do with fashions prevailing at that time than taste. A good-looking guy who can sing, dance and act like a human being is still mighty hard to find. Every musical producer knows that casting his leading love interest is still the top problem.

Despite a lot of publicity about champagne and all that hokum, most of the leading juves of the '20s lived like country squires and commuted from Broadway to Great Neck nightly.

Less Demand Today

With fewer Broadway productions and a dwindling number of legit theatres, there isn't the great demand for juves today in musical shows. A good one can get all the work he wants in television and films.

It takes a theatre to develop a good juvenile—real theatre. Because a good looking guy can put a song over in front of a microphone doesn't mean he'll click as a musical comedy juve. The Messrs. King, Robertson and Fisher didn't need a mechanical gadget to put them over with the public because they not only could sing but act.

While I have no regrets, I must confess that my retirement from Broadway in the late '20s probably altered the course of my life. Perhaps I quit a little too soon. Flo Ziegfeld offered me a part in a new musical, but I had made up my mind; I was going on a long trip, and nothing would sway me. The part I turned down was Ravenal, the lead in a new show called "Show Boat."

There's Hope Again as Duffy Returns To Upbeat Beat-Up Legit on Coast

Los Angeles.

In a town where half the population finds relaxation in complaining that the other half is ruining the place, unanimity of opinion is as rare as the Yuletide spirit in mid-July. The only accord in recent years has been the reluctant agreement among theatre veterans that legit was not long for this town.

This year, they're not quite so certain.

On the basis of the usual compilation of statistics, the gloom should be deeper this year than at any time in the last decade. The town's gross for the annual Labor Day-to-Labor Day season plummeted again to hit $1,828,366—less than half of the 1947-48 total of $3,704,720 which had cued excessive bursts of optimism. And the 1951-52 season was studded with a list of fiascos—beginning with the "My L. A." debacle last December—that appeared to be hastening what appeared to be the inevitable end of professional theatre in these parts.

Cueing the new and still faint glimmers of hope is the record of the first 18 weeks of the 1952-53 season. It's not just that business is better in the few houses alight; it's the awakening of a new interest in the legitimate theatre, sparked by the return to production of Henry (Terry) Duffy, long an almost legendary legit figure in these parts.

Duffy came back to town in September, opened a long-dark neighborhood film house for legit operations at "sensible" prices ($2.40 top,) and has proceeded to go out and sell legit all over this area. He's currently in the 14th week of his first production, "Affairs of State," and the indications are that it has at least another three weeks to go before making way for a new show.

The importance of Duffy's operation is the shot in the arm it has given legit generally. He has far exceeded the usual advertising budget and the results have been immediately apparent—not only in terms of customer response but in an obvious renewal of local interest in professional theatre. Duffy has also launched an early curtain on Monday nights which has cued further interest and has started a "legit on credit" plan, with monthly statements to patrons who order tickets via the credit cards he has issued.

These exploitation factors and Duffy's obvious determination to stick it out are the most heartening signs local legit has had in years. At the moment, he's just about breaking even on a week-to-week operational basis. But he's creating a new legit audience (or winning back an old audience that hasn't bothered with local legit for years) and appears to have created with "State" the sort of following that will insure increasing success in the year to come.

The old axiom that a good show helps other shows in town is being dusted off and reiterated as a result of Duffy's activities—and the figures seem to indicate that it's true. The town's total for the first 18 weeks hit $790,000, as against $529,300 for the corresponding period a year ago. Duffy's share of this 18-week tally is $178,000, so that even discounting his own business the pace is roughly $80,000 ahead of last year.

Significantly, as far as the oldtimers are concerned, this business upsurge has been on a purely professional level. The fly-by-night promoters who have in the past used some of the town's small-seaters for quickie productions have virtually vanished. One result of this has been lengthy dark stretches at some of these houses—and the fact that the gross has jumped despite this darkness is regarded as another healthy sign. The newest of the intimate legiters, the 400-seat Ivar, has been dark since last April when it blazed briefly for a fortnight after having been previously shuttered for better than four months. Similarly, the 400-seat Las Palmas was dark for long stretches during the year.

News Spreads Rapidly

News of the town's rejuvenation obviously has spread rapidly and there are indications that eastern producers are more willing to venture a Los Angeles stand this year than they have in recent seasons. Thus far this year, the Biltmore, local UBO outlet, has been alight for 14 of the 18 weeks racked up on the calendar, as against eight last year. The Philharmonic Auditorium has been open for eight weeks as against four and one-half last year.

The upswing, however, is being observed with great caution. Local legit has been bitten by the bug of optimism before and current conditions aren't going to cue any wild predictions that the town will assume a theatre status commensurate with its population rating. It will probably be a year, it's figured, before there will be any definite indication whether legit has won a new lease on life in these parts or whether the surge of the last 18 weeks constituted a last despairing gasp.

Meanwhile, at least, it has interrupted the boxoffice lament of the last few years.

KEITH ANDES
Starring in "MAGGIE"
Opening soon on Broadway
Pictures
"Clash by Night," RKO
"Blackbeard the Pirate," RKO
"Split Second," RKO

PENNY SINGLETON
Currently, CHI CHI, Palm Springs
"A likely prospect for her former (musical comedy) field, in which there is urgent need for comediennes."—Ted, VARIETY.
"She looks more than ready for anything Broadway can dream up for her."—WILL JONES, Minneapolis Morning Tribune.
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Curtain Time for Nettleton

By BURNET HERSHEY

I knew Nettleton wanted to commit suicide. You didn't have to be a psychiatrist or an analytical person to figure that out.

Before his decline, Nettleton had known all the glory of a "matinee idol" of the '20s. He'd been patronized by the rich, fussed over by the public. I won't try to break down the why and wherefore of his theatrical fadeout. Broadly, I would say that his talents hadn't been perhaps elastic enough, and when he outgrew his romantic roles, he outgrew the demand for Nettleton.

I came to know Nettleton at the Lambs—one of Manhattan's oldest clubs for men in the theatre. He was around 65 then and conspicuous by his loyalty to a time-worn costume replete with spats, frock coat, candy-striped trousers and straw hat.

"What are we going to do about Nettleton?" was a running question among certain members of the club who knew of his critical state. The club had been carrying his dues for a long time, out of a sense of loyalty to an old, destitute member who needed the sanctuary and camaraderie of its quarters. More important, frequent private loans were being made to him and had to be stopped.

Came the inevitable day when the Lambs decided on a plan for Nettleton. A very thoughtful, and what seemed to be a humane decision, had been made. Nettleton was voted "eligible" for the Percy Williams Home for Actors on Long Island. In all fairness to the Home, I must say that it is run with great skill in seeing that its boarders are kept well and happy and made to feel an abiding closeness to the theatre.

The day we helped Nettleton fill out his application for admittance to the Home, he took a stand of complete compliance and agreeability. He even got poetic about "the peaceful retreat surrounded by the lovely, soft green knolls," and culled from his storehouse of quotes:

"Foote from this earthly stage
alas is hurled;
Death took him off who took off
all the world."

Then, with a flourish, he signed the papers.

There were at least three weeks off in the preparation of getting Nettleton into the Home, and what touched off my serious concern over Nettleton was a newspaper account I came across called "Suicide Week," which claimed that there were more suicides just before Christmas and up until New Year's than any other time of the year. It said that people felt loneliest, most panicky during this holiday period. This was an editorial printed as a public service by one of the life insurance companies and there were impressive official statistics. It was two weeks before Christmas now.

Nettleton! His name jumped all over the page as I read the public service warning. The man was becoming an obsession with me. What the basis of our friendship was, I can't explain exactly. Well, I guess I can. He was a lesson of practicality to me for the days when the theatre ceased to be "bread and butter" salvation. I didn't want to turn out a Nettleton. But I was drawn to him for more than just being fascinated by a dread of what might happen to me. He was great company; very eloquent and essentially goodnatured. I guess I was his best audience. I used to have him repeat over and over again the stories he knew so well and told with his talent for mimicry—about John Barrymore, Mary Garden, Oscar Hammerstein, Sarah Bernhardt. "You're a much better man than I am, Nettleton," I used to tell him admiringly.

Nettleton appeared to be contemplating his move to the Home with no outward depression, but I felt he was planning to "fool" everybody; to be a suicide before the Home ever got him.

If there were only something I could do. The days moved on and it was Christmas Eve. I had been at the club helping with the Christmas tree decorations, and now I sat around, anticipating Nettleton's arrival, wondering why he was late. Every day there had grown that sense of urgency about our friendship. Whenever we parted, I thought to myself: Will I ever see him again? The more I sat and waited for Nettleton, the more . . . I had to find out. If he wasn't at the Lambs, he had to be home.

On my way through the Lambs' foyer, I passed the obituary bulletin that keeps us posted on the latest member to take the "final curtain." The sight of that bulletin didn't help any and I dashed out, more unnerved than ever.

Nettleton lived in a coldwater flat on 46th Street and 9th Avenue. His room and bath were typical of the ones rented by the alumni of ex-vaudevillains abounding in this district of Manhattan (between 43d and 52d Sts., from 7th to 10th Ave.). A good portion of his slender quarters was overcome with photos and scrapbooks that chronicled his active days in the theatre. Two theatrical trunks stamped with aged travel labels were sandwiched in alongside his bed cot and used as chests of drawers. I knew this room well, and I pictured it now sentimentally as I rushed over to see if all was well with him.

I reached Nettleton's home at last, and I knocked on his door, and, much to my enormous relief, he opened it! I almost embraced him. He was still safe!

"Why you old ham!" I blasted into his ear. "Where have you been? Why aren't you down at the club?"

"Thought I'd do a little meditating before Christmas," he said.

"What are you meditating on?" I asked (as if I couldn't guess!)

"Oh lots of things," he said.

I took my cue. "While you're being so spiritual and all that," I said, "how'd you like to share some of your Christmas spirit with a friend—it's Christmas Eve tonight, remember?—just the two of us—I'm in the chips!" (I was trying hard to be gay. I thought maybe—maybe if he could stop feeling alone on the holiday night itself, we might put one over on "Suicide Week.")

"Suits me," Nettleton said. "Fine . . . Need a little time to get spruced up, though. He rubbed his hands over his face. "Sure could use a shave—how'd you like to run down and get me some blades? I'll pay you—in a few days."

I got no immediate reaction on this razor blades request, but on my way to the drugstore that funny feeling hit me. Razor blades! What a sly one that Nettleton was. . . .

Even as I made my way to the drugstore, I learned later, Nettleton was deeply involved with his suicide preliminaries. For one who reaches such a decision, with deliberation, there are many details. He wrote an obituary for himself, together with a letter to the editor of the N. Y. Times, accompanying it with a picture of himself in the matinee idol days; he penned a polite note to the landlord asking him to forgive the "unpleasant repercussions"; he also willed his scrapbooks to The Lambs and his wristwatch to me. And he even laid out the costume reserved for his big exit: white trousers, a double-breasted blue serge, bow tie, tan leather oxfords.

When I returned from the drugstore, I tossed Nettleton his package and said: "Merry Xmas. This is on me."

"Thanks," he said softly. Then, with what sounded like a note of determination, he started to open the door for me. "Come back in an hour—I'll be ready."

"Aren't you going to read the love note?" I asked, pointing to the package.

Nettleton tore open the string and read the little Christmas card on which I had written:

"Dear Old Boy! Consider yourself
saved by a hair! Yours, Mike."

A wry expression flicked across his face. At first I thought it was his answer to my unforgivable pun. Then he examined his razor and by turns I saw him look defeated, angry—then humble. He knew I was wise to him.

This year, in the Percy Williams Home, Nettleton and I celebrated the first anniversary of his suicide attempt.

"Tell me, Nettleton," I said, "was it really my Christmas gift that saved you?"

"Not really," he answered, for it always embarrassed him to express any deep feelings of friendship. "I just decided that, as long as a man could experience the satisfaction of a nice, clean-smelling shave—and with his own *electric razor*—it was good to be alive!"

The Kiddies to the Rescue!

By BENNETT CERF

When Hollywood producers eliminated 'B' pictures because the public no longer would support them—refused even to look at them for free on television—book publishers were quick to realize that the demand for "B" literature—the so-called "hammock reading" of an unlamented past, the shoddy routine whodunits, the formula romances—was ceasing to exist at the same time. Said publishers, being nowhere near as stupid as most of their authors believe, will, if the trend persists, almost certainly begin to eliminate this "B" trash from their lists—some time within the next 15 years or so. At the moment, I reluctantly admit, few of them, myself included, have taken many steps in the proper direction. We all continue to publish junk, we all continue to lose our shirts on it, and we all continue to wail about our bad luck as we relax in the more expensive of Cleveland Amory's "Last Reports."

Bonnett Cerf

Meanwhile, succor has arrived from an unexpected quarter. The juvenile market is booming as it never has before. There are 5,000,000 more kids in the United States today than there were 10 years ago—and all of them seem to be gobbling up inexpensive volumes like the 25c Golden and Wonder Books. The new Landmark Series, too—highlights of American history told in exciting, graphic fashion by the country's best authors for boys and girls of nine to 15—has caught on in such phenomenal fashion (over 1,000,000 copies sold in the first two years) that imitations are popping up all over the lot.

Publishers are discovering they can start a long-life, comprehensive series of children's books with only slightly more planning and effort than it takes to launch a single adult novel that is often forgotten within a fortnight of its first appearance. There will be more series on the market in 1953 than you can shake a stick at. At least three well-known publishers already are doing more business in their juvenile department than all the rest of their activities combined. The "Bs" languish, but the "ABCs" take up the slack!

Meanwhile, my nearest neighbor in Mt. Kisco is still trying to find some book that will help him teach his 11-year-old son the rudiments of arithmetic. The kid has been attending a very expensive, and very advanced progressive school, so naturally cannot as yet read, write, spell, or add. My neighbor tried a new approach the other evening. "Look, Tommy," he pleaded, "Let's say you have $6. You give me three. Now how much have you got left?" The fine lad regarded my neighbor coldly and inquired, "Why the devil should I give you $3?"

There's a bookseller up our way I'd like to tell you about, too. Convinced he could never support a wife and a Jaguar on the wages of a purveyor of immortals, he studied medicine on the side, finally won his doctor's degree, and hung out his shingle next door to the bookshop. His first patient was a beautiful, beautiful girl (Westchester County is full of them). She complained of an ache. Our brand new doctor examined the troubled area with keen appreciation, then asked in all innocence, "Now do you mind if I browse around a bit?"

A Couple of Funnies

My first favorite story this season concerns a photograph of Marilyn Monroe. You may remember the picture, reproduced in one of the magazines. Miss Monroe was shown seated seductively between two mountains of fan mail—thousands of letters. She was attired in a garment which I suppose is called a negligee, a lacy and revealing sort of shift. The kind of picture that would cause strong men to mount to the roof and bite the ends off the television antenna.

A copy of the magazine finds its way into an American home and into the hands of a 13-year-old boy. He studies the photograph for a long time, and then speaks. "Gee!" he says, "I'll bet there's some keen stamps on some of those letters!"

Story No. 2 is said to have been a favorite with Abe Lincoln. He enjoyed telling about a certain citizen back in Illinois, who was riding his horse along the Main Street. Suddenly the horse started kicking furiously and his left hind hoof somehow got stuck in the stirrup. The man in the saddle glanced down, saw the hoof, and promptly spoke: "Wal," he says, "if *you're* gonna git on, *I'm* gonna git off!" *H. Allen Smith.*

How Playwrights Get To Be Discovered

By NICKY WINTER & JIM CARHARTT

Cannes.

We are pleased to answer the question everyone in show biz asks at least once a week these days:

Where are the new playwrights?

We are right here, bud. Care of American Express, Cannes.

What are we doing here?

Right now we are trying to think of the best possible way to remind you that everyone referred to in the following paragraphs has absolutely no connection with people living, dead, or still working in radio.

Why aren't we on Broadway, waiting to be discovered . . . made famous . . . hailed?

Because we have already been discovered more times than the fact that five martinis before dinner is a bad idea. We were around Broadway so long we could be rude to unimportant people, and if that isn't being famous, what is? And several times we were even hailed. Into court by bill-collectors.

All this because we wrote a musical that did not get produced. Which just goes to show you. If it had been produced, who knows? We might have wound up as well-known today as the authors of "Hairpin Harmony" or "Dream With Music."

The name of this musical? Well, to avoid too much understanding, let's say it was called "Mulled Flounders." Let us further say it was the story of a girl fisherman, a neat contradiction in terms, and her romance with the captain of a sidewheel kayak. Four sets in full, four smaller sets, two drops. Six principals and chorus, 13 songs. One opening, one closing, three love, three comedy, one marching, one drinking, one torch, and one where people are marching and drinking (*and* carrying torches.)

Then, at last, we found us a producer, a jim dandy. Jim could claim association with some of Broadway's biggest names. As long as the biggest names didn't hear about it he could. He had also been associated with some of the merriest, madcap musical frolics that ever turned an audience's stomach. These, and a shrewd sense of double-entry, had netted him enough so he and his wife could furnish three rooms of a 10-room Fifth Ave. apartment.

How Nice

Jim and his wife couldn't have been nicer to us. *They* will tell you. We had all our business conferences in the Cub Room, which is the ideal place for a producer to tell writers how little money they're going to get. And he had wonderful ideas about our musical. Not only was he going to produce it, he was going to direct it, do the sets and costumes, supervise the orchestrations, speak to Irving Berlin about writing a couple of numbers for the second act and, as his wife told us merrily, "he'd probably play the male lead in it at the drop of a hat.

After that, we entered into a period familiar to all new writers. It is the lull between. The time is just after you've left one producer who doesn't want your show and just before you meet the next one who won't, either. This is an ideal time to open a few veins in your wrists, or take your show to various agents, which often amounts to the same thing. The first agents we saw specialized in plays about the souls of women written by a bachelor who hadn't been near one since his mother died bringing him into the world. Naturally, this made him an authority on women.

So we sent the script to another agent. This man has had a finger in every pie on Broadway, and he could show blisters to prove it. He sent us a wire that read: "Have just read your sensational show. Be at my office 2:30 tomorrow." We were at his office at 2:30. By 6:30 he was in his office. Briefly. By 8:30, he had come back, said hello to us and done the greatest talking-on-the-telephone bit since Luise Rainer in "The Great Ziegfeld." He had talked to Ethel, to Josh, to Irving, and to Dick and Oscar, Ethel Bischer, Josh Phoophles, Irving Grumnick, and Dick and Oscar Passendorfer, the Twin Bookies.

We took him to hear the score of the show, and once again he was very impressed. He said, "It's just the greatest, that's all. Just the greatest! The only thing is, you need a name composer for this. After all, nobody has ever heard of you two boys." We told him our famous composer was very famous, and threw in, as a clincher, that we had heard of us. But he said, "You don't understand. There's only one man alive, one man in the whole world I want for this score. Cole Porter, Irving Berlin, Harold Arlen or Richard Rodgers." He said, "Unless we can get music by someone like that, I wouldn't want this show to go on."

Oddly enough we couldn't get someone like that, and oddly enough the show *hasn't* gone on. This, of course, is merest coincidence. But then, there is a merest coincidence for every broken light on Broadway.

Fortunately, about that time, we met a man whose faith in the show was as deep and unlimited as his wife's bank account. He took an option on it, reams of publicity were sent out, and, in no time at all, instead of going to the Cub Room with the Jim Dandys, we were going there by ourselves. We weren't getting in, but we were going there. Everywhere we went, people talked about us. We were the ones who talked about us, of course, but nobody can deny that *we* are people, even as you and I.

Then our producer summoned us. "Boys," he said, because that's what we were, "I've had your show almost three months now. And I've raised over $100,000 of the production money!" We made suitable comment. When he'd revived us, he said, "Well, boys, it's certainly been an inspiring experience. Nobody can ever tell me again that you can't raise money for a show. Not when you've got something as great as this show is. And, let me tell you, if I ever decide to produce a show, yours will be the first one I consider."

* * * * *

So we came here, and what with healthy living, hot sun, iodine-filled air and Bogomoletz injections twice a day, the doctor says in no time he'll have us looking as bad as new. Then we can come back to Broadway and our pet project: founding a Home for the Aged and Decrepit. The sole occupants of this will be new writers who waited so long for their ship to come in their pier collapsed.

Ghosts of the Circuits In the Grassroots Areas

Ottawa.

Troupers who began their careers in the grassroots circuits would feel at home backstage in the Music Hall at Morrisburg. A lot of them played there, and in similar halls all over the continent, most of them, unexplainably, located on the top floors of three- or four-story buildings.

Up the two flights to the Music Hall tramped Julia Arthur, Hardy & Van Lear, Gladys Wallace, Ida Van Courtland, Lew Dockstader, General Tom Thumb, Primrose & West, Williams & Walker . . . and on and on. They strode into the six dressing rooms and many of them wrote and carved their names on the walls.. Except for two dressing rooms that were painted some years ago, those names are still there. So are the smells, of makeup, dust, clothing, baggage, people, scenery.

These people walked onto the Music Hall stage as the green baize curtain went up, and worked behind footlights originally powered by coal-oil, and later, with brass shades still in place, by electricity. The curtain is still cranked up by hand, the scenery still shifted in ceiling and floor grooves. Up the back wall, between fire-blind-covered windows, ran a big black pipe from a lavatory on the floor below. Thousands of people walked from the Music Hall stage to go on to New York, London, Hollywood—or oblivion.

Out front were seats for 800, standing room for another 200, the balcony running around three walls, with a main-floor pit at the back. Orchestra seats were upholstered in leather, the rest were benches, slatted. The boxoffice was on the floor below, one flight up from the street entrance.

Played 'Custer's Last Stand'

Before the Music Hall opened in 1875, a smaller hall brought to town Cool Burgess and Whitmore & Clark minstrels. The Hall itself preemed with Gilbert & Sullivan, by the Sally Holman Opera Co., which came from England to play small Canadian and U. S. houses before going into bigger time. It wasn't long before minstrels proved their popularity, and the favorite there, as in thousands of smaller places, was the Guy Bros. Company. The Guy Bros. first played the Music Hall in 1895, and came back every year for 40 years, parade and all. Also came Chase & West, later Primrose & West; Lew Dockstader's Minstrels, Williams & Walker and the fantastic Rockwell's "Sunny South," booked through Gus Sun.

Hardy & Van Lear played "Custer's Last Stand" with their "On the Frontier" company, which picked up a band composed of Indians from a nearby reservation. Edwin Vroom brought costume plays. Josie Mills and Charlie Haystead always played a week's run. Gladys Wallace went from the Music Hall to join the John Drew company in New York and changed her name from Annie Bird. The "Tom" companies came by the score, including the Minnie Foster "double Tom" company, which featured two of everything: Little Eva, Tom himself, Topsy, etc.

Booking into the Music Hall wasn't complicated. The deal was usually on a percentage basis—60-40 or 75-25—with the proprietor getting $20 or $30 per night for supplying hall, equipment, lights, janitor service, etc. The company supplied paper, the local handyman getting 75c and Oakleys for pasting anything from one- to 24-sheets. Printing of programs cost about $2 for 500. Carting scenery and trunks ran around $3.

For nearly 18 years a young woman played the Music Hall every season, most of her plays being of the "Daughter of the Regiment" type. She was Julia Arthur, who left the Music Hall and its circuit to join Sir Henry Irving and reach Broadway heights. First of the female impersonators, The Great Elwood, came into the Hall with The Elwood Players. The first "Tom" company was John F. Stowe's (no relation to the author of the play).

Burley got into the Hall only once. The White Crook Co. came in from Chicago just after the turn of the century, and Morrisburg was so shocked that no attempt was ever made again to bring it back. The comic-strip musicals came in droves. "Jiggs and Maggie," "Happy Hooligan" and the rest went behind the brass-shaded footlights of the Music Hall. Emma Wells from Minnesota's small-time circuits had a successful run in the smaller houses in Canada billed as "The Only Four-Voiced Vocalist in the World!" The daughter of Judge Van Zine of Detroit played femme lead in Edward D'Oize's Shakespearean company. Dozens of producing firms, supplying scenery, costumes, book and producer, with the local organization (usually the Legion) supplying cast and publicity and hall, appeared. First was Charlie Dolan of Amsterdam, N. Y.. Later, John B. Rogers Co. of Fostoria, Ohio, came regularly.

With the arrival of motion pictures, the Music Hall took on a new life. "The Birth of a Nation" played several times, arriving with projection equipment (including screen), projectionist, business manager and a 37-piece orchestra. Then followed "Intolerance," "The Confession," "The Four Horsemen," "Hearts of the World," "The Kid," the film string closing in the early '30s with the Harold Lloyd comedies.

Community Centre

Besides its professional and amateur theatricals, the Music Hall was sort of a community centre in the days before automobiles, radio and good highways. An annual event was The Citizens' Ball, paid for by local subscription. On April 3, 1893, the menu for the pre-ball banquet included (in order of appearance) raw oysters, celery, pickles, cole slaw, olives, "escalloped" oysters, oyster patties, cold turkey, cold roast chicken, cranberry jelly, chicken salad, shrimps with lettuce, mayonnaise of lobster, Hollandaise sauce, boned turkey in aspic, decorated ham, decorated tongue in jelly, red head duck with currant jelly, Spanish Cream, Heavenly Hash, Tipsy cake, Charlotte Russe, Trifle, lemon jelly, wine jelly, pineapple jelly. Each course had its quotation. After the cold meat course, the quote was "There's cold meat in the cave, I browse on that," from Cymbeline.

The Morrisburg Music Hall is dark now, condemned for fire reasons, but glad to be at ease. With fast cars, smooth roads, heavier rail schedules, radio and television, it couldn't possibly compete. All across the land, similar halls are shuttered, holding tightly to the atmospheres created in the past by theatrical greats who lived on their stages, proving by the carvings on the dressing room walls that, once, more than ghosts wandered between the ropes and shivered with nervousness before walking through a canvas door to give voice to famous lines.

Equity Warned to Wake Up To the Suicidal Action Of Union Cutting Its Throat

New York.

Editor, VARIETY:

The entire membership of Actors Equity should have its attention called to the article in that organization's magazine (January issue) titled "Actor in Search of a Contract." Equity's own researcher shows that only 1,649 actors worked in New York and road productions in the 1951-52 season while 2,019 worked in summer stock. In conclusion the writer pontificates the ineffable sentence, "Stock is a significant part of the actor's economic life and should be encouraged."

How does Equity encourage stock? Equity's council has just passed two rules which even some of their officials admit "will hurt summer theatres for awhile." These rules are a minimum rehearsal period of five days, which will drive stars into full packages where they can play consecutive weeks without rehearsal, and the summer unit contract for packages which will greatly increase the costs of theatres booking stars, but the only way managers will be able to secure "names" while these rules are in effect.

When the Stock Managers Assn. tried to eliminate packages last summer with its maximum three-touring-players rule, Equity stood by without making any attempt to encourage this revolt against full packages. Although the rule was not adhered to by every theatre, it did discourage the full traveling company.

Equity's purpose with its new rules has been made quite clear by various members and officials of the organization. They wish to bring back something approximating oldtime stock and eliminate the star system. What they don't realize is that you can't do this by making it economically prohibitive to book stars.

In conclusion, Equity membership had better wake up or they will find their policy makers diminishing the one branch of the legitimate theatre that has had growth. It's an "Alice in Wonderland" business—a union cutting the economic throat of its members.

Lewis Harmon,
(Co-producer, Clinton, Conn., Playhouse.)

Scheduled B'way Openings

"Fifth Season," Cort, Jan. 13.
"Be Your Age," 48th Street, Jan. 14.
"Love of Four Colonels," Shubert, Jan. 15.
"Bat," no theatre set, week of Jan. 19.
"Mid-Summer," Vanderbilt, Jan. 21.
"Crucible" (Arthur Miller play), Beck, Jan. 23.
"Hazel Flagg," Hellinger, Feb. 5.
"Josephine," no theatre set, week of Feb. 9.
"Emperor's Clothes," Barrymore, Feb. 9.
"John Brown's Body," Century, Feb. 14.

Plays Out of Town

The Bat

New Haven.

James Withers Elliot presentation of mystery drama in three acts by Mary Roberts Rinehart and Avery Hopwood. Features ZaSu Pitts, Lucile Watson, William Harrigan. Directed by Jonathan Seymour. Settings, Ralph Alswang; costumes, Alice Gibson. At Shubert, New Haven, Dec. 31, '52; $3.60 top.

Cornelia Van Gorder	Lucile Watson
Billy	Harry Shaw Lowe
Lizzie	ZaSu Pitts
Brooks	Peter Hanson
Dale Ogden	Paula Houston
Doctor Wells	Harry Bannister
Anderson	William Harrigan
Richard Fleming	Laurence Haddon
Reginald Beresford	Charles Proctor
Unknown Man	Raymond Bailey

Reaction to digging into the past to resurrect this whodunit indicates it's going to take a super-colossal Geiger counter to locate pay dirt. Despite a competent production, with a good cast, sum total comes through as mild entertainment. General audience effect seems to parallel the situation of sitting through a B film. Looks like this once-popular mystery meller will be unable to stand the gaff of current Broadway competition.

There have been instances of mildly diverting revivals coming through nicely as the result of outstanding trouping to bolster the so-so script. In the present case, this lifesaver doesn't materialize, simply because the roles do not lend themselves to outstanding trouping. Featured players do very well with their respective parts, but to a certain extent it's almost a waste of talent as the various roles could be handled as well by practically any good stock cast.

The comedy values of a ZaSu Pitts, the expert thesping of a Lucile Watson, and the histrionic skill of a William Harrigan and Harry Bannister never reach fruition in this opus. Balance of cast offers adequate support.

Scripting has undergone minor changing to bring it up to date, but primarily sticks to its original version closely.

Technically, it's an attractive setup. There's a fine living room set with a handsome staircase.

Bone.

Mid-Summer

Hartford.

Paul Crabtree and Frank J. Hale presentation of comedy in three acts (six scenes) by Vina Delmar. Stars Mark Stevens, Geraldine Page, Vicki Cummings; features Howard Smith, Paul Andor, Francis Compton, Mary James, Robert Emmett, Jenny Hecht, Suzanne Coubaye. Directed by Paul Crabtree. Settings by Howard Bay; costumes by Motley. At New Parsons, Hartford, Dec. 31, '53; $4.80 top.

Lily	Geraldine Page
Carlo	Jenny Hecht
Val	Mark Stevens
Rosie	Mary James
Edouard	Billy Jeffries
Francois	Barry Blake
Mr. Lenoir	Paul Andor
Julia	Vicki Cummings
Mr. Strobel	Howard Smith
Bill Moore	Robert Emmett
Doctor Emsley	Francis Compton
Mrs. Lenoir	Suzanne Coubaye
Waiter	Douglas Conway

Vina Delmar, who has been absent from the playwriting field for several years, returns to the fold with "Mid-Summer." In its present state, the drama wrongfully billed as a comedy, looks like better film fare than legit. At its preem at the New Parsons last Wednesday (31), the Paul Crabtree-Frank J. Hale production evidenced several shortcomings.

Injection of play plasma, rewriting, tightening, etc., is desperately needed if it is to survive the hard Broadway road. No doubt that it will have undergone extensive alterations by the time it lands in N.Y.

"Mid-Summer" gets off to a slow start, but picks up tempo toward the end of the first act. From then on, like a pendulum, it swings back and forth from lulls to peak in interest, showing a directorial miss.

Writing and dialog of Miss Delmar are good. Drama is the story of the struggles of a young schoolteacher in the early 1900s, who abandons his profession to pursue the shaky future of a songwriter and vaudevillian. His naive wife, Lily, protests the insecurity of his chosen future. She yearns for the little country house that comes with the occupation of rural school teacher.

Mark Stevens turns in a convincing job as Val, the schoolteacher-songwriter. Rewriting of the second act to include more of him, would aid immensely. Geraldine Page's efforts as Lily are handicapped by the largeness of the house. Although she turns in a good performance, she loses effectiveness through over-projection. Jenny Hecht as the precocious daughter of the pair is a mitt warmer.

Vicki Cummings, a last-minute replacement for Lenore Lonergan, out with illness, turns in a good performance in her role as a tart. Howard Smith as her over-aged lover turns in his usual good acting job.

The more than competent cast features outstanding performances by Mary James, Paul Andor, Robert Emmett, Francis Compton and Suzanne Coubaye. The period one-setter of an East Side hotel room is adequate. Vintage femme costumes by Motley are stunning. Standout use of three moppets, including the Hecht girl, is a clever bit.

Eck.

Skinner Puts 'Paris '90' On Longplay Platter

Cornelia Otis Skinner's current touring solo-drama, "Paris '90," has been recorded by the actress on a single LP of same title (Columbia, $5.45). Show has been cut down to two acts, slightly rearranged, with certain items omitted, but it's essentially the same as the legiter in its vignettes of 19th century Parisian life and its stress on Toulouse-Lautrec.

Flavorsome and appealing here and there, the platter is something of a disappointment, however. Miss Skinner's voice is too high-pitched, and the whole work is talked or recorded too fast, with a rushing, breathless quality. The Yvette Guilbert finale is an exception, good and distinct, while the Deaf Bertha episode is also a good bit. Disk, like the legiter, has an overture by Nathaniel Shilkret and orch in addition to eight episodes. An added feature the legiter doesn't have is a chorus assisting Miss Skinner in her song numbers.

Bron.

EARTHA KITT
Currently: "NEW FACES OF 1952"—BLUE ANGEL
Records: RCA-VICTOR
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GREETINGS
Katharine CORNELL and Guthrie McCLINTIC

The Day the Ticket Brokers Trembled

By MILTON M. RAISON

Hollywood.

Richard Maney, who was once embalmed in a play by Ben Hecht and Charles MacArthur called "20th Century," and who has been, like Bernard Shaw, outliving his own legend, was once a man of baser sod. Before he became amanuensis for the Great Tallulah, he interpreted such producers as Jed Harris and Billy Rose for the American press. In fact, during Jed Harris' more ethereal days, Maney was described as Jed's representative on earth.

It was during this period on Broadway that Maney and I inhabited different floors of the Sardi Building. I was press agent for Schwab & Mandel, who then had two hits on their hands, "Good News" and "New Moon," while Maney handled two sellout plays, "Front Page" and "Coquette."

As was my occasional wont, I strolled into Maney's office one noon, with the intention of taking him to the Dutchman's for lunch. We had met the night before, or rather earlier that morning, in various speakeasies. Our trails had crossed, mingled, gotten lost and finally vanished. I had a hunch that Maney felt just as I did and could do with one of the Dutchman's excellent pick-me-ups.

When I walked into his office, I saw that his case of double-jitters was complicated by the following tableau:

Charlie MacArthur was hanging out of the window by one wiry wrist. Seven stories below lay hard cement which could dubiously be softened only by a passing bookmaker or an actor's agent. Screaming at the top of his lungs and begging Charlie to desist was Hecht, who suffered from acute agrophobia, which, they tell me, is fear of high places. This, evidently, was one of MacArthur's routines. Whenever the mood hit him, or the collaboration was not going smoothly, Charlie would climb out of the nearest window and hang there until Hecht fainted or burst into tears or ran screaming out of the room.

Maney was chuckling, but knowing him well I detected a frantic note in his chuckling. His face was white, his eyes red and he was gripping the desk. This, of all mornings, was no time for him to cope with one of MacArthur's pixie moods.

When he saw me, he grabbed his hat—or rather set it more firmly on his head, for he always wore it everywhere—and ran out, abandoning the insane playwrights to their fate. Since they subsequently lived to write "20th Century," it's obvious that MacArthur eventually climbed back into Hecht's arms.

But going down the elevator with Maney, I saw that my colleague was in bad shape indeed. He shook like an aspen and snarled like a lion because the elevator boy was not going faster.

When we reached the street, Maney confessed that he needed a drink as badly as I did—maybe worse, but he just couldn't stand the cozy back-kitchen atmosphere of the Dutchman's that day.

As a matter of fact, he couldn't see going into any public place. Because of the recent performance, he had developed claustrophobia, which they tell me is fear of being crowded in. He wanted to be alone—maybe with me.

At 20 Slugs a Copy

Also the thought of a whiskey sour, or beer or ale or any of the plebian drinks gave him the shudders. When I suggested champagne, ironically (it was then $20 a bottle), Maney agreed with alacrity that champagne was the very drink he needed to calm his nerves.

Since I don't think we had $20 between us—because of our early morning excursions—that posed a neat problem.

Of course we could go to any of the four boxoffices exhibiting the Schwab & Mandel and Jed Harris hits and sign a tab. But that seemed too easy—and besides, we were over-tabbed.

Fortunately, I had engaged a hotel room in midtown New York only that morning, and I still had the key in my pocket.

Maney and I repaired there.

He took one look at the room, which was still unmade, moved with disgust and phoned down for a suite. We were given one on the same floor. The suite was large, sumptuous, clean. Now, we had the proper setting for the champagne. But the major problem—the wine itself—was still unsolved.

"This is a fine kettle of fish," said Maney, whose dialog was occasionally stilted. "Here we are—with four of the biggest hits in town on our hands—and no champagne!"

Then, he sat up suddenly; we looked at each other, and something clicked.

There were two phones in the suite, one in the bedroom and one in the parlor. We kept them busy for the next half hour.

Every ticket broker on Broadway received the same threat: If he didn't deliver at once a bottle of champagne to Suite 3B of our hotel, Maney and I would see to it that he no longer received any choice seats for our four hit shows.

The threat in itself was ludicrous. The buy had been made a long time ago, and the theatre treasurers were certainly not going to allow a couple of press agents with hangovers to interfere with their way of life—which was to distribute the choice seats as they, or the management, saw fit.

But there is something occult in ticket-brokering (more often called ticket-speculating in those atavistic days)—something tenuous and worrisome. The ticket brokers, who laughed in our ears, laughed very much as Maney had chuckled earlier, with tight frenzy. The shows constituted a good part of their livelihood and they weren't going to tamper with Kismet.

March of the Magnums

When we hung up on the last broker, a series of messenger boys began arriving with quarts and even magnums of champagne—all imported, and not from Jersey City. The hotel help was routed out to find us crushed ice and buckets. Unfortunately, Prohibition had cast such a pall on the Stem in those days that respectable hotels had no champagne buckets. So we wound up with fire buckets. The red buckets were filled with ice and the champagne sat in them to cool.

Maney and I gloated over this hoard, chain-smoked and waited for the wine to reach the proper chill. We were going to do this right. We even sent for some caviar.

The taste of that first cold bottle is something I still remember. Maney and I were beginning to unwind. We twirled our long-stemmed glasses and drank like gentlemen.

The first bottle went down awfully fast.

We didn't wait quite as long for the second one to chill. The third one was almost warm.

Meanwhile, the aroused treasurers of our theatres had decided to see for themselves what the blazes was going on. They arrived at 3B led by the late and beloved E. A. MacAuley of the 46th Street Theatre.

They were amused, but they were also thirsty.

Maney and I decided that we should share some of the spoils with the press and calls went out to Dick Watts, Johnny Byram, Ward Morehouse and others.

An hour later, the place was jammed with people. Two hours later, we were drinking warm bathtub gin out of bathroom tumblers.

Nobody knows what happened later. But who cares?

Are Drama Schools Fulfilling Their Purported Objectives?

By EUGENE BURR

Anyone who's ever been exposed to theatrical publicity knows that the money made by a successful Broadway show could support a brace of maharajahs for years—or maybe even pay the expenses of a Congressional committee. The dramatist, you gather, rents himself a 24-room penthouse and writes his next play on a gold-plated typewriter with a ribbon of scented mauve; the producer fills his bathtub with champagne and showgirls; the star papers his dressing room with yesterday's bonds. All this is very nice—and it might be even nicer if it were true.

Eugene Burr

Fortunes are made by successful shows, of course; but it may come as a surprise to a lot of spotlight-glamored professionals in the show business to realize that the real money on Broadway—on a year-in, year-out, overall basis—is made by a lot of people most of them have never heard of. They're the people who run the schools that ostensibly teach stage-struck adolescents how to act.

The urge of the American adolescent to make a public exhibition of himself—or, as is even more usual, herself—is an amazingly widespread phenomenon. For the most part the kids are divided sharply into two types; a very large class that sees in the theatre an easy way to satisfy an abnormally enlarged ego, with the stage serving as a stepping-stone to Hollywood; and a very small class that just wants to act, and can't conceive of doing anything else.

Do Schools Help?

There remain local little theatres, shunned by kids because they're home-town affairs and most of the youngsters want to plunge up to their plucked eyebrows into New York as quickly as possible; and, since many of the tank-town drama-dens are run by opinionated and incompetent torchbearers anyhow, this is just as well. There also remain the schools and the apprentice groups run by some summer stock companies, which often cost as much as the school and give less.

The schools can be roughly divided into four types. First are the recognized, larger academies, plus a number of smaller schools run by able professionals. If the kid goes to a seminary of this type he can sometimes, with luck, complete the curriculum without doing any real damage to his incipient talent.

On the other hand, the best of the top-bracket schools do sincerely (and successfully) try to give their students stage training under conditions that approximate those of the pro theatre. They drill the fundamentals of stagecraft, and offer quiet, solid advanced training. It's up to the individual neophyte to gain full advantage from this. Many of them do. Such schools, however, are far from numerous.

The second class includes schools run by determinedly long-haired poseurs who teach, not acting, but acting theories. The more esoteric and unintelligible these are, the better for the proprietor's pocketbook—if not for his pupils.

Examples of their methods include the famous one of the well-known European director who astounded his first group by shouting at one of the actors, "Now make like a tea-cup!" Or the case of a midwestern lad, caught up in one of these hyper-aesthetical coils, who asked me if I really thought he'd learn to act by following his teacher's instructions—which were to play a dramatic scene as though he were seaweed at the bottom of the ocean.

Exploiting a Theory

Long exposure to this sort of determinedly self-conscious rigmarole will ruin even the finest talent Those inculcated with the virtue beyond hope of cure can never again represent an author's creation on a stage; they can only represent an actor who is exploiting a theory of acting at the expense of the author's creation. The result they achieve is never effect, just affectation.

The third class includes schools that don't give the kids any sort of real instruction whatever, but can be classed as gyps only because their so-called faculties are incapable of learning the subjects they claim to teach. They include all the small academies run by one unsuccessful actor or by a small and equally unsuccessful group. A lot of such schools are operated by people with no professional experience at all.

In the fourth class are the out-and-out gyps that don't even attempt to teach the student his craft; their only attempt is to separate him from as much money as possible. The methods are manifold and devious—tieups with photographers, with "agents" who charge a "registration fee" plus a few dollars weekly for "publicity," extra courses at extra fees, payments for permission to appear in the school's shows, et cetra ad nauseam.

Overall, the schools don't present too pretty a picture—except for the proprietors. And to become a proprietor you don't have to have any knowledge or ability or experience—not even the knack of picking up a few pointers from your pupils as you go along. All you need is enough dough to take a few choicely worded ads in the proper spots, and the kids will come flooding in, unbuckling their money-belts as they approach.

A Small Word or Two About Oldtime Advance Agents

By NED ARMSTRONG

In this age of the super-noun, when a press agent is apt to be called anything from publicity director to public relations counselor, an honest flack is hard to come by. Even in the legit, where a certain amount of modesty in the front-of-the-house has always been considered cricket, drumbeaters today have evolved two and three-word descriptives, some parts of which run into uncountable syllables.

Perhaps this is as good an occasion as could be found to say a small memory-prayer for the old-fashioned, ruddy-faced, talkative, amiable advance agent. Here was a fellow to break into the monotony of the stuffiest editor's most hidden and recessive cubbyhole. Here was a man who was always welcome because of the memory of his last hilarious visit. This flack, who wore summer clothes in winter and winter clothes in summer, or else always the same outfit, looked and talked like a press agent. In these good old days, the familiar grin, the hearty backslap, the whispered sally was a frank and open part of an act—an act designed to chisel space.

There was nothing complicated or subtle about the oldtime ballyhoo boy. You knew exactly who he was. More often than not, those parts of his life which most men ordinarily keep hush-hush had long since been openly and candidly discussed with one and all at the corner saloon.

Moreover, you liked him because he was a press agent, and, like the robin of spring, a harbinger of a coming pleasantness. Often, in the rapid succession of jokes, riddles, puns, charades and assorted wisecracks, an editor might wonder if the stage itself hadn't missed a great performer in the loss of this fellow to the lonely road of advance man. But one thing was always certain. The world of letters had not suffered. The old-style flack was a flagrant violator of syntax and grammar-book. This again was a large part of his charm, one of the secrets of his craft, for he merely brought the message to Garcia; he made no pretense of assuming the editor's role in writing it.

Work of Art

His life on the road was also a work of art in its own magnificent way. Every hotel manager, every railroad passenger agent, and a great many other less-dignified public servants, including more than one with an unlisted phone number, knew him, could recognize his hollow, barking voice from the first croaked syllable. Bellboys knew him, for he was the man who always carried his own luggage to his room; in fact, had anyone else dared pick up the suitcase it would probably have fallen apart in a shambles.

He was a great talker, but his talk was of a kind seldom heard today. He talked about everything under the sun, and yet seldom seemed to say anything. There is a great possibility that if the sum total of an oldtime advance man's life conversation could be reduced and purified for content, the result would be hard to find. He didn't pretend to know it all, he seldom had a theory about anything; he had, apparently nothing to sell, for his line and his slant were as innocent—on the surface—as the prattle of a two-year-old.

But that was the key to his greatness. He did have a slant, he did have a line, he did have a message, and it was invariably projected in terms of big advance stories in the local newspapers under the bylines of the best-read columnists. And, always, as their own information, their own discovery, their own theory. For the true old-style road agent was a man of sensational personal immodesty who nevertheless performed the miracle of anonymity. What got into the newspapers was just about what he wanted in those papers, and it was always about the client, and never, or seldom, about himself. Being in show business, he was a showy fellow, and this he believed to be part of his essential identification, but like any good performer he saw to it that the show came first, and always foremost.

As a man who knew almost everyone everywhere he was a lonely duck, a sort of recluse, a traveling hermit, Often, too, he was eccentric in many profound ways: excessively frugal, half-starved, unlaundered, pencil-less, yet constantly pitching.

Not a Phony

But he was not a phony. He was as real as the Jack of Hearts. He didn't offer friendship with one hand and pull the rug with the other. He didn't offer friendship period. Mostly there was an attitude of great cynicism and disbelief buried in the core of the verbose landslide of chatter which emanated from his ever-smiling lips. He hated a square, he rejected all dolts who were suckers enough to believe in anything (except himself, of course!).

Newspapermen adored him. He arrived with the candor of a police call. He had a frank espousal of cause as familiar to the trained editor as the husband-killing wife's first lament: "I loved the guy." There was nothing to do about him. There was no place to hide. No amount of premeditated plan for rejection would work. On his prior visit the editor might have sworn to himself: Never Again. Last time that bloke came here on a simple, casual call, the Daily Blat wound up devoting part of page 1, half of page 3, and the Sunday Magazine to Tillie Knertz, the Tiresome Terpsichore. But there he would be, unashamed and beguiling, hat firmly planted on head, toothpick in corner of mouth, munching an apple, leaning on the desk, and yakitiyaking until, in absolute self-defense, the editor would seize pencil and paper and scribble:

"Here we go again. Joe McIntyre says Sylvia Simpers' chest measurement is half the circumference of the Rose Bowl."

Nobody believed him, which was part of his essential charm. He was honest. Newspapers are in the circulation business, and a good story and circulation are synonymous.

Actually, the oldtime, untitled, unassociated and unassisted advance man is (for there are still a few worthies about) one of the great figures of the legitimate theatre. Although he seldom saw a performance of the show he was advancing (more often than not he preferred *not* to) he blazed a glowing trail from coast-to-coast which becomes less luminous as our old-style torchbearers become less numerous.

New Year Trade Gives B'way Zing; All Shows Jump, Some to New Highs; Traditional Slump Due This Week

Broadway took the traditional boxoffice zoom last week, with the stampede of holiday entertainment seekers and the upped scale New Year's Eve giving all shows a hefty boost. A number of entries registered new highs for the runs and in some cases new house records were set.

Trade was brisk all week, a number of offerings getting away to sellout starts Monday night (29) and only the midweek matinees tending to be a bit light. The snowstorm Wednesday night (31) apparently had little effect on patronage enthusiasm, possibly because most prospective playgoers had bought tickets in advance.

As always, business is due to slump sharply this week, but should get back into healthy stride next week and continue brisk into the spring period. On the basis of early figures, grosses last week were as estimated below.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama) O (Opera).

Other parenthetic designations refer, respectively, to top prices; number of seats, capacity gross and stars. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.

"Bernardine," Playhouse (12th wk) (C-$4.80; 999; $21,500). Around $18,000, with $6 top New Year's Eve (previous week, $13,200).

"Children's Hour," Coronet (3d wk) (D-$4.80; 1,027; $28,378). Around $21,000, with $6 top New Year's Eve (previous week, $14,500).

"Deep Blue Sea," Morosco (9th wk) (D-$6-$4.80; 912; $26,000) (Margaret Sullavan). Around $26,000, with $7.20 top New Year's Eve (previous week, $13,100 for six performances).

"Dial 'M' for Murder," Plymouth (D-$4.80; 1,062; $30,495) (Maurice Evans). Around $32,000, with $7.20 top New Year's Eve (previous week, $30,800).

"Evening with Beatrice Lillie," Booth (R-$6; 900; $24,184) (Beatrice Lillie). Around $26,000; with $9.60 top New Year's Eve (previous week, $23,900).

"Fourposter," Golden (C-$4.80; 769; $19,195) (Sylvia Sidney, Romney Brent). Around $14,000, with $6 top New Year's Eve (previous week, $9,500).

"Guys and Dolls," 46th St. (MC-$6.60; 1,319; $43,904). Around $46,000, with $9.60 top New Year's Eve (previous week, $37,800).

"King and I," St. James (MD-$7.20; 1,571; $51,717) (Yul Brynner). Around $53,000, with $9.60 top New Year's Eve (previous week, $46,900).

"Male Animal," Music Box (C-$4.80; 1,012; $26,903). Around $19,000, with $6 top New Year's Eve (previous week, $14,100); closing Feb. 7, to tour.

"Moon Is Blue," Miller (C-$4.80; 920; $21,586) (Donald Cook, Barry Nelson, Janet Riley). Around $13,000, with $6 top New Year's Eve (previous week, $9,100).

"Mrs. McThing," 48th St. (C-$4.80; 925; $22,927) (Helen Hayes). Around $21,000, with $6 top New Year's Eve (previous week, $16,500); closing next Saturday (10), to tour.

"My Darlin' Aida," Winter Garden (O-$7.20-$6; 1,519; $51,881). Around $31,000, with $9.60 top New Year's Eve (previous week, $27 000).

"New Faces," Royale (R-$6; 1,035; $30,600). Around $31,000, with $8.40 top New Year's Eve (previous week, $24,600).

"Pal Joey," Broadhurst (MC-$6.60; 1,160; $39,602) (Vivienne Segal, Harold Lang). Around $40,000, wth $9.60 top New Year's Eve (previous week, $33,200).

"Seven Year Itch," Fulton (C-$6-$4.80; 1,063; $23,228). Around $25 500, with $6 top New Year's Eve (previous week, $24,600).

"South Pacific," Majestic (MC-$6; 1,659; $50,186) (Martha Wright, George Britton). Around $40,000, wth regular $6 top New Year's Eve (previous week, $33,600.

"Time of the Cuckoo," Empire (CD-$6-$4.80; 1,082; $25,056) (Shirley Booth). Around $26,000, with $6 top New Year's Eve (previous week, $22,000).

"Time Out for Ginger," Lyceum (C-$4.80; 995; $22,845) (Melvyn Douglas). Around $20,000, with $6 top New Year's Eve (previous week, $16,000).

"Two's Company," Alvin (R-$7.20; 1,331; $47,167) (Bette Davis). Around $49,000, with $9.60 top New Year's Eve (previous week, $41,600).

"Whistler's Grandmother," President (C-$3.60; 300; $7,000) (Josephine Hull). Around $4,000, with $6 top New Year's Eve (previous week, $1,500 for four performances); closed Saturday night (3) after 28 performances.

"Wish You Were Here," Imperial (MC-$7.20; 1,400; $52,080). Around $54,000, at $9.60 top New Year's Eve (previous week, $48,500).

Current Road Shows

(*Jan.* 5-18)

"Anonymous Lover" (Larry Parks, Betty Garrett) — Lyceum, Minneapolis (5-10); American, St. Louis (12-17).

"Bat" (ZaSu Pitts, Lucile Watson)—Locust. Philly (5-17).

"Be Your Age"—Shubert, Wash. (5-10).

"Bell, Book and Candle" (Joan Bennett, Zachary Scott) — Grand, London, Ont. (5-6); Erlanger, Buffalo (7-10); Her Majesty's, Montreal (12-17).

"Borrowed Time" (Victor Moore) —Alcazar, S. F. (5-10).

"Call Me Madam" — Forrest, Philly (5-10); Ford's, Baltimore (12-17).

"Constant Wife" (Katharine Cornell, Robert Flemyng, John Emery) —Selwyn, Chi (5-17).

"Country Girl" (Robert Young, Dane Clark, Nancy Kelly)—Blackstone, Chi (5-10); Cox, Cincy (12-17).

"Crucible" (Arthur Kennedy, Walter Hampden) — Playhouse, Wilmington (12-17).

"Dial 'M' for Murder" (Richard Greene)—Wilbur, Boston (5-17).

"Fifth Season" (Richard Whorf, Menasha Skulnick)—Walnut, Philly (5-10).

"Fourposter" (Jessica Tandy, Hume Cronyn)—Nixon, Pitt (5-10); National, Washington (12-17).

"Gigi" (Audrey Hepburn) — Harris, Chi (5-17).

Gilbert & Sullivan (Chartock)—Shubert, Chi (5-17).

"Good Nite, Ladies" — Virginia, Wheeling, W. Va. (5-7); Memorial Aud., Canton (8-10); Paramount, Toledo (12-14); Stambaugh Aud., Youngstown (15-17).

"Guys and Dolls"—Hanna, Cleve (5-10); Nixon, Pitt (12-17).

"Hazel Flagg" (Helen Gallagher, Thomas Mitchell, Benay Venuta)—Shubert, Philly (12-17).

"I Am A Camera" (Julie Harris) —Mayfair, Portland (7-10); Metropolitan, Seattle (12-17).

"Intruder" (Margaret O'Brien)—Parsons, Hartford (5-7); Shubert, N. H. (8-10).

"John Brown's Body" (Tyrone Power, Judith Anderson, Raymond Massey)—Constitution Hall, Wash. (5); Lyric, Baltimore (6); Municipal Aud., Norfolk (7); Mosque, Richmond (8); U. of N. Carolina Aud., Chapel Hill (9-10); Keith-Albee, Huntington, W. Va. (12); Syria Mosque, Pitt (13); Taft, Cincy (14-15); Municipal Aud., Louisville (16); H. S. Aud., Decatur, Ill. (18).

"Josephine" — Playhouse, Wilmington (8-10); Shubert, Wash. (12-17).

"Love of Four Colonels" (Rex Harrison, Lilli Palmer)—Colonial, Boston (5-10).

"Midsummer"—Plymouth, Boston (5-17).

"Mister Roberts" (Tod Andrews) —And., Mobile (5); Albany, Albany, Ga. (6); WRVA, Richmond (8-10); Walnut, Philly (12-17).

"Mrs. McThing" (Helen Hayes) —Colonial. Boston (13-17).

"Oklahoma"—Geary, S. F. (5-10); Metropolitan Aud., Fresno (12-13); Aud., Bakersfield (14); Arlington, Santa Barbara (15); H. S. Aud., Long Beach (16-17).

"Paint Your Wagon" (Burl Ives) —Shubert, Boston (5-17).

"Paris '90" (Cornelia Otis Skinner)—San Diego (5-6); Civic Aud., Pasadena (7); Aud., San Bernardino (8); Lobero, Santa Barbara (9-10); Geary, S. F. (12-17).

"Picnic" — Hartman, Columbus (15-17).

"Point of No Return" (Henry Fonda) — Hartman, Columbus (5-10); Hanna, Cleve (12-17).

"Shrike" (Van Heflin) — Cass, Detroit (5-17).

"South Pacific" (Janet Blair, Webb Tilton)—Civic, New Orleans (5-17).

"Stalag 17"—American, St. Louis (5-10); Shubert, Detroit (12-17).

"Strike a Match" (Pat O'Brien, Eva Gabor, Richard Egan)—Music Hall, Houston (6-8); Texas, San Antonio (9-10).

"Top Banana" (Phil Silvers) — Great Northern, Chi (5-17).

Promoter Sees Small Town Market in West Scarcely Tapped for Attractions

Small towns have scarcely been tapped as a market for live entertainment, according to Jay Lurye, who's now in his fifth year as a booker, of legit, pop and longhair attractions in northern Minnesota, Wisconsin and Michigan. As evidence of rural interest, he cites strong business done in his territory this season by the First Drama Quartet, "John Brown's Body" and "Oklahoma."

Road unit of "Oklahoma" drew capacity in four performances in Duluth and Hibbing, Minn., Nov. 2-3, Lurye asserts, and $10,300 was refunded in mail orders. Likewise, "Body" and the Quartet cleaned up in Duluth, Hibbing, Virginia, Minn., and Ironwood, Mich.

Lurye pre-sells his offerings via a 12,000 family mailing list. Civic interest has been keen, while school authorities in his three-state area also aid in interesting teenagers in the theatre. Scope of his bookings run all the way from Vaughn Monroe's band to the Vienna Choir Boys and Pianist Artur Rubinstein.

Lurye feels that business has been so promising, he's confident the '53-'54 season will permit guarantees of two weeks of dates in his territory. Most of the performances, incidentally, are held in high school auditoriums. Promoter was in New York to attend the recent annual meet of the National Assn. of Concert Managers.

SEASON'S GREETINGS
CHARLOTTE GREENWOOD

Plays Abroad

L'Engrenage
(THE WHEELWORK)

Zurich.

Schauspielhaus production of drama in two parts, from a screenplay by Jean-Paul Sartre. Translation and adaptation, Oskar Waelterlin. Directed by Waelterlin. Sets, Teo Otto; technical director, Ferdinand Lange; lighting, Walter Gross. At Schauspielhaus, Zurich, Dec. 19, '52.

World-preem of a new Jean-Paul Sartre opus at the Zurich Schauspielhaus had been eagerly awaited. However, "Wheelwork" proves to be less sensational than expected. It is not a drama written for the stage, but the adaptation of a screenplay which Sartre wrote several years ago and which, without having been used for a film, was turned by himself into the drama "Les Mains Sales." Incidentally, that was the original title given to "Wheelwork." Strangely enough, the title switch has also brought about a switch of tendency, inasmuch as the present work seeks to excuse and justify dictatorship and the totalitarian system, whereas the later "Red Gloves" was clearly pointed against Communism.

Form and dramatic structure of "Wheelwork" are provocative and exciting. Plot concerns a trial of people in an unidentified state against their dictator who failed to fulfill their demands, among others the nationalization of the country's vital oil industry. Story is told in flashback, by visualizing the statements of witnesses, such as his former mistress whom he spurned later on, the wife of his best friend whose death he was responsible for because the latter didn't share his ideas of tyranny and despotism, his oily and opportunistic servant, etc. The jury is placed amidst the audience and takes active part in the trial, giving every spectator the impression of being part of it himself.

When the ex-dictator finally agrees to speak in his own defense, he presents the course of events as he sees it, trying to explain how he himself detested violence at first, but once having got caught in the "wheelwork," he had no choice and had to give away his best friends to "save the revolution." Nevertheless, he is found guilty by the jury and sentenced to death, whereas his successor, who headed the trial, is already taking his place. It is suggested at the end that he too will make the same mistakes and will not be able to serve both his ideas and the people.

Oskar Waelterlin, artistic manager of the Schauspielhaus, deserves high praise for the clever way in which he adapted the screenplay for the stage. However, "Wheeelwork" is in many ways a controversial affair, and its b.o. chances are doubtful. It is wordy and at times tiring. It also lacks dramatic action, consisting mostly of dialog and short, fragmentary flashback sequences. Technically and performance-wise, it is extremely difficult to stage, demanding a vast number of players and technicians.

Under Waelterlin's own direction, the Schauspielhaus does a remarkable job. The performance has been carefully prepared and no detail has been neglected. Walter Richter as the dictator is fine, as are other members of the numerous cast. A newcomer, Elisabeth Hoebarth, is excellent in the femme lead. Teo Otto's sets, though utterly simple, are impressive and highly atmospheric. *Mezo.*

High Balcony

London.

Renee Soskin (for Hampstead Theatre, Ltd.) presentation of drama in three acts by Peter Ustinov. Directed by Andre Van Gyseghem. At Embassy Theatre, London; $1.50 top.

Baron Hermann	Milton Rosmer
Leopoldine	Ursula Howells
Ernestine	Gladys Boot
Col. Ritter	Mark Dignam
Horst Bratsch	Donald Pleasence
Hanna Bratsch	Elaine Wodson
Prof. Carlotti	Marne Maitland
Paul Obretcht	Brown Derby

Although Peter Ustinov wrote this play in 1946, this is its first performance here. Interest might have been keener had it been staged then, being highly topical; on the other hand its theme might have proved a thorn in the flesh, being entirely concerned with the effect of war on a German community. It is more a dissection of minds and loyalties than a narration of events, but it's written with a simple, convincing, sincerity that holds the imagination. Wide appeal is doubtful.

Background is the German legation in a small neutral country too near to its powerful neighbor to leave them any choice but an accommodating acquiescence in World events. Minister is a kindly philosopher, whose solace for all problems is a study of the heavens. His wife is an ex-opera singer of dim mentality, always involving her daughter in emotional scenes. The girl is in love with a pianist, which amuses her father but shocks the plebeian mother. A reception is in progress when the news comes through of Hitler's invasion of Poland.

Much of the first act consists of exchanges of views of prospects of the future, with the later scenes showing the same community six years later facing defeat and disintegration. Military attache, an aging baron of the old army regime, feels he may achieve a higher position with the new order. He marries the minister's daughter when she realizes her lover has been killed, but the gap in age and temperament proves too wide and he takes the soldier's way out, shooting himself rather than face disillusionment and probably death.

Author is lucky in his cast, Milton Rosmer displaying all his veteran skill in timing and voice modulation as the minister, radiating genial toleration in every adversity. Ursula Howells, as the daughter, carries off her emotional scenes with effective restraint, with Gladys Boot a good foil as her mother. Mark Dignam is stern and unbending in the old Prussian tradition as her husband, evoking a certain measure of sympathy for his unenviable position.

Marne Maitland exudes courteous insincerity as a local government official and Brown Derby makes the most of his small part of the musician. Two of the best characterizations are given by Elaine Wodson and Donald Pleasence as a diehard Nazi devotee and her fanatical craven husband who, when ordered by the baron to kill hismself, shoots first his wife, then crumples in gibbering cowardice which keeps him from suicide. Andre Van Gyseghem directed the play with his customary polish.

Clem.

'OKLAHOMA' OK $20,000; 'CAMERA' 16G, FRISCO

San Francisco.

Edith Piaf is set for one week at the Curran, opening Friday night (9). "On Borrowed Time" with Victor Moore, Leo G. Carroll and Beulah Bondi opened Dec. 29 at the Alcazar.

Estimates for Last Week

"I Am a Camera," Curran (3d wk) (D-$4.20; 1,758) (Julie Harris). Slipped to $16,000 (previous week, a hefty $23,000).

"Oklahoma," Geary (1st wk) (M-$4.20; 1,550). An okay $20,000.

'Fledermaus' Sock $22,867 For Metop's Holiday Eve

For the third successive year, the Metropolitan Opera used its Howard Dietz-Garson Kanin English version of Strauss' light opera, "Fledermaus," for its New Year's Eve presentation. Giving it last Wednesday night (31) for the first time this season, at hiked tariffs, with top at $10, the Met garnered a sock take of $22,867 on the sellout house. Only the press list (for a season's first performance) kept the gross from passing the previous year's holiday eve "Fledermaus" take of $23,166.

Opus, in Kanin's original staging, was put on by his associate director, Kip Good. Tibor Kozma conducted, with Regina Resnik, Patrice Munsel, Jarmila Novotna, Charles Kullman, Brian Sullivan, Jack Mann and John Brownlee for the leads.

Legit Bits

According to word from London, where the **Blevins Davis-Robert Breen** revival of "Porgy and Bess" is an established hit, **Zelda Dorfman** has resigned as company manager to marry a writer named **Lawrence Vale** and live in Paris. **Robert Dustin**, who was production secretary for the show, has reportedly taken over as company manager . . . Managers of musical stock theatres, who held an organizational meeting in New Orleans recently, will hold another session in New York in mid-January.

George Gaynes, originally **George Jongeyans** and more recently **Jon Geyans**, will sing the male lead in "Wonderful Town," musical version of "My Sister Eileen" . . . **Paul Crabtree**, director and co-producer of the incoming "Mid-Summer," will be resident stager this winter of the Palm Beach (Fla.) Playhouse

THE NEW YORK TIMES

'53 'ICE CAPADES' OPENS AT GARDEN

11,000 See Button Make Stage Bow—4 Other Titlists, Short 'Brigadoon' Are Features

John H. Harris' elaborate Ice spectacle, "Ice Capades of 1953," got off to a flying start, figuratively and literally, in its initial performance last night at Madison Square Garden.

The impresario's ice minion more than 100, swept the attra tively tapestried Garden ice fl like jet-propelled bodies, gyro like dervishes, flew like Peter and, to demonstrate the grac ness of skating, performed in ate ballets with poise and eas

Lest the impression be g that "Ice Capades of 1953" is ter skelter affair confined to feats of speed skating, no Mr. Harris has put toge pleasantly balanced enterta appealing to the esthetic as to the athletic sense. generously splashed the p with colors borrowed fro rainbow. The costumes are cent and the forms in them like Greek sculpture. The been no stinting in all depar

---

NEW YORK WORLD-TELEGRAM AND SUN

Its 'Brigadoon' Is High Fling

By ED WALLACE,
Staff Writer.

At the risk of appearing flighty and fickle I would like to say that the ice show I saw last year is no longer the best ice show I ever saw.

"Ice Capades of 1953" is the best ice show I've ever seen now or next year. Although 1953 is rushing it a bit, this show which opened last night at Madison Square Garden has made the adjective old-fashioned. It can only be described in sighs, caresses, squeals and whoops.

To begin with there has never been a show with such an abundance of talen. There is Dick Button and there hasn't been anything like Button since the earth cooled off enough for water to freeze. He is the only man ever to win all the amateur figure skating titles, but I will not discuss the matetr further. A person can get a nasty fall just reading about the things Button does on skates.

Other Champs.

Among the other world and national amateur champions who turned professional this year to join "Ice Capades" are Jacquelin du Bief, Sonya (Klopfer) Kay and Ginny Baxter.

"Ice Capades" is lavish an bright and for the first time i the memory of this man an ic show may be seen in the garde where none of the performers a held back. In most shows it is a ironbound rule that nobody w be allowed to skate numbers mo spectacular than those of t stars. Nobody can skate bet than Button, but all are at l erty to try.

Frozen 'Brigadoon.'

What I enjoyed most was iced-up version of the musi "Brigadoon" which must have c as much as a federal courthou And what I liked most ab "Brigadoon" was 17-year-old So ya Klopfer, a Brooklyn-born who has half-way changed name to Sonya Kaye because has a smoother glide. For past five years Sonya has b my team, just like other pe moan or rejoice with the Ya or the Dodgers.

Nothing Less Than Superb

Next year, I'd say, wait next year. Then this summe

New York Critics' Rave Notices Mark Start of ICE CAPADES OF 1953 on its Most Successful Tour in 13 Year History!

●

Radio, Newspapers
Television
Hurl Plaudits
of Greatest
Show on
Ice!

Walter Winchell

The Big Time: The Ice-Capades at the Garden, a thrilling show

---

DAILY NEWS, SATURDAY, SEPTEMBER 13, 1952

'Ice Capades' Has Fine Skaters and Lavish Costumes

By DOUGLAS WATT

"Ice Capades of '53," which last night opened an 11-day stand at Madison Square Garden preliminary to a tour of the nation, is a lovely and beguiling skating extravaganza.

Aside from having a full complement of expert and entertaining ice skaters, a condition the audience takes for granted, the primary requirement of a spectacle of this sort is prettiness. Billy Livingston, who designed all the clothes worn, has fulfilled this need admirably. The costumes are beautiful and in excellent taste, and there seemed to be enough of them to keep all of Robert Hall's-pipe racks in splendid array through the Winter.

NEW YORK HERALD TRIBUNE

Packed Garden Greets Ice Capades

By Judith Crist

Dick Button, the world an Olympic figure-skating champion made his professional debut Thursday night in the Ice Capades of 1953, a fast-paced extravaganza on ice that packed Madison Square Garden with opening-night enthusiasts.

Brilliant and colorful costumes, precision dancing, acrobatics and clowning brought bursts of enthusiasm from the audience, but the twenty-two-year-old Harvard senior proved himself the star of the star-studded show in his imple, graceful performance of he routine that earlier this year on him his fifth straight world ure skating championship and cond Olympics championship.

Three other young Olympic stars o proved their professional skill, queline du Bief, of France, ld's figure-skating queen, ap red in a production entitled mps for M'Lady." Two Ameri stars, Sonya Klopfer, of Brook who uses the professional of Sonya Kaye, and Ginny er, of Detroit, had leading as the sisters in a condensed n of "Brigadoon," the most ate number in the show.

New York Journal-American

Ice Capades of 1953: A Spectacular Show Full of Showmanship!

by NICK LAPOLE

Before a near-capacity audience the stars and ensemble of the first ice show to reach New York this season presented a program abounding in humor and skill, agility and grace, all tastefully arrayed in costuming that offered a rare treat to the eye.

Outstanding item on the ountiful bill was the condensed ersion of "Brigadoon," the heryl Crawford musical of e years back. Skated and ed by Sonya Kaye, Bobby cht, Ginny Baxter, Ruby son, Orrin Markhus and ert Cowman, ably supportmembers of the ensemble, ovation proved an und success. It also made evident that a tale ng is not the o nowadays w

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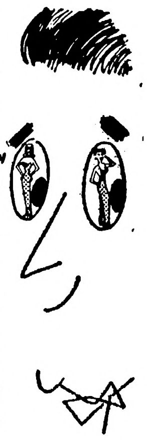

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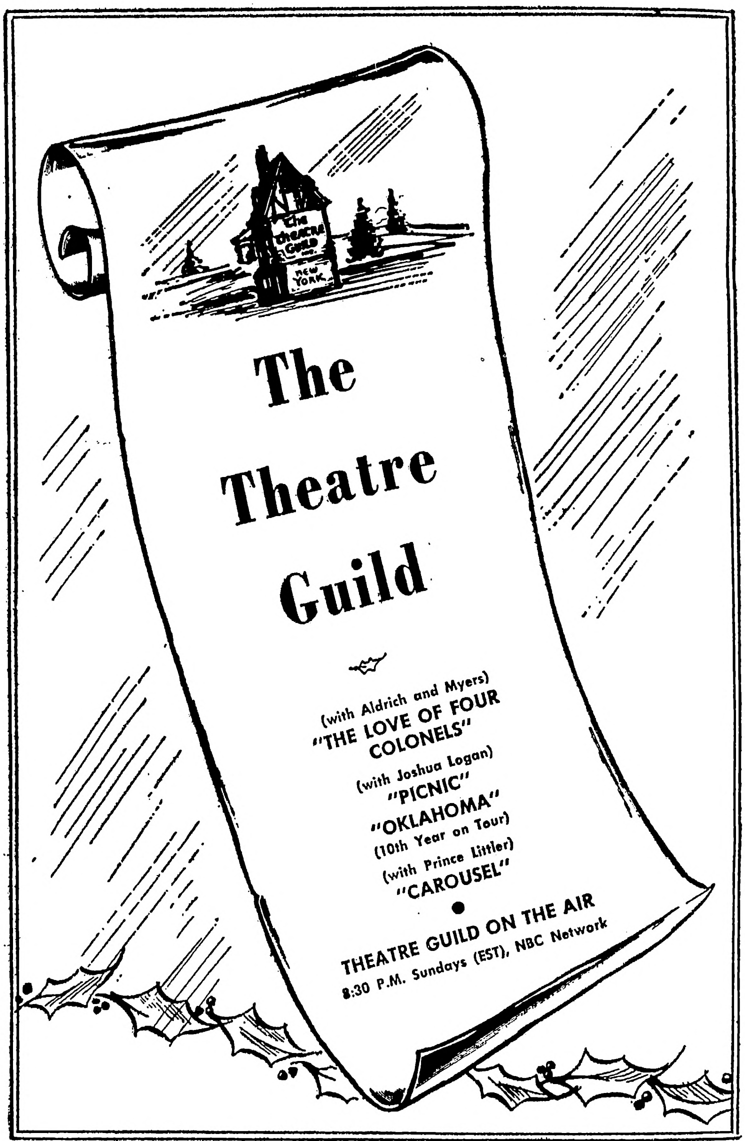

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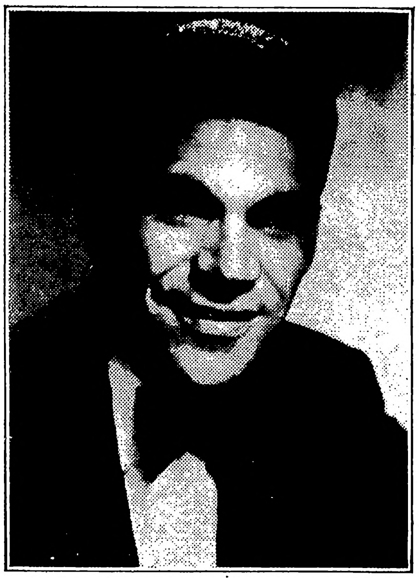

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"THE NEW YORK TIMES"

"Ronny Graham, a grinning wag who can write and also act with imagination and wit." *Brooks Atkinson.*

NEW YORK "DAILY NEWS"

"If I had to choose favorites, I'd pick Ronny Graham, for the music, Lyrics and sketches he has written and for the way he acts and sings them." *John Chapman.*

NEW YORK "JOURNAL AMERICAN"

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"NEW YORK POST"

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"THE NEW YORKER"

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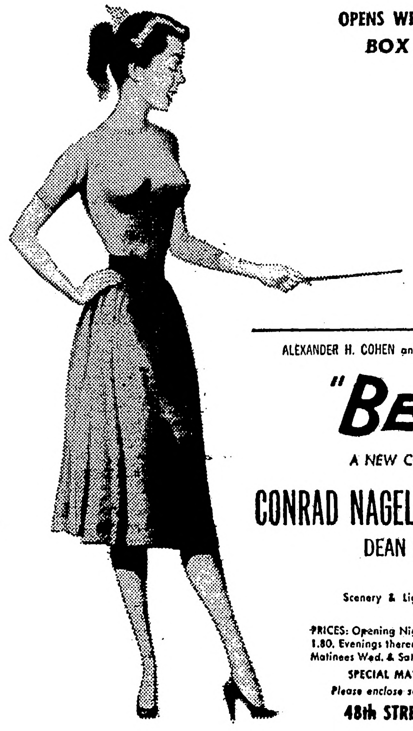

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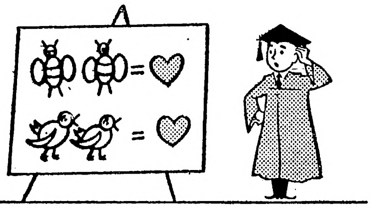

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Nov. 25 - Dec. 6—Sports Arena, Hershey, Pennsylvania
Dec. 7 - Dec. 14—The Arena, Grove St. at Orange, New Haven, Conn.
Dec. 15 - Dec. 24—Christmas Vacation
Dec. 25 - Jan. 13—The Arena, 45th and Market Sts., Philadelphia, Pa.
Jan. 14 - Jan. 21—The Gardens, 110 N. Craig St., Pittsburgh, Pa.
Jan. 22 - Feb. 1—The Arena, 3700 Euclid Ave., Cleveland, Ohio
Feb. 2 - Feb. 6—Maple Leaf Gardens, 60 Carlton, Toronto, Ont.
Feb. 8 - Feb. 15—The Forum, 2313 St. Catherine St., West, Montreal, Que.
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MARGARET SULLAVAN

The Deep Blue Sea

A New Play by TERENCE RATTIGAN

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Holiday Greetings to All

VIVIENNE SEGAL

Joshua Logan

Meet me in "HERALD SQUARE"

ROBERT ALDA

West Germany Awaits

Continued from page 3

Berlin film people, are anxiously waiting for the enactment of this law, so that either the existing trustee companies or newly established film outfits can take advantage of the existing facilities to start well-founded film production. At present, a plan of the Federal Minister of Economics (Bundeswirtschaftsminister) is under discussion and may have a chance of being accepted by both the Federal Government and the various Laender, with only minor changes.

According to this plan, three companies are to be established. The first one will comprise the Munich complex of the former Reich-owned Bavaria film company. The second company is to be the Berlin AFIFA, which includes the studios at Wiesbaden, which had been established during the Berlin Blockade. Both the Munich and the Berlin group are to be given production licenses and four cinemas each. A third company in North-Rhine Westphalia is to unite the remaining theatres and commercial enterprises under the old label of "Universum Film A.G." The capital for these three companies will be determined after two years when their real value can be estimated.

The federal government wants to lease the enterprises until their final sale. The Laender, however, wants to produce films under its own trustee administration. It was claimed that within the next two years and six months about 60 pix will be shot, including 10 by AFIFA (six in Berlin and four in Wiesbaden), 20 by Bavaria and the remainder by the independent producers. Financing of the films would be obtained by loans granted by the federal government and the Laender and (losses may be expected at the start) by a film relief tax. For a period up to three years, this tax will provide for a special 3% cut of all cinema incomes. This amount is to be handed over to the companies via an established film credit bank.

Several Objections Voiced

There naturally are some objections to these plans. Berlin film circles, for instance, do not like the idea that the traditional name of the "UFA" be taken to West Germany. Berlin industry people also want the Neue Deutsche Wochenschau (newsreel), which is assisted by the federal government, be transferred from Hamburg to Berlin so as to assist the capacity of local printing labs. At present, only 20-25% of their capacity is being used. It was also pointed out that a fourth group consisting of the Hamburg studios and the studios Berlin-Spandau (the CCC plant) would be sought by Berlin.

All film people hope that organizers do not stick to principles and certain interests when fixing up the new law, but put their main emphasis on the fact that the law must be passed as soon as possible to give W. Germany's production the "go ahead" sign. It is generally hoped here that the forthcoming productions not only will include pix with so-called public appeal but also artistically valuable ones. Only this, they feel, would guarantee economically operated enterprises.

AFIFA Ready to Produce

The AFIFA in Berlin and Wiesbaden, which makes up the second group, announced that it is ready to go ahead with film production as soon as production licenses are issued by the federal government and the Allies. The technical staff, partly consisting of newcomers, has been fully trained. Almost 20 film scripts are ready to be produced, and, the most vital factor, the financing for six Berlin and three Wiesbaden-made pix is set.

According to a financing plan, the Berlin banks will grant $600,000 for the Berlin-made films, which makes up half of the budget necessary for these six pix. AFIFA is able to make available the second half from its own sources. The fact that the banks will submit this amount of money without official credits proves the confidence they put in the AFIFA and its personnel, some formerly belonged to the old UFA staff.

In case production starts, the AFIFA will cooperate with independent producers about shooting terms and use of studios, so these will have the same advantages by the AFIFA producers. If the independent producers are not able to shoot six films yearly, AFIFA can easily increase its production from six to nine pix a year. It has been disclosed that the Munich group, too, is financially ready to start production without the aid of a federal film bank or federal credits.

VIENNA CHOIR BOYS TO TOUR

Vienna Choir Boys arrived last week (1) in N. Y. to begin their 10th U. S.-Canadian tour, under the direction of S. Hurok.

They will sing in 62 cities.

"AN EVENING OF COMIC PERFECTION!"
—ATKINSON, N. Y. TIMES

Edward Duryea Dowling presents

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BEATRICE LILLIE**

With

Reginald Gardiner

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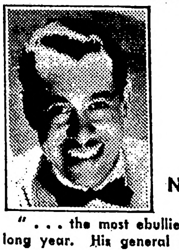


CAB CALLOWAY
Sportin' Life
"PORGY AND BESS"
Now (13th Week), Stoll Theatre, London

" . . . the most ebullient personality to hit the London stage for many a long year. His general acting is nothing short of wonderful, and I doubt whether anyone could survive 'It Ain't Necessarily So' without being won over to Mr. Calloway's charms."—*Denby Richards*, "KENSINGTON NEWS."

NEWS CHRONICLE: "Our old friend Cab Calloway . . . resplendent . . . the applause became frenzied."—*Elizabeth Frank.*

Mgt.: BILL MITTLER, 1619 Broadway, New York

Season's Greetings

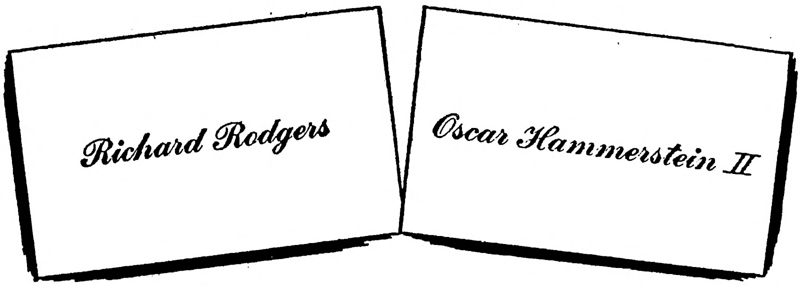
from

ALFRED LUNT and LYNN FONTANNE

in Noel Coward's

"QUADRILLE"

PHOENIX THEATRE, London



Richard Rodgers

Oscar Hammerstein II

OBITUARIES

HANK WILLIAMS

Hank Williams, 29, country singer - composer - instrumentalist, died of a heart attack Jan. 1 near Oak Hill, West Va., while traveling by car en route to Canton, O., for a personal appearance. Williams, who recorded for M-G-M Records, composed such cornball-pop hits as "Jambalaya" and "Cold, Cold Heart." He also was a star of WSM's "Grand Ole Opry," Nashville-originated show.

Williams started playing the guitar at age six and debuted six years later at a matinee show at the Empire Theatre, Montgomery, Ala. He began his radio career at WCOV, Montgomery, subsequently switching to "Louisiana Hayride," on KWKH, Shreveport, La. He then joined "Grand Ole Opry."

Increasing inroads made by alfalfa tunes on the music biz during the past couple of years brought Williams to the national eye as one of the leading exponents of "Tin Pan Valley" output. His first disclick was "Lovesick Blues." Among his other compositions were "Mansion in the Hill," "Half as Much," "I'll Never Get Out of This World Alive" and "I'll Never Be Ashamed of You." He signed a screen contract with Metro about six months ago.

Surviving are his wife, his mother and a sister.

CHARLES HOPKINS

Charles Hopkins, 69, legit producer-director-actor, died Jan. 1 in New York. His most notable productions were "Treasure Island" (1915) and "Devil In The Cheese" (1926). He built the Punch and Judy Theatre on West 49th St., N.Y., in 1914 and opened with "The Marriage of Columbine," in which he played Scaramouche. Later, he changed the name of the theatre to the Charles Hopkins. It's now the World, a pic house.

Hopkins made his first Broadway appearance in 1908 in "Jack Straw." He then joined the Ben Greet Co., an English troupe, and toured the U.S. in Shakespearean repertoire. In 1911-12 he played with his own stock company in Washington and Chicago.

Hopkins produced shows at his theatre from 1914 until 1919. After a seven-year production lapse, he resumed with "The Makropoulos Secret." From 1926 until 1932 he put on one or two plays a year at his theatre. In 1932 he founded the Charles Hopkins Summer Theatre, Huntington, L.I., and retired soon after.

A son and a daughter survive.

NORMA CHAMBERS

Norma Chambers, legit and radio-tele actress, died Dec. 30 in New York. Miss Chambers made her New York debut in "Let Freedom Ring" in 1935. Other plays in which she appeared included "Bury The Dead," "Prelude," "The Children's Hour," "200 Were Chosen," "Step Over," "Washington Jitters," "Fledgling," "Richard III," "On Whitman Ave.," "Mexican Mural," "Sleep My Pretty One," "Street Scene" musical version and "Afternoon Storm."

Surviving are her father, two brothers and three sisters.

JAMES HOWE

James Howe, 90, Broadway legit angel of the 1890s and early 1900s, died Dec. 29 in Bay Shore, L.I. Howe made his first theatrical investment with the Shuberts in 1895, giving them the financial impetus that led to their building 16 theatres on and near Broadway.

Howe helped finance many musical shows and also backed several theatres in Boston.

J. GRAVES McDONALD

J. Graves McDonald, 40, manager of opera and TV soprano Marguerite Piazza (his wife), died Dec. 31 in New York. He previously had been prez of an electric appliance company in Memphis.

In addition to his wife, a son, his mother, three sisters and three brothers survive.

MAURY BARTON

Maury Barton, 57, former member of the vaude team of Barton & Young, died of cancer Dec. 28 in Los Angeles. For the last 15 years he had conducted his own theatrical agency.

His wife, two sons and three grandsons survive.

Mother, 89, of Irving Cummings, screen director, died Dec. 28 in Hollywood. Survived also by daughter, Mrs. Jessie Appel, onetime screen actress; grandsons Irving Cummings, Jr., writer-producer, and Sanford Cummings, of the William Morris Agency.

Lister Reekie, 80, comedian from 1890 to 1930, playing many straw-hat seasons at British resorts, died in Filey, England, Dec. 19. He founded a local newspaper on retiring from show biz.

Joseph Canick, 61, veteran motion picture projectionist at the Palace Theatre, Chicago, died Dec. 29 in Chicago. Survived by wife and three children.

Father, 73, of Ezra E. Stern, Coast film row attorney, died in Los Angeles, Dec. 30.

Father, 77, of Joe DeSantis, and father-in-law of Margaret Draper, both of stage, screen and radio, died in N. Y. Dec. 31 after a long illness. Wife and three children survive.

Nova Dale, 31, dancer, died Dec. 28 in Los Angeles as result of injuries sustained in an auto accident. Her mother, Mrs. Theresa Lynch, survives.

Father, 58, of William Collins of VARIETY business staff died Dec. 30 in N.Y. Other survivors are his wife and three daughters.

Ludwig Burgstaller, 70, a member of the Metropolitan Opera chorus for the past 44 years, died Jan. 1 in New York.

Bert Aza, 70, London manager for British comedienne Gracie Fields for the past 36 years, died Jan. 1 in London.

MARRIAGES

Tricia Hurst to Robert Sandbach, Las Vegas, Dec. 26. She's a publicist and Las Vegas correspondent for the N. Y. Journal-American.

Elinor Meld to Larry Sherman, New York, Jan. 3. Groom is former actor.

Gina Collens to Hy Hollinger, Jan. 4, Hollywood. Bride is actress-singer. Groom is *Holl* of VARIETY.

BIRTHS

Mr. and Mrs. Wade Thompson, son, New York, Dec. 18. Father is organizer with the American Guild of Variety Artists.

Mr. and Mrs. Jack Broder, daughter, Hollywood, Dec. 30. Father is film producer.

Mr. and Mrs. Stanley Meyer, son, Dec. 30, Santa Monica, Calif. Mother is Dodo Blumberg, daughter of the Universal Pictures board chairman; father is executive producer of "Dragnet," radio and TV series. It's their first, after having adopted twins.

Mr. and Mrs. Milt Freidland, son, Chicago, Dec. 24. Father is national spot sales manager of TV station WBKB there.

Mr. and Mrs. Charles Glazer, son, Hollywood, Dec. 28. Child is the grandson of A. W. Hackel, president of Supreme Pictures.

300G Campus Theatre Skedded for Antioch

Yellow Springs, O.

Antioch College here made public recently plans for a $300,000 campus theatre to house its Antioch Area Theatre. Money for the playhouse will come, college officials hope, from the school's $3,700,000 New Century Fund drive that began this month.

The theatre gained national publicity last summer with its outdoor Shakespearean festival.

Chansonniers of Paris

Continued from page 4

garbles like Georges Guetary, the giggling snuffling of Bourvil, the effeminacy of Luis Mariano, the garbled English of Maurice Chevalier for a click and heavy mitting. Star of the show is the rapid talking Jean Rigaux whose noise and bombast are even funnier than his material. He paces back and forth and spews out a hilarious monolog. Doubling at operetta "Schnock," Rigaux is a funny man, but limited to France.

Aux Trois Baudets is a sort of reformed chansonnier with popular performers and vaude acts giving it greater pop and eye appeal. Henri Salvador and Mouloudji, two young chanters, top bill to give this svelte small seater SRO. Salvador is a bombastic singer and adds zest to the program. Mouloudji gives with his Left Bank songs for good effect. Old style window at side of stage has a speaker, with pert Claudine Souris twitting customers and introing acts.

The Coucou is one of the bigger places, but size seems to lower its quality. Though it has its standard four piping out at beginning of show it then goes in for more elaborate skits and props that lay an egg comicwise. Romeo Carles is a tramp on top a speeding train, in one sketch, who gets into a conversation with the pursuing conductor. Circling backdrop is dizzying and material is lackadaisical. Jacques Cathy seems to be able to talk without taking a breath and delivers a staggering broadside of wit and hilarity.

Nazis Couldn't Take It

The Theatre De Bix Heures was founded on the old words of Courteline who said, "I tell you that a man who will found a practical 10 o'clock theatre, informal, gay, and elegant will make a fortune, for he will be fulfilling a much needed thirst of thinking men." This theatre has earmarked itself for the intelligentsia and provides a slick show with some of the more suave members of this cult. Gladhanding and dart throwing are done by the omnipresent Oleo who watches all, from her stage-side window, and twits and intros the worders. She was imprisoned during the Occupation when she spied a German officer. trying to elbow his way through the crowd and piped, "It is harder to get through the aisles here than to get into Leningrad." The whole troupe was put in shackles after this sally.

Oleo also sings in a cracked but pleasing voice. Show is called "The Hard Leather" and has leather-voiced performers Jean Breton, Maurice Horgues and Jacques Grello giving out with the mischievous mayhem, Anne-Marie Carriere does a devastating takeoff on top femme thesps from shredding handkerchiefs a la Gaby Morlay to the eyeball histrionics of Edwige Feuillere.

Best of the Lot—La Tomate

Best vest pocket theatrics here are supplied by La Tomate which has a sock, fast-paced show and is one that can be enjoyed by all if a neighbor whispers a hint from time to time. La Tomate has reinaugurated cabaret style and drinks are served during show. Small stage is well utilized in a fast-paced hilarious show that grows in yocks and appeal as it snowballs to a sock climax. Robert Rocca starts the proceedings with his brash delivery and after a song roundelay by the various members of the troupe he does a series of skits, sketches and buffoon takeoffs that are tops. There is a section on how the world would react if there were only a 40-word vocabulary. Same scene is reenacted as words are cut down until there is a neolithic caveman takeoff which makes sense also.

There is a good use of film and film strips with a hep counterpoint commentary on the news of the year and a bucolic opus based on the writings of nature lover Jules Renard, and a topper about a theatre tab scalper who promises patrons they will see the top moments of all the leading legits. This leads to a fine spoof on the current trend of plays. Jean De Latras who always has a handful of plays running is shown to have a standard gimmick of a husband coming home from a voyage and finding his wife bedded with another. Montherlant has heavy tragic sighing as his big moment and Roussin has the intermission. Top company has the fey antics of Jean Carmet, the dense verbiage of Jacques Cathy and the allure of Danielle Rocca and Francine Dartois.

S. Africa B.O.

Continued from page 52

biggest productions here; first being the musical, "An American in Paris," which opened the new year with three weeks' capacity biz. This was followed by Selznick's "Duel in the Sun," which was released by M-G, and later by another Selznick picture, "The Paradine Case."

"Belle of New York" and "Skirts Ahoy" were two popular musicals, while "Scaramouche" did good biz. One of the biggest hits of the year was "Singin' in the Rain," another personal triumph for Gene Kelly. Pic that did big biz was "The Wild North," which was the first Ansco color film shown in South Africa.

During 1952, "The Great Waltz" and "Gone With the Wind" were both reissued and shown to good biz. "Quo Vadis" did tremendous biz and drew capacity houses for many weeks.

Active Legit

An outstanding theatrical importation was the George & Alfred Black revue, "Out of This World," which starred comedian Nat Jackley, who scored a great personal triumph, and the Tiller Girls. The precision dancing of the latter was so popular that when the company returned to England, the girls were held over, and their original engagement of 14 weeks extended to 28.

Perhaps the most memorable theatrical event was the first visit to this country of the Old Vic Co., which presented a series of Shakespearean plays. The Wilson Barrett Repertory Co. was brought from Great Britain, with eight plays in its list.

A return to vaudeville after quite a considerable lapse of time was made during the year, and a well-balanced bill of British variety, most of whom had appeared at the London Palladium during the year, was presented.

This year marks the golden jubilee of the Schlesinger Organization, and many important international bookings for both stage and screen have been made as result. The year will open with the annual grand pantomime.

This year it will be "Dick Whittington," jointly produced by Frank Rogaly and Joan Davis, the latter being especially imported from London. Stars will be Terry Thomas, Desmond Walter Ellis and English vaudeville comedians Syd and Max Harrison. On the distaff side there are Lisbeth Lennon and Jacqueline Dunbar, brought from England, supported by a number of European specialties, and also local chorus and dancers.

Arrangements have been completed with British impresario Tom Arnold for importation of Ivor Novello's musical comedy, "King's Rhapsody," with most of the original London cast.

In Memoriam
1952

GEORGE ASHBY
CAMPBELL CASAD
FRED CROW
FOREST HARING
TOM KANE
GEORGE MILLER
WARREN MUNSELL, JR.
HENRY MOSS
ERNEST McAULEY
ED McPARTLAND
JOSEPH PHILLIPS
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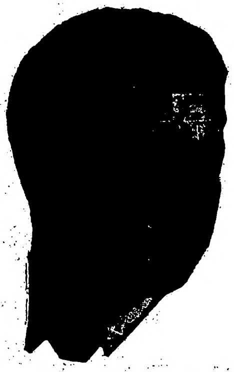

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VARIETY

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NO BIZ WITHOUT SHOW BIZ?

'53 Disk Biz Off Into High, With Little Letup in Fast Holiday Pace

After one of the biggest holiday seasons in years, the disk business was off winging in the first weeks of 1953 with only a slight letup from the Christmas pace. Biz upbeat was being felt across the board by the wax works, while music publishers were also hitting a surprisingly good pace.

RCA Victor opened 1953 in the top spot with Perry Como's "Don't Let the Stars Get in Your Eyes." The side has already gone over the 1,000,000 marker and Como is due to get the gold-plated disk next week. Victor is also moving strongly with Eddie Fisher's "Even Now" and Sunny Gale's "Teardrops On My Pillow." Como's surge to the top is especially encouraging to Victor execs since he was typical of the "vet" artist who found it tough to crack the bestseller lists last year.

The Decca-Coral group is also riding high with the Mills Bros.' "Glow Worm," which has also gone over the 1,000,000 marker and is still going strong. The Coral label, meantime, is keeping up its stiff 1952 pace with Teresa Brewer's "'Til I Waltz With You Again" and Don Cornell's "I." Coral, Decca's subsid, had one of its best years last year and is understood to have outpaced Decca in sales on current pops.

Columbia Records, for the first

(Continued on page 55)

Harrisons Still Unsigned For Run of 'Four Colonels' On Eve of Broadway Bow

Rex Harrison and Lilli Palmer, who open tomorrow night (Thurs.) on Broadway in "Love of Four Colonels" after a two-week tryout tour, had not yet signed contracts for the show as of late yesterday (Tues.). Deal is understood to be stymied by differences over whether the stars will go on the road after the play's Broadway run. Haggling was going on by telephone all during the Boston engagement.

Although the actors are reportedly willing to stay with "Colonels" for two seasons in New York, they don't want to tour, preferring to appear in a London production of John van Druten's "Bell, Book and Candle," in which they starred originally on Broadway. However, they are understood to be willing to compromise by remaining two seasons on Broadway or else going on the road long enough for the Theatre Guild-Aldrich & Myers production to recoup any outstanding portion of its investment.

The Harrisons are said to be anxious to avoid a repetition of their experience last season with "Venus Observed." In that instance, because they were available for only 16 weeks, the Theatre Guild production was booked into the 1,663-seat Century, N. Y., where the size

(Continued on page 55)

Raft's Flamingo Flingo

Hollywood, Jan. 13.

After an absence of two decades, George Raft, hoofer in Texas Guinan's Prohibition era nitery, is returning to cafes, breaking in new package at Flamingo, Las Vegas, March 5.

Raft was one of the first to popularize the Charleston but in last 20 years has done virtually no hoofing, specializing in film tough-guy roles.

Sammy Lewis, who staged the current Jimmy McHugh nitery package, will produce for Raft, who's currently having special material written for rehearsals which start on actor's return from Europe.

London Cafes Set Big Talent Lineup For Coronation

London, Jan. 13.

With the Coronation looming as the major magnet on the London scene, West End cafes and niteries are lining up a big array of Anglo-U. S. talent to lure visitors. Indications are that there will be a great concentration on name value during peak periods of the season, with plans being readied as far in advance as possible.

Two major engagements already set for the Coronation period involve British artists. At the Cafe de Paris, Noel Coward, who has been its top draw during the past

(Continued on page 15)

SHOW BIZ PROBE ON PERMANENT BASIS

Washington, Jan. 13.

House Un-American Activities Committee will probably create a permanent "entertainment subcommittee" under Rep. Donald Jackson (R., Calif.) to investigate subversive matters dealing with motion pictures, stage, radio and television and other branches of show biz.

Rep. Harold Velde (R., Ill.), who will head the committee when it is organized, said he doesn't want it to become as bogged down in entertainment hearings as it was last year. However, there are a number of odds and ends of hearings to be handled dealing with Hollywood and Broadway figures. Therefore, Velde discussed with Jackson creation of a subcommittee which would specialize in this subject.

Velde also has in mind setting up subcommittees to handle hearings on communism in labor, education, and in miscellaneous categories.

INDUSTRIALS' BIG PROD. TOURERS

Operating on the theory that "there's no business without show business," the Servel organization, manufacturers of refrigerators and other appliances, is launching a "Show of Stars" that is touted as the biggest industrial roadshow in the history of the product field. In its scope, production and talent facets and booking setup, it represents a "marriage" of exhibits to show biz along lines first set down in modern-day practice by the N.Y. World's Fair of 1939-40, where virtually every exhibit soap-boxed its sales or service items via theatrical presentations.

Servel is but one of several directly competitive outfits that are charting 1953, at its very outset, as the biggest thus far in sales promotion pitches. Acute competition is largely centered around refrigerators (and related appliances) plus air-conditioners.

Vying with Servel in multiple-unit treks is Westinghouse, with four touring packages starting this week. Another safari, but to the buying public, is the production show being put on by General Motors.

In every case, the number and kind of professional talent and craftsmen contracted represent a high point in industrial-show biz annals.

To blanket the country with its product story, Servel is sending out two identically developed units which will fan out after simultaneous openings in New York and

(Continued on page 17)

Basketballers Cage More Show Talent To Hypo Waning Gates

Minneapolis, Jan. 13.

With attendance off from a year ago despite holding first place in the league's standings, the Minneapolis Lakers, pro basketball team, starting with their game with Ft. Wayne this week, are offering the added attractions before the contests and during intermissions. They opened with the Four Aces and have deals pending with Frankie Laine, Nat (King) Cole, the Ink Spots, Bob Crosby and other names.

Some of the other National Basketball Assn. teams, likewise suffering from an attendance slump, also are going in for these entr'acts in an effort to stimulate the b.o. The Indianapolis Olympians had the Duke Ellington orch as an "extra added" when the team played the Philadelphia Warriors last Tuesday (6). The combo of sports and entertainment, however, drew only 2,734 persons in the face of snowy roads and the management took it on the chin heavily.

If misery loves company, suffering film exhibitors in this area are having more and more of it.

Major Agencies Gradually Feeling Lack of New Key, Creative Personnel

The medium-priced agents in the major talent offices stack up as the foremost sufferers during the annual shrinking processes which seem to be standard in many percenteries. Theory that many offices are following these days is that top talent needs no selling—only ordertaking. Thus, with a few key men and youngsters to back them up, they can fulfill agency functions.

The average age bracket in most of the large offices is lower than it has been at any time in history. Policy is to hire youngsters out of college, have them learn the business from the ground up and if they work out after an investment in time and training, then the agencies are that much ahead. Lately there has been little replacement for the manpower that has been eased out of the talent offices.

The percenteries faced a major crisis about a year ago, when after orientating agency operations to television, there wasn't enough all-year activity to support the enlarged staffs. There were recurrent crises generally around summer replacement time, when only a handful of salesmen were needed to service the hot-weather shows. Since then the agencies have been more careful in their manpower additions. The new shrinkage, it's felt in some quarters, is due pri-

(Continued on page 55)

53-Line for '53 Ike

Dallas, Jan. 13.

Kilgore College's Rangerettes, 53-girl line of lookers from Kilgore, Tex., w. k. for precision drills and dances in many New Year's Day Cotton Bowl football game halftime activities, have been given a 10-minute featured spot in the Eisenhower pre-Inauguration show.

Bid came from entertainment chairman George Murphy, who added the Texas line to Jan. 19 festival. Girls are directed by Gussie Nell Davis and were seen last Jan. 1 via NBC-TV from here.

Top Names Ready To Welcome Ike At D.C. Inaugural

Washington, Jan. 13.

Impressive list of top entertainment names has been lined up for the various events in connection with the Presidential Inauguration of Dwight D. Eisenhower next week.

With the lineups virtually complete and subject to only minor last minute changes, this is the talent for the different events:

Festival: Entertainment includes Ethel Merman, Lily Pons, Hoagy Carmichael, Fred Waring and His Pennsylvanians, Edgar Bergen, Adolphe Menjou, Eleanor Steber, William Gaxton, Allan Jones, Irene Dunne, Esther Williams, Dorothy Lamour, Dorothy Shay, Dorothy Maynor, John Wayne, Tony De Marco, Jack Powell, Nicholas Bros., Walter Winchell, Ed Sullivan, Mil-

(Continued on page 15)

PSYCHOLOGY CREDITS VIA WOI-TV COURSE

Des Moines, Jan. 13.

Viewers can now take a college credit course in beginning psychology over station WOI-TV, Ames. Iowa State college has started the course this week over the college television station with enrollment expected to reach 100. Nearly all enrolling are Iowa housewives who pay a fee of $18 plus a textbook that costs a little over $4.

Classes are held at 2:30 p.m. every Monday, Wednesday and Friday and each class lasts a half-hour. All TV students are required to mail in their "homework" assignments and also will have to go to Ames about Feb. 7 for a "mid-quarter exam" and about March 21 for the final examination. Any student passing the course will receive three hours of college credit. This is the first college credit course ever offered over WOI-TV.

Archie Robbins Zone Unit Disbands After 'Horrors' At Dachau; VAF Steps In

London. Jan. 13.

The Variety Artists Federation is taking action on behalf of an American performer whose engagement in Germany was terminated midway through an allegedly contracted tour. The VAF's legal adviser already has made representations to the American Embassy in London, which has been provided with a full dossier on the case.

The VAF is now examining the terms of contracts offered to British and Yank performers with a view to pressing for a revision which would give greater protection to artists. Under existing pacts the U. S. authorities have power to terminate any engagement without stating cause.

Performer involved in this dispute is Archie Robbins, who has been in Europe since a midsummer engagement at the London Palladium. Following that date and a short provincial tour, Robbins headed a package show which was booked for a tour of U. S. camps in the American Zones of Germany and Austria. After an incident at Dachau the company was disbanded and the members went back to England, although they claim they had several weeks to run on their contract for which they were being offered no financial recompense.

The incident at Dachau followed

(Continued on page 15)

'53 Show Biz to Be Off Slightly On Basis of President's Budget

Washington, Jan. 13.

If White House estimates, as shown in the President's new budget, are correct, the nation's picture theatres should gross about $1,162,500,000 in the Federal fiscal year from July 1, 1953, to June 30, 1954. The figures are based on the assumption that Congress will not reduce or repeal the 20% admissions tax in the next year. Under these conditions, the Government expects that show biz will be off slightly from the current year which, in turn, is running behind last year.

In his special analysis of income, the President figures that the admissions tax will yield $310,000,000 in the next fiscal year, compared with $320,000,000 this year, and the $330,782,000 received last year. The actual admissions figure, exclusive of tax, would come to five times the amount of the tax. Pictures are generally estimated to furnish about 75% of all the admissions tax.

The Government sees nightclub business holding even. The budget figures that the 20% levy on nitery tabs should yield $45,000,000 next year. That is the same as for the current year and about $500,000 under the take last year.

Other business forecasts, according to the tax estimates:

Radio and television receivers, phonograph records, and musical instruments: The excises on this category are expected to yield $173,000,000, an increase over the $162,000,000 coming in during the current year, and the $134,536,000 taken in last year.

Coin-operated amusement and gaming devices: A $19,000,000 tax take, the same as this year, is estimated. Last year the figure amounted to $18,823,000.

Minn. Decline

Minneapolis, Jan. 13.

Telling the story of film exhibition's continued precipitate decline, Minnesota Federal amusement tax collections, about 95% or more of which are derived from film theatres, fell off substantially in 1952 for the third successive year. The collections of $5,753,000 last year were $813,000 less than the $6,566,000 1951 collections, an "alarming" drop, film industry leaders here are pointing out.

Nitery tax collections in Minnesota for 1952 also were off from 1951, but the drop was only from $792,000 to $789,000.

European 'Jet Propulsion' Terpspray for Music Hall

Dancing Waters, a fountain device, will make its U. S. debut at the Radio City Music Hall, N. Y., starting tomorrow (Thurs.). The device, which contains about 4,000 water jets, has been imported by Harold Steinman and Samuel Shayon who are partnered with Hans Hasslach, a European promoter.

Steinman had the machine built in Europe. He's not yet decided as to whether Dancing Waters will be leased or sold. It is capable of a 30-foot spray and a multitude of effects. An offstage console-type switchboard controls the apparatus.

Truman Message Asks Peak $134,715,800 For Overseas Info Programs

Washington, Jan. 13.

A record-breaking $134,715,800 is sought in the President's new budget for the State Department's overseas information program, which includes "Voice of America" radio and an informational and propaganda motion picture section.

Biggest request is for "Voice." President Truman asked Congress for the following:

1. $20,200,000 in new money for construction, improvement and rental of broadcast facilities. He also wants the balance of $4,821,788 which will be left over from the current year's construction operations transferred to next year, to provide a total of $25,021,000 for "Voice" construction. State Department expects to complete two transmitting units already under construction and to start three new ones in its worldwide broadcasting network.

2. $28,328,000 for salaries and other current operation items, an increase of $7,000,000 over the current fiscal year.

3. $142,000 for cooperation with private international broadcasting licensees with programs to develop friendly relations between this country, western Europe and Latin America.

'Stars,' 'Hans' Cited For Christopher Awards

"Stars and Stripes Forever" (20th) and "Hans Christian Andersen" (Goldwyn-RKO) are being cited for quarterly Christopher awards at a luncheon being held at the Waldorf-Astoria Hotel, N. Y., today (Wed.). At the same time prizes will also be distributed to creative works in the newspaper, magazine, book and radio-TV fields.

In the film category, citations are slated to go to the late Lamar Trotti, producer of "Stars and Stripes"; director Henry Koster and scripter Ernesa Vajda. Awards are also to be handed to "Andersen" producer Samuel Goldwyn, director Charles Vidor as well as writers Moss Hart and Myles Connolly.

Radio division awards will be presented to John Driscoll, John Zoller and Warner Law, regarded as the three persons most responsible for the "Cavalcade of America's" presentation of "Barbed Wire Christmas," broadcast on NBC Dec. 18. Prize also is due to be handed to Henry Denker as writer-producer-director of ABC's "The Greatest Story Ever Told."

In television, awards are to go to Fred Waring's special Christmas presentation via CBS on Dec. 14. Show's director, Bob Banner, and writer Hugh Brannum are also scheduled to receive accolades. Rounding out the TV prizes will be laurels to producer Cal Kuhl and director Fielder Cook of Lux Video Theatre's "A Child Is Born" on CBS Dec. 22. Studio One producer Fletcher Markle, director Franklin Schaffer and writer Andrew Allen have been tapped for special Christopher medallions.

1/14

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See Little Chance Of 20% Tax Repeal During This Year

Washington, Jan. 13.

Although a number of bills have been introduced to reduce or eliminate the 20% admissions tax, Congressional leaders are indicating on and off the record that there is little chance of anything being done about them this year.

The leaders, taking their cue from toppers in the new Eisenhower Administration, say the emphasis will be on reducing Federal spending and in seeking to balance the budget and reduce the $267,000,000,000 national debt. They have stated there will be very little, if any, tax cuts passed this year.

Only tax scheduled to go out the window now is the excess profits tax on corporate earnings, which automatically expires June 30 and requires no action from this Congress. In addition, there is a possibility that Congress may vote an 11% cut in personal income taxes effective July 1.

The House Ways and Means Committee, where tax legislation originates, sends its important bills to the floor under a gag rule, which means they cannot be amended. Thus, unless a Representative is on that committee, he may not get a chance to vote on the admissions tax repealer.

Best chance for industry action appears to be in the Senate. Tax bills may be amended on the Senate floor. Hence, if the Senate Finance Committee does *not* tack a repealer of the admisisons bite on some tax bill, an amendment may be offered on the floor. Then, if the Senate votes it, the House will get an opportunity to do something about the Senate bill.

New Insurance on Talent Job Loss, Backer Money Receives N.Y. State OK

Several new types of insurance, covering performers against loss of employment and authors, directors, producers and even backers for financial loss because of the illness or accident of stars or supporting players, have just been approved by the N. Y. State Department of Insurance and are now available. Another type of policy, indemnifying producers for the operating expense of a show closed by a star's inability to appear, is due for official approval shortly.

The policies, developed on the initiative of Willard Swire, assistant executive-secretary of Actors Equity, and worked out by him and New York insurance broker Michael H. Levy with the Continental Casualty Co. of Chicago, are the first of their kind. A more limited form of policy, offered at considerably higher rates by Lloyd's of London, has been invalidated by the new state ruling.

Under the Continental policies, stars may insure themselves against loss of employment because of their own illness or accident, or supporting players may get similar coverage in case of illness or accident to either the star

(Continued on page 15)

In Show Biz—And He Didn't Know It

This is a lament for a fine gentleman who spent almost his entire life in show business without being particularly conscious of that fact. For a full 50 years—ever since the Hotel Algonquin (N. Y.) swung open its doors on its first day of operation—A. F. (Mitch) Mitchel presided back of the desk as the hotel's chief clerk. He saw a lot of show business go by.

He helped to rear three generations of stage children which included Constance, Joan and Barbara Bennett; the Colt youngsters, Sam, Ethel and Jack; and Fred Stone's daughters, Paula, Dorothy and Carol. Doug Fairbanks, Jr., whom Mitch recalled as one of the fattest little boys in town, gave him the most trouble. He had a penchant for rollerskating in the lobby, and was once discovered on the roof systematically shooting out the light bulbs in the adjoining Hippodrome's electrical sign.

Mitch had more than a speaking acquaintance with all of the Greats in the literary and theatrical world. When a reservation wire from a celebrity or a newspaperman from across the country arrived at the Algonquin, it was usually addressed simply to "Mitch."

Mitch was a sympathetic friend to the passing parade of Algonquin guests, whether it was the large farm family who had never before stopped overnight in a hotel and carefully washed their own dishes after they had been delivered by the room service waiter, or the actor Basil Hallam, who used to check his bathrobe with Mitch before running out of the lobby in T-shirt and running pants for his morning constitutional around the block.

Mitch encountered pompousness, too, and used to cite the newly-famous actor who turned to him as he left the hotel and said, "If I have any phone calls, just have me paged at Wanamaker's."

Only a few weeks ago, Mitch told a reporter, "I've been about everything around here, but I've never been bored. It's been the best fun in the world."

On the day after Thanksgiving, Mitch spent the day with his daughter. Returning to New York on a train he went to sleep and never woke up. He was 74. *Ben B. Bodne.*

Jessel to Narrate RCA's 'Show Biz' Album

George Jessel has been set to do the narration for an album by RCA Victor based on the book, "Show Biz," bestseller by Abel Green and Joe Laurie, Jr. Like the book, Victor's album will cover 50 years of show business, with Jessel's commentary recreating the various highlights over the past half-century.

Album will go into production shortly, with release expected later this year.

Frisco Critics Nix 'Bests' In '52 Pix; Cite 'Poster,' Moore, Stapleton in Legit

San Francisco, Jan. 13.

Ripping into Hollywood's alleged failure to release top-ranking pictures to cities other than New York and Los Angeles, the San Francisco Critics Council has broken a seven-year precedent and refused to vote on American films and artists in its annual poll. The council voted awards to legit and other categories but thumbed-down the Hollywood products. It laureled "Rashomon," the Japanese film, as the best foreign product of 1952.

The council's ire was raised by non-screening at either theatres or exchanges of such Academy Award potentials as "The Bad and the Beautiful" (M-G), "Come Back, Little Sheba" (Par), "Moulin Rouge" (UA), "Hans Christian Andersen" (RKO), "The Jazz Singer" (WB) and "The Star" (20th).

Legit laurels voted by the council, consisting of drama editors and critics of The San Francisco Examiner, Chronicle, News, Call-Bulletin, the Oakland Tribune and The Argonaut, gave best stage play honors to "Four Poster," with Jessica Tandy and Hume Cronym. "Darkness at Noon" and "The Country Girl" were runnersup.

"Best Actor" honors went to Victor Moore for his portrayal of Gramps in "On Borrowed Time," currently at the Alcazar. "Best Actress": Maureen Stapleton, for "Rose Tattoo," with Nancy Kelly, "Country Girl," a close second. "Call Me Madam" took honors as the best musical by unanimous vote.

Special awards were voted to Danny Kaye for his variety revue's spectacular run and to Paul Gregory's production of "John Brown's Body."

Bubbles (ex-Buck &) Now Working as a Single

John W. Sublett, the Bubbles of the former team of Buck & Bubbles, is making a comeback, as a single. He has worked at the Silver Rail, Toronto, and is currently lining up other bookings.

Bubbles and his longtime partner, Ford Washington (Buck), were arrested in Canada on a narcotics charge. Buck was convicted and is now serving time, but Bubbles was acquitted.

Miami Beach Tarleton, 'Haven for Show Biz,' Sold for $1,850,000

Sale of the Lord Tarleton Hotel in Miami Beach to a New York syndicate is scheduled for finalization today (Wed.) in a move that is of more than passing significance to show business. Ever since the Tarleton opened its doors in 1939 (at that time the location was considered "way uptown"), it's been a winter haven for top show biz personalities. The hostelry's "Jolson's Corner," dedicated two years ago, is a memorial to the late singer-comedian who perennially headquartered at the Tarleton. (Suite reserved annually for Jolson has since been taken over by Jimmy Durante). It was at the Tarleton that Walter Winchell incepted his Cancer Fund campaign amid show biz ceremonies, and the occupants of the adjoining cabanas 11 and 15 each season invariably has read like a Broadway Who's Who.

Hotel is being sold by the Jacobs family (general manager Walter, Al, etc.,) for a reported $1,850,000, with the new owners retaining access to the Tarleton title until May 1. Jacobs family plans to build a new hotel, perhaps "somewhere in the vicinity of Boca Raton," which will retain more of the mosphere and decor of the Jacobses' Lake Tarleton Club operation in Pike, N. H.

In addition it's planned to inaugurate a Florida counterpart of the White Mountains' Festival of the Seven Arts, which has been an annual feature of the New Hampshire summer hostelry for the past several years.

Order Deportation Of Ship, Balking Red Witness

Hollywood, Jan. 13.

In the first such move against any show biz witness, the United States has ordered deportation of Canadian-born Reuben Ship, formerly writer on the "Life of Riley" air show, for Communist party membership. Ship was an uncooperative witness before the 1951 Red probe sessions in Los Angeles. Other witnesses named him as a party member.

Ship will have an opportunity to appeal the order to the Board of Immigration Appeals in Washington.

Mpls. Exhibs Study Extent Of B.O. Lag Via Rowdies

Minneapolis, Jan. 13.

Following the ganging-up on the manager of the local independent neighborhood Northtown Theatre here and the tossing of beer bottles at the screen of another uptown house by disorderly juvenile patrons, North Central Allied is studying the situation to try to determine to what extent youthful rowdyism has been a factor in the continuing shrinkage.

Benny Berger, NCA president, and others believe that unruly juveniles have driven away many adult customers.

NIX 'SELECTIVE' EXPORT PROCESS

Report Grainger Set as RKO Prez At Las Vegas Confab With Hughes

Hollywood, Jan. 13.

After three days of conferences in Las Vegas, Howard Hughes reportedly set James R. Grainger, Republic's exec v.p., as the next RKO prexy. C. J. Tevlin, veepee in charge of RKO's studio operations, joined Hughes in Vegas Friday (9) for discussion on studio matters. Grainger presumably arrived over the weekend for final talks. However, there was nothing official from any side, with all parties concerned studiously making themselves unavailable for comment.

A Republic spokesman insisted that Grainger has "not been released" from his Republic contract which still has about three years to run on a five-year deal.

Grainger, who has held exec posts with Samuel Goldwyn, 20th-Fox and United Artists, joined Rep in May, 1938. It's assumed he got a special long-term deal at RKO which could not be upset regardless of any change of ownership. It's felt that Hughes will seek another buyer for the controlling RKO stock, if it reverts to him from the Ralph Stolkin group.

Grainger's son, Edmund, is currently an RKO producer. Since the corporation bylaws under Delaware law provide that the RKO prexy must be a member of the board, it's expected a board meeting will be held shortly at which one of five incumbents will step down for Grainger, who'll then be elected.

Freed Pessimistic Of Probe's Action In Overseas Prod. Snag

Hollywood, Jan. 13.

Production of pix abroad apparently is outside the Motion Picture Industry Council's scope, and nothing can be done about it despite heated complaints.

Probe of the situation is underway, conducted by a special committee headed by Arthur Freed. However, Freed admitted no action or resolutions are expected to come from the probe since the industry group has no jurisdiction in international problems.

Controversy within the MPIC arose when IATSE coast rep Roy Brewer tossed the two-fold hot potato into the lap of MPIC seeking endorsement of IA positions on pictures being made abroad and on the 18-month tax exemption. Brewer is strongly opposed to foreign pix production, and his office described his stand on the tax-exemption by saying he's "opposed to permitting stars to go abroad for the purpose merely of escaping taxes."

Screen Actors Guild, while agreeing largely with Brewer on pix made overseas, differed sharply on the tax issue, a spokesman contending "actors have had very bad tax deals by not being able to spread their earnings over a number of years for tax purposes. If any moves are made to alter this 18-month tax-exemption clause, they should be coupled with a

(Continued on page 15)

SWG DIVIDED ON SUIT VS. MAJORS

Hollywood, Jan. 13.

Status of the Screen Writers Guild's blacklist suit against the majors, instituted in 1947 after the famous "Waldorf meeting" of producers, was discussed with the Guild exec board last night (Mon.) by Thurman Arnold, repping SWG in the action.

Various factions in the Guild are reportedly split on continuing litigation, but it's expected there will be no decision until the Guild talks to various N. Y. co-plaintiffs, including Rodgers & Hammerstein, Moss Hart and John Hersey.

Guild suit is based on contention that the majors, by acting in concert on the subject of firing persons whose loyalty was suspect, were creating an illegal blacklist.

Hughes' RKO Stock

Howard Hughes is still an RKO stockholder, it was disclosed in New York this week. The board chairman, whose block of over 1,000,000 shares was sold to the Ralph Stolkin group last September, now owns 2,000 shares, it was revealed.

Also on the stock front, Elmer G. Rhoden, director and v.p. of National Theatres, bought 8,000 additional shares of NT's common issue, bringing his direct holdings to 16,900 shares.

Oboler Gets 500G Advance in UA's 'Bwana' Buyout

United Artists has purchased "Bwana Devil," tri-dimension stereoscopic pic, from producer Arch Oboler in one of the most spectacular deals of its kind. UA has taken over ownership of the film for what is reported to be an advance payment of $500,000 against a percentage for Oboler.

Film, which has played a few dates and has brought unusually big grosses, was the first lensed in the Natural Vision process owned by Milton Gunzburg. Latter, via his patent, owned 20% of the "Devil" negative.

"Devil," with the acquisition, becomes the first pic to be fully owned by UA under prez Arthur Krim's regime. Over the past couple of years the outfit has been taking a partial participation in the product it handles but never 100% ownership.

Since the "Devil" click on its initial b.o. dates, Oboler apparently has been bent on selling the pic outright. Earlier a deal had been projected with Edward L. Alperson, indie producer, but this failed to materialize.

George J. Schaefer, Oboler's eastern rep, had a key role in negotiating the deal with UA.

Large-Screen Process In 20th-Fox Tests To Cue 'Super-Specials'

Two versions of "The Robe," one for regular projection and the other for use with 20th-Fox's new French-developed Anamorphoscope large-screen process, are currently planned by 20th. Depending in part on the success of Anamorphoscope demonstrations at the studio next week, several others of the seven "super-specials" announced by 20th may be produced in twin versions.

Accentuating 20th preoccupation with screen invitations, the company now has also developed its three-dimensional system to the point where it is ready to demonstrate it at its Coast lab. According to a 20th exec in N. Y. Monday (12), a special pic for the stereotype process should go before the cameras at the studio "within a few weeks." Film will be in color.

Anamorphoscope was acquired by 20th prexy Spyros P. Skouras in France during his recent visit there. It involves a special wide-angle lens and a special screen of Cinerama proportions, which makes it one and a half times as large as the standard screen. Only one projector and one 35m strip of film is used to achieve the effect, which is said to give the picture the illusion of considerable depth.

Amount of money 20th paid for the Anamorphoscope system was not divulged. It may not be too high since indications are that the basics of the system are in the public domain. It's understood that,

(Continued on page 61)

COS. WON'T FORCE 'EM TO EASE SNAG

Despite recurring charges that Hollywood exports misrepresent the U. S. in the eyes of foreign audiences, company execs now more than ever stick to the conviction that there should be natural rather than forced selection of the type of U. S. film released abroad, and that it would be a mistake to tailor foreign releases to the preferences of U. S. Government agencies.

Subject has been a topic of discussion particularly among execs returning from trips to Asiatic countries where, in such critical areas as India, Malaya, Indonesia, etc., the problem is pressing. Soviet propaganda there is active and American pix are just about the only definite links with this country.

Company toppers don't deny that a process of selection is needed and, as individuals, they are inclined to agree that the release of certain types of films is undesirable as it tends to counteract the impressions of the U. S. disseminated by American information agencies at a very high cost. However, they are also businessmen, and as such their only concern is to get people to attend what they consider is the type of entertainment which appeals to them.

Point-of-view that the American companies should send all product abroad and should not make any attempt to export pix that show this country's good side, was ex-

(Continued on page 18)

Security Check On Foreign Pix

All foreign pix imported to U.S. must undergo a "security check" under the McCarran Act. Questionable pix will be delayed at Customs for clearance in New York or at other ports of entry pending investigation.

Overseas distribs must sign statements that films contain no threat to the American way of life.

British Distribs Complying

London, Jan. 13.

Since Jan. 5, distribs here have been complying with regulations

(Continued on page 61)

Disreputable Operating Conditions In Stix Theatres Stir Distrib Action

Shotgun Wedding?

Honolulu, Jan. 13.

Eric Johnston, president of Motion Picture Assn. of America, predicts a marriage within five years between film and TV industries. But he admitted he doesn't know whether it will be a "Love Match" or "Shotgun Wedding."

Johnston planed in to address annual meeting of Honolulu Chamber of Commerce.

Hetzel or Clark May Succeed To O'Hara's Post

Sudden death last week of Joyce O'Hara, exec v.p. of the Motion Picture Assn. of America, represents the loss of his second key man within a month to MPAA prexy Eric Johnston. John G. McCarthy, v.p. in charge of the MPAA's foreign division, ankled the setup in late December.

O'Hara, Johnston's closest adviser in the formulation of high-level policy and his righthand man in negotiations on both the domestic and international levels, recently took over as the foreign division's Washington contact, with Ralph D. Hetzel functioning as head of the N. Y. end under Johnston. On the day of his death he had come to N. Y. from Washington for an arbitration parley with Hetzel and Allied prexy Wilbur Snaper.

MPAA execs said Monday (12) that no thought had as yet been given to the matter of picking O'Hara's successor. Speculation centers on Hetzel, who is familiar with the Washington operation, and Kenneth Clark, the MPAA's public relations head, who is also very close to Johnston.

It's agreed that the loss of O'Hara leaves a big hole in the MPAA setup. At the same time there is the belief that Johnston will now pay even closer attention to the foreign division, which is

(Continued on page 15)

New twist in exhib-distrib relations is developing in New York as the result of recent hinterland tours by distrib execs. Many of them relate they're plenty riled over the operating conditions in some theatres.

Film company reps said in New York this week that sound and projection equipment is such in some spots that the screen image and the dialog often fall out of synchronization. Machines also are in such disrepair that prints snap when a film is underway.

Sales execs underline that such conditions obviously are detrimental to biz, and the distribs, playing their pix on percentage, lose out along with the theatre ops themselves. It's reached the point, say some company reps, where distribs may demand that their salesmen "police" accounts, that is, investigate film houses for operating competence before pix are licensed.

Lawrence of Arabia, 'Paint Your Wagon' Due Next for Cinerama

Cinerama this week appeared nearly ready to roll with new production using the tri-dimension effect. First two properties on the sked are "Paint Your Wagon," adaptation of the musical legiter, and "Seven Pillars of Wisdom," based on the exploits of Lawrence of Arabia.

Outfit within the past week disclosed two production personnel appointments, evidently as preliminaries to the actual start of new lensing. Board chairman Louis B. Mayer announced that Robert L. Bendick, a v.p. of Cinerama, signed a new contract under which he'll function principally as producer and director. Ink to a three-day deal as producer, director and cameraman was Winton Hoch, cinematographer. Hock handled the photography for "The Quiet Man," Republic release pro-

(Continued on page 61)

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DAILY VARIETY
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National Boxoffice Survey

Post-Holiday Hits Biz; 'Mermaid' Again 1st, 'Bali' 2d, 'Rachel' 3d, 'Paris' 4th

After two bullish weeks when trade soared in all key cities covered by VARIETY, first-run business is spotty to very sluggish this stanza. Aside from most keys having holdovers and extended-runs in many houses, bad weather, which included rain, snow and sleet in various parts of the country put a further crimp in biz.

"Million Dollar Mermaid" (M-G), which had been out in front for two weeks in succession, again is No. 1 this week. Playing in some 19 keys, the Esther Williams opus continued very big to smash in a majority of spots. "Road To Bali" (Par) is capturing second position while "Cousin Rachel" (20th) is winding up a close third.

"April in Paris" (WB) is taking fourth money although mainly on extended-run. "Stars and Stripes Forever" (20th) will be fifth although somewhat uneven in some eight key cities.

"Against All Flags" (U), which was third two weeks ago, has dropped down to sixth. "Hans Christian Andersen" (RKO-Goldwyn), despite being in only a few keys currently, is showing enough to easily take seventh spot.

"Bwana Devil" (Indie) will finish eighth, with "Ruby Gentry" (20th) ninth. "The Promoter" (U) rounds out the Big 110 list. "Stop, You're Killing Me" (WB) and "Limelight" (UA) are the two runner-up pix.

"Above and Beyond" (M-G) shapes as a strong newcomer being okay to big in most locations this week. "Moulin Rouge" (UA) is nice in L.A. "Anna" (IFE), also new, is pacing Buffalo with a smash session. "Androcles and Lion" (RKO) looks nice in Cincy. It opens at N. Y. Capitol today.

"Bad and Beautiful" (M-G), wiich supplants "Mermaid" at the end of its sixth week at the N. Y. Music Hall, still is nice in L.A. "Jazz Singer" (WB), opening today at N. Y. Paramount, is okay in L.A. on extended-run. "Thunder in East" (Par), another new pic, is good in Detroit, nice in Providence.

"Thunderbirds" (Rep) looms trim in Baltimore. "Operation Secret" (WB) is neat in St. Louis. "Breaking Sound Barrier" (UA) looks good in Boston and Philly.

"Because of You" (U) shapes smash in Cincy. "Savage" (Par), solid in Chi, is good in Seattle. "Four Poster" (Col) looms nice in K.C., Washington and Balto. "The Clown" (M-G) looks okay in Cleveland. "Don't Care Girl" (20th) is big in Providence and okay in Wash.

"Come Back, Little Sheba" (Par), still smash in third N. Y. week, continues good on its extended-run in L.A. "Member of Wedding" (Col) is rated okay in N. Y. and L.A.

(*Complete Boxoffice Reports on Pages 9-11*)

Disney Co. Optimistic After '52 Fiscal Year Net of $451,809

Prospects of healthy earnings for Walt Disney Productions were indicated this week by prexy Roy Disney in his annual report to shareholders. While admitting that it's difficult to predict what changes may occur in the entertainment industry, he stressed the management believes that the company possesses "great reserve strength."

For the firm's pictures, Disney pointed out, "are noted for their proven long life and their many related values." His observation that no change has been made in the company's position regarding television reiterates the same views he set forth last year. "We have no commitments," he added, "but we are continuing to watch and study closely developments in the field."

Company's consolidated net profit in the fiscal year ended Sept. 27, 1952, was $451,809, equivalent to 69c per share on the 652,840 common shares outstanding. Figure compares with a profit of $429,840 in the preceding year. These earnings represented 65c per common share after preferred dividends. Preferred stock, incidentally, was redeemed on Jan. 1, 1951.

Gross income for the 1952 fiscal stretch amounted to $7,722,819, compared with $6,287,539 the year before. Disney noted that principal sources of feature picture income were "Alice in Wonderland" and the reissue of "Snow White and the Seven Dwarfs." However, he added, the 1952 gross only slightly reflects returns from "Robin Hood." Coin on this British-made film was initially received in the last month of the fiscal year.

Reviewing other avenues of income, Disney declared: "A resumption of normal deliveries of short subjects, following a temporary delay last year occasioned by the pressure of feature picture production, improved 1952 gross revenue from this source. Revenues from character merchandising, comic strips, books, music and other miscellaneous sources increased slightly over last year and continued to be an important and profitable part of total revenue."

Net Capital Decreases

Report also showed that net working capital decreased during the year from $5,146,008 to $4,824,534. Outstanding debentures were trimmed by $391,580 during 1952 and at the year's end $268,630 remained outstanding from the original 15-year obligation of $1,364,200 incurred in 1945. The $57,085 balance of the $1,000,000 long-term serial loan obtained in 1948 was entirely paid off in December, 1951.

In his letter to shareholders, Disney emphasized that the firm's production of live-action pictures in England has "proven profitable and beneficial" in several ways: Firstly, as a means of converting blocked currencies to dollars; secondly, as a hedge against possible devaluation of the British pound; thirdly, as an "added source of profits."

Company's third British production, it was revealed, is now "substantially completed." Tagged "The Sword and the Rose," it and the upcoming "Rob Roy, the Highland Rogue" are described as exclusive Disney ventures being produced by Walt Disney British Films, Ltd., a wholly-owned subsidiary. Previously made in Britain were "Treasure Island" and "Robin Hood."

Disney told the stockholders that about 45% of the company's film revenue is earned abroad and much of the character merchandising income is also from foreign sources. Citing "difficult conditions including currency restrictions," he estimated that $1,100,000 in company earnings (at current exchange rates) was blocked in 18 overseas countries, compared with $825,000 a year ago.

Report revealed that the company has more product scheduled for release in fiscal 1953 than in any previous year, including "Peter Pan," which moves into distribution in February.

Chas. Skouras in N. Y.

Charles Skouras, National Theatres prexy, arrived in N. Y. from the Coast Monday (12).

He expects to stay for several weeks and during that time will concern himself with the new Roxy stageshow policy among other things.

Col, WB, Loew's, U In Stockholder Meets

Wave of film company stockholder meetings is upcoming, all in N.Y. Special meeting at Columbia is set for Feb. 9 for a vote on new employment contracts for exec v.p. Jack Cohn and v.p. Abe Montague, plus stock option plans for Montague and Gerald Rackett, studio exec.

Warner Bros. session on divorcement is skedded for Feb. 17, Loew's annual meeting is Feb. 26 and Universal's on March 11.

TNT Submits Bid To Johnston For Acad Fete on TV

Following up on its original bid to televise the Academy Awards banquet in March to theatres across the country, Theatre Network TV this week submitted its proposal to Motion Picture Assn. of America prexy Eric Johnston. Bid to Johnston was made necessary following the decision of Academy toppers that they could not okay big-screening the annual event unless all major film studios approve the venture.

TNT prexy Nathan L. Halpern first broached the idea to Academy prexy Charles R. Brackett several months ago on the Coast. At that time Brackett pointed out that in view of the ban placed by most of the majors on permitting their contract players to appear on TV, the Academy could not act until the film companies okayed the project via advance clearing of all nominees and personalities who might appear on the program. TNT bid to Johnston is for general approval of the project, similar to the action taken by the majors for a number of years in okaying radio pickups of the Oscar dinner. Annual affair has never been televised.

In his bid to the MPAA, Halpern

(Continued on page 18)

Stress Lack of Foreign Pix With Broad Aud Appeal for America

Lack of foreign-language pix with broad audience appeal for the U. S. is underscored by the fact that RKO, which two years ago announced its intention of taking on good film from abroad for American distribution, has come up with only a single picture, the Japanese "Rashomon."

RKO general sales manager Charles Boasberg said in N. Y. Monday (12) that the company was continuing to screen foreign imports "but we are looking for films with a wide market appeal rather than art-house product." He added that he did not favor dubbing of feature pix since "when you do that you're apt to lose the flavor of a picture."

RKO has taken on for domestic distribution a Norwegian documentary called "Heavy Water," which tells the destruction of the German heavy water plant in Norway by Allied fliers during the war. Boasberg said RKO was thinking of dubbing an American narration into the pic, which now has a British voice doing the commentary. RKO has also shown some interest in the Indian film, "Aan," in Technicolor, but dropped it because too much work would have had to be done on it, according to Boasberg.

In this connection he pointed to the risk element involved in handling a foreign pic in Technicolor in the U. S. market.

"Rashomon," which RKO acquired even before it first opened in N. Y., so far has played 434 engagements in the U. S. and another 10 in Canada. Pic up to Dec. 18 had racked up an estimated gross of $200,000, which Boasberg thought was satisfactory considering its limited run and specialized appeal.

Col, UPA Team for Pic On History of Knockabout

Hollywood, Jan. 13.

History of knockabout comedy in America will be depicted in a combined live action and cartoon feature, "Slapstick," to be made jointly by Columbia and United Productions of America.

Jerry Wald, originator of the idea, is working out preliminary details with Stephen Bosustow, UPA prexy.

Myers Pitching For Revised Ads As New B.O. Lure

New Orleans, Jan. 13.

Good pictures alone are not the cure for the film industry's ills; there must be new advertising slants designed to re-engage the attentions of that part of the public which constantly remains away from theatres. That's the recommendation of Abram F. Myers, board chairman of Allied States, in his annual report to the board at its meeting here.

Urging ad experiments, including institutional campaigns, Myers stated: "We are aware that Americans are faddy people and certainly we are aware that it is now the fad to say, 'I never go to the movies any more.' Pressed for an explanation, such people generally say: 'There aren't any good movies.' This is a condition that is extremely difficult to deal with because if these people never go to the movies, how are they to find out that the pictures have greatly improved in quality?"

Myers has it figured that the missing patronage is in the younger group. "Audiences," he declared, "seem to me to be on the average 20 years older than the audiences of a few years ago." The theatre leader consequently wants a drive specifically aimed at winning back the younger element.

On the intra-trade front, Myers' statement urges that all branches

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Skouras, Johnston Among Witnesses To Testify at TV Quiz

Washington, Jan. 13.

Notices of appearances and summaries of testimony of nine witnesses who will testify at Federal Communications Commission hearings on theatre TV beginning Jan. 26 were filed yesterday (Mon.) by the Motion Picture Assn. of America. Included among witnesses are 20th-Fox prexy Spyros P. Skouras, MPAA prexy Eric Johnston, Chromatic TC Labs. prexy Richard Hodgson, Loew's director of projection and sound Lester B. Isaac, MPAA economics director C. Griffith Johnson and 20th-Fox exec producer R. A. Klune.

Skouras will testify on his company's plans for theatre TV through use of its Eidophor color system. Johnston will detail the picture industry's interest in the medium and its possibilities in informational and entertainment programming if sufficient channels are allocated.

MONO-AA IN $1,000,000 PACT WITH BANKS

Hollywood, Jan. 13.

New credit agreement in the form of a one-year revolving loan of $1,000,000 was arranged by Monogram and Allied Artists with the Security-First National Bank of L. A. and the Bankers Trust Co. of N. Y. Deal was made, according to prexy Steve Broidy, following the complete liquidation of previous bank loans.

Agreement also permits guarantees up to $500,000 covering bank loans to indie producers releasing through Allied Artists.

Europe to N. Y.

Irving Berlin
Gaby Bruyer
Joan Dillow
Irwin Parnes
Max Thorpe

Creditors Okay GSS Repayment Program

Los Angeles, Jan. 13.

Amended five-year plan to solve the financial difficulties of George and James Nasser, owners of General Service Studio, will be heard Thursday (15) by Benno M. Brink, referee in bankruptcy. Plan has the approval of Charles P. Skouras, chairman of the creditors committee, and a majority of the committee members.

George T. Goggin, counsel for the Nassers, declared the studio is valued at $2,255,664 and is currently operating at a net profit of between $20,000 and $25,000 per month. Debts amount to about $1,850,000.

Zukor Envisions Greater Era For Film Industry

Hollywood, Jan. 13.

New scientific developments, coupled with good stories, will bring about a new era of success in the picture industry, Adolph Zukor stated last week at the industry's star-studded celebration in honor of his 80th birthday and 50 years in show business. Mr. Motion Pictures, as toastmaster Bob O'Donnell called him, said in part:

"I am as certain of the great future facing motion pictures today as I was 50 years ago. We are just on the threshold of the greatest era the screen has seen, an era which will bring fabulous new stars—some of whom already are before the cameras—startling new technical developments and the best stories in years."

The dinner itself, the Palladium on historic soil that witnessed the birth of "The Squaw Man," was one of the most lavish in Hollywood history, with approximately 900 leaders of film and civic life paying tribute to the industry's outstanding pioneer.

Principal speakers were Mayor Fletcher Bowron, Cecil B. DeMille, Jesse L. Lasky, Mary Pickford, Roy Brewer and O'Donnell. Charles P. Skouras was chairman of the dinner committee, with Bob Hope as emcee and Rouben Mamoulian in charge of production.

Entertainment was provided by a number of nostalgic film clips and a cast of old and new stars. Among them were Lionel Barrymore, Mae Murray, Nelson Eddy, Dean Martin,

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N. Y. to L. A.

Harry Archival
Alden Blodgett
Walter Branson
Julius Broidy
Bert Cowlan
Zsa Zsa Gabor
Sid Garfield
Joe Glaser
Herb Golden
Bennett Larson
David Lewis
Lloyd Lind
Ted Loeff
Arthur Loew
Chester MacCracken
Patricia Medina
Gilbert Miller
James Mulvey
Sylvan Ostreicher
Richard Rodgers
Loren Ryder
Manie Sacks
Leo Samuels
Ivan Tors
Joe Vogel

N. Y. to Europe

Rita Allen
George Chasin
Jose Ferrer
Ben Goetz
Barry Jones
Harry Kurnitz
Ernest H. Martin
Seymour Mayer
Ruggiero Ricci
Mark Robson
Tullio Serafin
Jonas T. Silverstone
Saint Subber
Archie Thompson
Cornel Wilde

Zukor Recalls How Backing Setup Of Par Exhibition Set Film Precedent

The giant Paramount exhibition network—now United Paramount Theatres—had its origin in a mammoth (for that time) money deal which became the forerunner of many film financial setups in the industry over the years. Adolph Zukor, now Paramount Pictures' board chairman, recalls how he worked out the deal at a time when he was a leader in production and wanted a "home" for the product which he and his filmmaking pards turned out.

"Around 1915, when we realized we needed big theatres for our pictures, I contacted Otto Kahn of Kuhn, Loeb & Co., for financing," Zukor recalls. "I told Kahn we wanted $10,000,000, which in those days was like a billion today. He didn't wince at the mention of that sum of money. He said he liked our idea of putting stories and stars on film as a low-price entertainment for the public.

"When I told my associates, they thought I should have asked for perhaps, $5,000,000, and we would stand a better chance of getting it," Zukor continued. "But I stuck to the $10,000,000, and soon enough it was given to us. Kuhn, Loeb underwrote an 8% preferred stock issue for us. This was the first time there was any public financing of a motion picture company."

Calls the Shots

Calling the shots on the future, the Paramount board chairman opines that "there will be a marriage of television and films. And it will be a happy marriage. Theatre exhibitors as well as producers will benefit."

In this connection Zukor sees subscription television, such as Telemeter, which is 50% owned by Par, as joining the two industries. Film producers will furnish the product. Theatre ops, he figures, wil branch out into the home TVing business. First, they'll show the films in their theatres. This standard exhibition can be followed sometime later, says the pioneer, with the exhib. in the role of telecaster, piping the films into subscribing homes.

Big hypo on the horizon for the

(Continued on page 18)

Van Johnson will costar with Esther Williams and Tony Martin in Metro's "Easy to Love."

L. A. to N. Y.

Andrew Sisters
Lauren Bacall
Barney Balaban
Anne Baxter
William Bishop
Humphrey Bogart
Corinne Calvet
Carmen Cavallaro
Rosemary Clooney
Joseph Cotten
Nancy Davis
Brad Dexter
Lisa Ferraday
Cy Feuer
Nina Foch
Rita Gam
Huntington Hartford
William Heineman
Russell Holman
John Houseman
Richard Karlan
Austin C. Keough
Peggy Lee
John Lund
Colette Marchand
John Masterson
Ann Miller
Millard Mitchell
Lee Mortimer
George Murphy
Carmel Myers
Arch Oboler
Helen O'Connell
E. K. (Ted) O'Shea
Alexander Paal
Louella Parsons
Jerry Pickman
Robert Preston
Milton R. Rackmil
Paul Raibourn
Ronald Reagan
John Reddy
David E. Rose
Jean Sablon
A. W. Schwalberg
Charles Skouras
Mauri Suess
Danny Thomas
George Tobin
Vera Vague
George Weltner
Roland Winters
Jack Wrather
Ed Wynn
Max Youngstein

ADMISH PRICES MORE FLEXIBLE

Majors Contribute to Own Setbacks, Denying Prods. Sales Insight—Robson

Indie film-maker Mark Robson accuses the major companies of contributing to their own financial setbacks via iron-curtaining production personnel from the business end of the industry. Producers on the big lots are denied any education in distribution and exhibition and any voice in advertising and publicity, he charges.

"Instead of being in a vacuum, as we were at the major studios, producers should be allowed to acquaint themselves with the economics of a film from its planning stage to the final theatre playoff," Robson says. "The companies even denied us any knowledge of how well our films did at the boxoffice.

"The situation was such that the only way a producer received any attention was to spend a lot of money on his films. Economy in making a film and a low budget resulted in small sales effort and minimum promotion. Thus, economy was discouraged."

Robson is partnered with Robert Wise, Theron Warth and Harry Lenart in the indie outfit, Aspen Productions, which recently completed "Return to Paradise," Gary Cooper starrer, in Samoa. Wise and Robson had been directors on the RKO payroll and Warth was a producer on the same lot. Lenart is a Wall St. broker angeling the outfit.

As for indie production, Robson contends that now's the time to enter that field because conditions never have been so tough. He reasons it this way: "Producers who thrived in the prosperity era in many cases are now out of the picture. They were used to the lush economy and couldn't adjust to the demands of the present recession.

"But the newcomer today will be forced to cope with these heavy demands. And if he can succeed now with intial efforts he'll be able to function in any economic condition."

Concerning stringent economics, Robson relates that any form of luxury must be avoided. "In making 'Paradise' in Samoa," he recalls, "no one had a plushy room or his own private car. Cooper and myself and all members of the crew had the same accommodations, and none of us had extra privileges. And when we needed a studio we chose Eagle Lion. It has no expensive paintings on the wall and no plushy carpeting but

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COL IN NATURAL VISION DEAL FOR ONE FILM

Columbia has entered a deal with Milton Gunzberg, owner of Natural Vision, to make a feature employing that stereoscopic technique. NV pix provide the tri-dimension illusion when viewed by the audience with polarized spectacles. Col has assigned Sam Katzman to produce the 3-D film.

Earlier this month Warner Bros. announced plans to produce "The Wax Works" in NV, with Andre De Toth to direct. First pic done with NV was Arch Oboler's "Bwana Devil."

Zimbalist to London To Prep for 'Mogambo'

Metro producer Sam Zimbalist sails on the Ile de France next Wednesday (21) for London to set preliminaries for interior shooting for "Mogambo" at M-G's British Studios.

Director John Ford, Clark Gable, Ava Gardner and other members of the cast will trek to England next month for the scenes. They have been shooting exteriors in Africa.

Vittorio Gassman signed a new Metro contract starting in March as costar with Eleanor Parker in

Masquers Cite Wyman

Hollywood, Jan. 13.

Jane Wyman is the first femme entertainer to be honored by the Masquers Club as "Outstanding Trouper of the Year." Actress will be presented with the club's Golden Medallion at a dinner Thursday night.

Yanks Want 30% Quota as Condition To Eady Extension

While generally favoring a one-year extension of Britain's Eady Plan, as requested by the British Film Producers Assn., the American companies are setting retention of the current 30% British quota as one of the conditions for their approval.

The BFPA of late has been plugging for the one-year extension and has said that unless the position of the Cinematograph Exhibitors Assn. is clarified by today (Wed.), it would seek to have the Eady scheme made statutory for a 10-year period. British producers, who are subsidized by Eady coin, say they must know whether Eady will continue or else face disruption of the production program.

American distribs have a voice in the matter since they are members of the Kinematograph Renters Society, which cannot act unless the U. S. firms indicate their position. Attitude of the Motion Picture Assn. of America is expected to be defined and transmitted to London as soon as MPAA prexy Eric Johnston returns to N. Y.

Foreign managers in N. Y. last week were in receipt of an outline of the situation written by Fay Allport, the MPAA rep in London, who tacked on several recommendations for modification of the

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DOUBT ON EADY FUND CLIPS BRITISH PROD.

London, Jan. 13.

Delay in reaching agreement on the future of the Eady fund is already affecting production schedules here. British film makers, uncertain of the future, are hesitating to plan too far ahead. Their difficulties were underlined at last Wednesday's (7) meeting of the executive council when it was decided to convene an emergency session next Friday (16). The meeting will be held 48-hours after the general council of the Cinematograph Exhibitors Assn. has held its regular monthly confab, with producers then deciding, in the light of decisions reached by the CEA, what appropriate action can be taken.

At this emergency session, producers also will decide their attitude to the exhib campaign for admission tax relief, bearing in mind that the proposed new schedules provide for continuation of the Eady fund for another year.

Meanwhile, because of a decline in admissions and the extension of non-cooperation by indie exhibs, the Eady fund for the current financial year which ends next August, will be at least $1,000,000 below estimate. This figure was revealed by Sir Henry L. French, director general of the British Film Producers Assn.

Eady fund money is derived from a government-imposed increase on all admission prices, with the proceeds going primarily to producers and distribs. American companies share in the fund both as producers of British quota pix and as distributor-members of the Kinematograph Renters Society.

PUBLIC WAVERS ON RESISTANCE

Theatremen are finding little or no public resistance to the hiked-price structure when important pix are being played. In view of this experience over the past 12 months, according to distribs, exhibs now are showing an inclination toward breaking from their standard-price policy in certain instances.

Sales reps admit they're not unaware of the exhibs sounding off against higher admish prices. But, they declare, the beefs have been made by trade association leaders who have been fighting the principle of tilted scales, whereas many members of the same trade associations take an opposite view.

Individual theatre ops, it's said, have found it profitable to jump the prices with such pix as "Quo Vadis" (M-G), "Greatest Show on Earth" (Par) and some others and will be more willing than ever to do the same with similar-calibre pix.

Matter of upped scales has been a controversial one over the years. Repeatedly-voiced exhib contention is that while they can come out on top with an advanced-price pic, the program playing subsequently suffers an abnormal drop in business.

Some indie producers, particularly Samuel Goldwyn, long since have advocated taller b.o. tariff for outstanding film product. They argue that in all other fields the top-quality commodity brings a higher price than lesser-grade merchandise, and the same should apply to films.

20th Maps 1st Pic With New Color

First feature pic to be photographed in 20th-Fox's new color process is now in the planning stages and should go into production soon. Tint process is said to give results comparable to Technicolor, but will be much less costly.

Apart from the cost angle—release prints should come to no more than 4c a foot—20th's lenticulated color can be processed by any laboratory, according to 20th execs. New color film, which needs a special projector attachment, has been under development for several years by Earl I. Sponable, 20th's technical and research head.

Film is covered on one side with "millions of tiny lenses" to achieve the color effect. It's understood that 20th has discussed its color process with several other companies and that it will be made available to all who want to use it. While a number of different tinting processes have emerged since the war, none has been competitive with Technicolor price and quality-wise on a volume production basis.

Payne's 'Time' Debut

Hollywood, Jan. 13.

John Payne's first venture as an indie producer will be "A Time to Kill," a manhunt story to be made on cross-country locations by his own company, Window Productions, with himself as star.

Film will be based on the Wade Miller novel, "Killer's Choice," with Phil Karlson doubling as director and associate producer.

U Raises Lipton

David A. Lipton, Universal ad-pub v.p., has been signed to a new three-year employment deal which gives him a weekly salary of $1,000 during the first year and $1,100 the following two years. Pact became effective last Jan. 1.

Exec's previous contract was for a single year and provided for $900 as weekly remuneration.

Distribs Face Loss of $1,000,000 Via Back N. Y. Tax on Foreign Coin

New and little publicized New York City tax threatens to cost distribs close to $1,000,000 in back taxes on the gross receipts of their international subsidiary companies. Case of 20th-Fox, which the city claims owes $43,000 for the years 1946 to 1948 alone, was argued at the city controller's office Monday (12).

Hearing on the 3% sales tax on film negative shipped east, under which Fox-Movietone has been assessed $100,000, was postponed to Feb. 16 due to the illness of Edmund Reek, Movietone editor. The 3% levy, which applies to all companies making prints in N. Y. laboratories, would cost the distribs as much as $20,000,000.

Lawyer for 20th testified Monday that the city's tax on the dollar volume turned over by the international subsidiary should be regarded as an export transaction, and that any city tax on the coin would be illegal and unconstitutional. While only 20th is affected so far, all distribs with international subsidiaries headquartering at the homeoffice would be affected. This leaves out companies like RKO, for instance.

The city figures its new tax claim on the basis of one-tenth of 1% of the foreign subsidiary gross receipts for '46 and '47, and one-fifth of 1% for '48 and the years thereafter. City's claim from '48 up to date hasn't as yet been made known either to 20th or any of the other companies.

Distribs are understood ready to fight any tax assessments in the courts, if necessary. So far only Movietone and Lopert Films have been hit by the 3% sales tax, but city auditors already have contacted other companies which print in N. Y. labs. Latter make no bones about the fact that, if the 3% sales levy goes through, they'll be doomed since the film companies are almost certain to transfer their printing biz elsewhere.

Lesser's New Outlet

Hollywood, Jan. 13.

New company, Motion Pictures International, was organized by Sol Lesser to handle his distribution deals throughout the world. Vladimir M. Lissim, formerly with RKO, is veepee and operations head of the firm.

Company will supervise production of Lesser's films in Europe and Mexico and function as sales representative abroad for Sol Lesser Productions, Odyssey Productions and Thalia Productions, all controlled by Lesser.

Loew's Officers Take Big Cuts In Profits, Bonuses

Salaries of top Loew's, Inc., officers for the fiscal year ended Aug. 31, 1952, remained relatively unchanged from the previous 12-month stretch, it was disclosed last week. But bonuses and shares in profits dipped sharply.

Profit-sharing melon came to only $105,568 compared to $393,334 for the equivalent '50-'51 period. Biggest corporate saving stemmed from Louis B. Mayer's departure from the company. During his last year as Metro's production veepee he received a salary of $156,429 plus bonuses of $143,571 or a total of $300,000.

Dore Schary, who now holds Mayer's old berth as production chief, was paid a flat $200,000 over the last fiscal year. He drew no bonuses or other extra compensation, thus representing a net saving to the firm of $100,000 in that instance alone.

Prexy Nicholas M. Schenck's salary of $130,714 compared to the $130,357 he received for the comparable '50-'51 period, but his additional compensation based upon profits slid from $94,411 to $45,185. Others taking hefty cuts in bonuses were veepee-counsel J. Robert Rubin and veepee Edgar J. Mannix.

Rubin's extra coin dropped from $76,612 to $22,426. However, his salary stayed at the $104,571 level. Mannix, who gleaned bonuses of $43,571 in '50-'51, saw that type of compensation dwindle to $25,304.

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Judge Bars Telecasting Of Indie 'Shed No Tears'

Los Angeles, Jan. 13.

In a precedental decision favoring indie producers, Superior Court Judge Frank G. Swain issued a preliminary injunction restraining the release of the film, "Shed No Tears," for showing on television. Plaintiffs, Jack Schwarz's Equity Pictures, Inc., and Frost Films, Inc., had filed a $500,000 damage suit, protesting that TV exhibition of the picture will destroy its future theatrical value by preventing complete distribution in theatres.

Distributors named in the action are Chesapeake Industries, Inc., and Matty Fox's Motion Pictures for Television. Other defendants are United Artists, Eagle Lion Films, Eagle Lion-Classics, Pictorial Films and Pictures Unlimited. Stations named in the injunction are KNXT, KNBH, KTTV and KLAC-TV.

Queeny's New African Trek

St. Louis, Jan. 13.

Edgar M. Queeny, St. Louis industrialist who produced "Latuko" and "Wakamba," pix of life in darkest Africa, is off on another pix-making trek in the Tanganyika region of East Africa in co-op with the American Museum of Natural History.

IFE TO DUB UP TO 8 PIX AT N. Y. STUDIO

Italian Films Export plans to dub from six to eight pix at its new IFE Sound Studios in N. Y. during 1953. With a capacity for handling one pic a month, the plant will eventually also be used to dub Italo imports for TV.

IFE dubbing studios are currently making an English soundtrack for "The Pope of Peace" as their first pic. IFE spokesman said in N. Y. Friday (9) that the dubbing facilities are at present available only to distribs of Italian films, but that they may eventually also be extended to others. Cost of making English lip-sync version is estimated at from $15,000 to $20,000.

Meanwhile, IFE is handling the N. Y. opening of "The Little World of Don Camillo" without having rights for the rest of the country. Pic preemed at the Bijou Theatre yesterday (Tues.). IFE also handled a one-week stand of "Don Camillo" at the Lincoln Theatre, New Haven, to make the Italo-French coproduction eligible for an Academy Award.

Golden Eyes Hollywood For Bankers Trust

Herb Golden, member of the entertainment industries division of Bankers Trust Co., left New York for the Coast yesterday (Tues.) to huddle with indie film producers plus the bank's major studio accounts.

Golden also will check on the state of pic production for television. Bankers Trust recently expanded its scope of operations to include loans to TV producers and station operators.

Virginia Mayo and Burt Lancaster will costar in "Sulu Sea" at Warners.

The Naked Spur
(COLOR)

Rough, tough outdoor melodrama with James Stewart heading five-member cast. For action fans, good b.o.

Hollywood, Jan. 9.

MGM release of William H. Wright production. Stars James Stewart, Janet Leigh, Robert Ryan, Ralph Meeker, Millard Mitchell. Directed by Anthony Mann. Written by Sam Rolfe and Harold Jack Bloom; camera (Technicolor), William Mellor; editor, George White; music, Bronislau Kaper. Previewed Jan. 7, '53. Running time, 91 MINS.

Howard Kemp	James Stewart
Lina Patch	Janet Leigh
Ben Vandergroat	Robert Ryan
Roy Anderson	Ralph Meeker
Jesse Tate	Millard Mitchell

This is a taut outdoor melodrama made to order for the western action addict who likes rugged dramatics delivered without dilution. The forthright story-telling, probably too raw and brutal for some theatregoers, has excellent performances from its five stars headed by James Stewart, a location locale that emphasizes the tale's tough facets and Technicolor to insure good ticket sale possibilities in most situations.

Film has been tersely produced by William H. Wright with no waste motion in getting the violence of the original screen story by Sam Rolfe and Harold Jack Bloom on film. Nor does Anthony Mann's direction permit any slack to develop in the 91 minutes of footage. He concentrates on understated action and trouping. Aiding the tightness is the five-member cast of four males and a femme, each of whom scores decisively.

Plot theme deals with the violence to which greed spurs the oddly assorted characters caught up in the story. Stewart is after Robert Ryan, an outlaw killer, so he can collect a $5,000 reward and start a ranch. As he corners the killer in the mountains after a long, arduous chase, ne is joined by Millard Mitchell, an old prospector, and Ralph Meeker, who has just been dishonorably discharged from the Union Army. They aid in the capture and determine to share in the reward, so it is a party at cross-purposes that starts the long trek back through the wilderness.

During the journey, Ryan sets his captors against each other by craftily playing on individual weaknesses and greed and, to further his aims at escape, uses Janet Leigh, an outlaw's daughter, to stir up trouble between Stewart and Meeker, both of whom are attracted to the girl for different reasons. Enroute, Meeker is responsible for an Indian attack on the party and Stewart is wounded, but the trek continues. Finally, Ryan talks Mitchell into aiding his escape, using a gold mine as bait, then brutally kills him and sets a trap to gun down Stewart and Meeker. The plan is thwarted by Miss Leigh, however, and the finale finds only her and Stewart still alive, setting off for California to start a new life together.

The rugged beauty of the Colorado mountain location where film was shot is splendidly shown by William Mellor's cameras and serves to highlight the drama. Editing, the music score and other assists are topnotch. *Brog.*

Peter Pan
(SONGS-COLOR)

Topflight Disney interpretation of the James M. Barrie childhood fantasy; excellent b.o.

Hollywood, Jan. 13.

RKO release of Walt Disney production. Features the voices of Bobby Driscoll, Kathryn Beaumont, Hans Conried, Bill Thompson, Heather Angel, Paul Collins, Tommy Luske, Candy Candido, Tom Conway. Directed by Hamilton Luske, Clyde Geronimi, Wilfred Jackson. Adapted from play by Sir James M. Barrie; directing animators, Milt Kahl, Frank Thomas, Wolfgang Reitherman, Ward Kimball, Eric Larson, Ollie Johnston, Marc Davis, John Lounsbery, Les Clark, Norm Ferguson; story, Ted Sears, Bill Peet, Joe Rinaldi, Erdman Penner, Winston Hibler, Milt Banta, Ralph Wright; color and styling, Mart Blair, Claude Coats, John Hench, Don Da Gradi; layout, Mac Stewart, Tom Codrick, A. Kendall O'Connor, Charles Philippi, Hugh Hennesy, Ken Anderson, Al Zinnen, Lance Nolley, Thor Putnam, Don Griffith; backgrounds, Ray Huffine, Art Riley, Al Dempster, Eyvind Earle, Ralph Hulett, Thelma Witmer, Dick Anthony, Brice Mack; character animators, Hal King, Cliff Nordberg, Hal Ambro; Don Lusk, Ken O'Brien, Marvin Woodward, Art Stevens, Eric Cleworth, Fred Moore, Bob Carlson, Harvey Toombs, Judge Whitaker, Bill Justice, Hugh Fraser, Jerry Hathcock, Clair Weeks; effects animators, George Rowley, Blaine Gibson, Josh Meador, Dan MacManus; musical score, Oliver Wallace; songs, Sammy Fain, Sammy Cahn, Oliver Wallace, Frank Churchill, Erdman Penner, Winston Hibler, Ted Sears; orchestration, Edward Plumb; vocal arrangements, Jud Conlon. Previewed Jan. 9, '53. Running time, 76 MINS.

James M. Barrie's childhood fantasy, "Peter Pan," many times legit-staged, and previously filmed with live actors, comes to the screen under the sure hands of Walt Disney as a feature cartoon of enchanting quality for those old enough to look upon the original as a venerable classic, and for the youngsters who will be getting their first glimpse of it. Excellent grosses are to be expected.

The picture also brings to life, for the first time, the character of Tinker Bell, that golddust-sprinkling sprite of Never Land who, in her decidedly feminine nature as depicted by Disney artists, is certain to capture audience fancy as much, probably more, than any of the Barrie characters. To put the fairy tale on film in cartoon form, there was wise casting of the voices to fit the fantasy, a welcome elimination of the more frighteningly horrific facets of the original and a delightful sense of humor and farce to speed it along its 75-minute course. The music score is fine, highlighting the constant buzz of action and comedy, but the songs, while fitting, are less impressive than usually encountered in such a Disney presentation.

The Barrie plot deals familiarly with a little boy (Peter Pan) who refused to grow up, preferring to remain a pixie in Never Land, and a little girl (Wendy) under paternal orders to pass from the childhood fantasy stage into young ladyhood. Before she does, however, she has one more night of childhood and, with Peter, Tinker Bell, and her two young brothers, John and Michael, pays a visit to the land of chimerical fantasy wherein dwell the comically-dreadful Captain Hook; the toadying Smee, who fawningly tends the pirate; the basso-voiced Indian chief; the pop-eyed, tick-tocking crocodile; the beautiful mermaids and the lost boys who, in lieu of clothes, wear animal skins and live a playful, motherless existence.

The night on the magical isle is filled with adventurous derring-do, Captain Hook's very best skullduggery, sentiment and delightful dangers, ending with the pirate put down by Peter Pan's heroics and fleeing, screaming, towards the horizon, hungrily pursued by the crocodile which, having eaten Hook's left hand, has an appetite for the remainder of the villain.

Gone are feminine curves that have predominated in previous interpretations of Peter Pan, and it is a change for the better. The voice of young Bobby Driscoll, and cartoon animation in his likeness, sell the character. Equally good are the voices of Kathryn Beaumont as Wendy; Hans Conried as the villainous Hook and the exasperated father, Mr. Darling; Bill Thompson as the fawning Smee; Heather Angel as Mrs. Darling; Paul Collins and Tommy Luske, as the two small brothers, and Candy Candido as the Indian chief. Tom Conway dulcetly intones the narrated story bridges.

Directors of the cartoon adventure-fantasy were Hamilton Luske, Clyde Geronimi and Wilfred Jackson. The multiple other functions, such as directing animators, story, color and styling, layout, backgrounds, character animation and effects animation, are beautifully carried out by assorted Disney talents. Oliver Wallace contributed the good, musical score, orchestrated by Edward Plumb. Song contributors were Sammy Fain, Sammy Cahn, Oliver Wallace, Frank Churchill, Erdman Penner, Winston Hibler and Ted Sears. Among the tunes are "What Makes the Red Man Red," "The Elegant Captain Hook," "You Can Fly-You Can Fly-You Can Fly," "Your Mother and Mine," "A Pirate's Life," "Tee Dum, Tee Dee" and "Never Smile at a Crocodile." The Disney flair for colors to match his ventures into fantasy is vividly captured in Technicolor.

Brog.

The Mississippi Gambler
(COLOR)

Tyrone Power heading romantic costumer. Big boxoffice potential.

Hollywood, Jan. 10.

Universal release of Ted Richmond production. Stars Tyrone Power, Piper Laurie, Julia Adams; features John McIntire, Paul Cavanagh, John Baer, Ron Randell, Ralph Dumke. Directed by Rudolph Mate. Story and screenplay, Seton I. Miller; camera (Technicolor), Irving Glassberg; editor, Edward Curtiss; choreographer, Gwyneth Verdon; music, Frank Skinner. Previewed Jan. 10, '53. Running time, 99 MINS.

Mark Fallon	Tyrone Power
Angelique Duroux	Piper Laurie
Ann Conant	Julia Adams
Kansas John Polly	John McIntire
Edmund Duroux	Paul Cavanagh
Laurent Duroux	John Baer
George Elwood	Ron Randell
Caldwell	Ralph Dumke
Paul O. Monet	Robert Warwick
Pierre	William Reynolds
Andre	Guy Williams

The general situation will find "The Mississippi Gambler" a big b.o. entry. It has strong exploitation possibilities, Tyrone Power's name, plus the romantic flavor of the pre-Civil War period, in addition to the neat Technicolor cloaking.

Ted Richmond's production has done a good job taking care of the commercial assets, though he overlooked a few wild cards. Seton I. Miller's story and screenplay have poorly stated plot tangents that prolong the footage to 99 minutes, instead of hewing to a straight romantic-action line. Rudolph Mate's direction was uneven.

Opening finds Power ready to start a career as an honest-dealing riverboat gambler. As he is ready to take off for the trip to New Orleans, dockside incidents team him with John McIntire, a card dealer, and acquaints him with Piper Laurie, spitfire southern belle, and her brother, John Baer. Power is a big winner with his straight card-play and breaks Baer while arousing the enmity of crooked gambler Ralph Dumke. Latter and his henchmen attack Power and McIntire, forcing them to jump ship, and they make their way to New Orleans, where Power seeks to further acquaint himself with Miss Laurie.

It is during this waiting romantic game that the film slows, with an occasional quickening scene, such as several unusually good fencing matches, an abortive gun duel that brands Baer a coward and further complicates Power's suit for the sister, and a few riverboat scenes, in one of which Power is responsible for Baer's death. The negative wooing of Miss Laurie gets another setback when her father, played by Paul Cavanagh, dies from wounds received in a duel defending the honor of Power and Julia Adams, a girl whom Power protects after her brother has killed himself because of card losses. During this prolonged New Orleans period, Miss Laurie weds Ron Randell, a banker, but eventually the loose plot ends sort themselves out by having Power and Miss Laurie turning their longing looks into a fadeout clinch after Randell absconds and leaves the way open for the pair's finale embrace.

Power carries off the romantic requirements with ease, looks good in his fencing scenes and otherwise takes good care of what action he is given. Miss Laurie is nice to look at in the period costumes, while Miss Adams, in a rather thankless role, fails to come off either photogenically or performance-wise. McIntire's old gambler does a lot to help carry things along, and Cavanagh is excellent. Baer tends to overact, while Randell, Dumke and the others are competent.

There's plenty of eye appeal in Irving Glassberg's lensing, the art direction and settings, and in the femme costuming. Editing is choppy. Gwyneth Verdon staged and danced a voodoo terp sequence that adds an s.a. ballyhoo angle, but the number is permitted to run too long and, actually, is not necessary. Frank Skinner's music store is good.

Taxi

Entertaining comedy-drama covering the 18-hour adventures of an Irish girl and a N. Y. cabbie. Good companion feature for regular bills.

Hollywood, Jan. 13.

20th Fox release of Samuel G. Engel production. Stars Dan Dailey, Constance Smith; features Neva Patterson, Blanche Yurka, Kyle MacDonnell, Walter Woolf King, Anthony Ross, Mark Roberts. Directed by Gregory Ratoff. Screenplay, D. M. Marshman, Jr., and Daniel Fuchs; screen story, Hans Jacoby and Fred Brady, from "Sans Laisser D'Adresse" by Alex Joffe and Jean Paul Le Chanois; camera, Milton Krasner; editor, Hugh S. Fowler; music, Leigh Harline. Previewed Jan. 6, '53. Running time, 76 MINS.

Ed Nielson	Dan Dailey
Mary	Constance Smith
Miss Millard	Neva Patterson
Mrs. Nielson	Blanche Yurka
Dottie	Kyle MacDonnell
Business Man	Walter Woolf King
Mr. Alexander	Anthony Ross
Jim Turner	Mark Roberts
Riso	Harry Clark
Chick	Jack Diamond
Morris	Stubby Kaye
Amchy	B. S. Pulley
Clerk	Bert Thorn
Captain Skavlon	Curtis Cooksey
Pier Guard	Bill Neil
Ship's Officer	Frank McNellis
Delivery Man	Elliott Sullivan
Mabel	Hilda Haynes
Policeman	James Little
Mrs. Albert	Ann Dere
Florence Albert	Geraldine Page
Butler	Rex O'Malley
Pawnbroker	Bruno Wick
Jenkins	Art Hannes
Fred	De Forest Kelley
George	Melville Ruick
Thorndike	Henry Jones
Rafferty	Ralph Dunn
Frances	Betty Buehler
Hortense	Virginia Vincent
Amato	Mario Siletti
Cabbie	John Kullers
Newscaster	Glenn Hardy
Mr. Barker	Jonathan Hole
Cab Driver	Al Eben

An entertaining comedy-drama has been fashioned around the one-day adventures of an Irish miss looking for her husband and the cabbie who aids her in the search. The regular program market will find it a good companion feature.

Dan Dailey, as the hard-crusted N.Y. taxi driver, and Constance Smith, the colleen come to America to find her hit-and-run hubby, make a capable pair in projecting the chuckles and heart-tugs to be found in the Samuel G. Engel production. Gregory Ratoff's direction guides the story and players through the streets of New York with only a few plot lags as the adventures cover an 18-hour span.

Dailey, an owner-driver, starts his rounds one morning and lands Miss Smith, just off the ship from Ireland, as a passenger. When the address she gives turns out to be a demolished building, her story is bared. The husband she seeks is a writer who, during a brief one-week visit to Ireland, wooed, won and left his bride with child. With a meter already totaling more than her slight funds. Dailey reluctantly helps her look for clues to the husband's whereabouts so he can collect his fare. The search carries them through the streets of New York and, before the day is out, Dailey finds himself mortgaging his cab to post a $500 bond so the girl can stay over and continue looking. A chance glance at a man-on-the-street TV program spots the husband and his address so the girl and the baby catch up with him, find they are not wanted and turn again to the cabbie who, by now, wants her to become a permanent part of his life.

Footage is filled with many warming little incidents and New York types and accents that account for chuckles. Neva Patterson makes an interesting appearance as the femme publisher for whom Mark Roberts, the husband, works. Blanche Yurka is delightful as Dailey's mother, who is always trying to marry him off. Anthony Ross, an immigration officer, is good, as are Roberts, Kyle MacDonnell, Walter Woolf King and the group portraying N.Y. cabbies.

D. M. Marshman, Jr., and Daniel Fuchs did the script from the screen story by Hans Jacoby and Fred Brady, which was based on "Sans Laisser D'Adresse" by Alex Joffe and Jean Paul Le Chanois. Milton Krasner's cameras make much of the actual New York locations, the editing is tight and Leigh Harline's music score excellent. *Brog.*

The Savage
(COLOR)

Okay Technicolor actioner with fair b.o. potential.

Paramount release of Mel Epstein production. Features Charlton Heston, Susan Morrow. Directed by George Marshall. Screenplay, Sydney Boehm, from novel by I. L. Foreman; camera, John F. Seitz; music, Paul Sawtell; editor, Arthur Schmidt. At Palace, N. Y., Jan. 1, '52. Running time, 95 MINS.

Warbonnet	Charlton Heston
Tally Hathersall	Susan Morrow
Lt. Weston Hathersall	Peter Hanson
Luta	Joan Taylor
Capt. Arnold Vaugant	Richard Rober
Running Dog	Donald Porter
Iron Breast	Ted De Corsia
Yellow Eagle	Ian MacDonald
Corporal Martin	Milburn Stone
Pehangi	Angela Clarke
"Whopper" Aherne	Orley Lindgren
Long Mane	Larry Tolan
Colonel Ellis	Howard Negley
Sergeant Norris	Frank Richards

This Technicolor tale of Indian fighting travels in fairly devious circles to relate a standard story. However, the excellent outdoor photography and the liberal amounts of Indian fighting scenes should give the pic a fair chance in the action markets. Charlton Heston is the top marquee dressing, and his ability to bring in customers has been bolstered by his prominence in "The Greatest Show on Earth."

Heston has a fairly confused role which forces the story to travel unnecessarily in circles. He plays Warbonnet, a white lad who has been brought up as an Indian following the massacre of his father by Crow Indians. Living with a tribe in the Sioux confederation, Heston knows how to knock off a Crow scalp, but his major problem comes when he has to choose on which side he'll fight in the impending war between the paleface and the Indians.

Heston ultimately chooses to side with the whites' cause, but in doing so, convinces his foster father that it's wrong to oppose the paleface parade of progress and the cause of the Sioux would best be served by laying down his arms.

The femme interest is slight with Susan Morrow as the belle of the Indian country Army fort. Joan Taylor as an Indian maid is Miss Morrow's major competition for Heston's affections.

Most of the enactments are strong, even though characterizations are standard. Peter Hanson and Richard Rober do well in major white roles while Indians are staunchly portrayed by Ian MacDonald and Donald Porter. One of the more colorful enactments is by Milburn Stone as a corporal who befriends Heston.

George Marshall's direction gets all the color and force into the warfare and massacre sequences. The camerawork by John F. Seitz is excellent and the color registers extremely well. *Jose.*

Girls in the Night

Trite, dullish dualer on juvenile delinquency. Modest b.o.

Universal-International release of Albert J. Cohen production. Features Joyce Holden, Harvey Lembeck, Glenda Farrell, Glen Roberts and Patricia Hardy. Directed by Jack Arnold. Story and screenplay, Ray Buffum; camera, Carl Guthrie; editor Paul Weatherwax; music, Joseph Gershenson. Previewed, N. Y., Jan. 8, '53. Running time, 83 MINS.

Georgia	Joyce Holden
Alice Haynes	Glenda Farrell
Chuck Haynes	Harvey Lembeck
Hannah Haynes	Patricia Hardy
Joe Spurgeon	Glen Roberts
Irv Kelleher	Don Gordon
Vera	Jaclynne Greene
Charlie Haynes	Anthony Ross
Hilda Haynes	Susan Odin

A rather dull treatment of juvenile delinquency occupies the screen in Universal's "Girls in the Night." The title is a misnomer—there's little sex in the film—but an exploitation campaign built around the title and theme might garner okay b.o.; otherwise, pic falls into the dualer category.

Key trouble with "Girls" lies in Ray Buffum's script. Story lacks direction, going off on several tangents and finally settling on a trite murder treatment. It concerns the impecunious Haynes family, the father's (Anthony Ross) attempts to move it from New York's lower east side to a better neighborhood, the daughter's (Patricia Hardy) desire to make something of herself, and the son's (Harvey Lembeck) efforts to find a good job. Story develops when Lembeck steals a horde kept by a phoney blind man, but learns that the blind man had been killed shortly before by a neighborhood hoodlum. Rest of the picture deals with the trapping of the hood (Don Gordon) by Lembeck, Miss Hardy, Joyce Holden and Glen Roberts.

Film was shot in N. Y., around the Manhattan Bridge, and camera work is realistic. Lembeck's is the most believable performance. Miss Hardy is an attractive newcomer but needs a lot more tutoring. Gordon is excellent as the villain, and Jaclynne Greene, despite some overplaying, comes through solidly as his hysterical girlfriend. Miss Holden and Roberts are okay as the friends, as are Anthony Ross and Glenda Farrell as the parents.

Jack Arnold's direction is listless, except for an exciting chase at the end. Music is negligible in quantity and effect. *Chan.*

Star of Texas

Wayne Morris in western programmer, aceptable for the market.

Hollywood, Jan. 12.

Allied Artists release of Vincent M. Femnelly (Westwood) production. Stars Wayne Morris; features Paul Fix, Frank Ferguson, Rick Vallin, Jack Larson, James Flavin, William Fawcett. Directed by Thomas Carr. Written by Dan Ullman; camera, Ernest Miller; editor Sam Fields; music, Raoul Kraushaar. Previewed Jan. 7, '53. Running time, 67 MINS.

Ed Ryan	Wayne Morris
Luke Andrews	Paul Fix
Marshal Bullock	Frank Ferguson
William Vance	Rick Vallin
John Jenkins	Jack Larson
Captain of Rangers	James Flavin
Soapy	William Fawcett
Al Slade	Robert Bice
Tom Traynor	Mickey Simpson
Clampett	George Wallace
Ranger Stockton	John Crawford
Hank Caldwell	Stanley Price
Telegraph Operator	Lyle Talbot

The western programmer market will find "Star of Texas" an acceptable Wayne Morris actioner that has been shaped for an okay response in that field. A pseudo-documentary touch is used via commentary bridges to develop story points and, while a bit overdone, helps keep things on the move.

Plot finds Morris, a Texas Ranger, assuming the role of a crook so he can track down a gang of bandits. A phony reward poster lands him in Sheriff Frank Ferguson's jail and the gang arrives to break him out. Group holes up in a phony boarding house in a nearby town, from which raids on stage coaches, etc., are conducted under the direction of Paul Fix, presumably a respected businessman, as are all members of the gang except Morris. An inadvertent tip reveals there's a Ranger among the gang, and Rick Villin, outside contact for Morris, is killed when he seeks the assistance of Sheriff Ferguson. A climatic gun battle exposes Ferguson as the real head of the bandits.

The trouping under Thomas Carr's direction is competent. Morris easily handles his part, while Fix and Ferguson wrap up their heavy characters expertly. Jack Larson shows up well as a young member of the robber crew. Vallin, James Flavin, Ranger captain; William Fawcett, deaf-mute keeper of the boarding house, and the others are up to the demands of the Dan Ullman screenplay.

Vincent M. Fennelly's production supervision makes capable use of the budget, and Ernest Miller gives the action and settings good lensing. *Brog.*

SPEED UP THEATRE TV COLOR

Twin Cities Indies Group Would Ease B. O. Thru Shuttering 'Mergers'

Minneapolis, Jan. 13.

Convinced that present boxoffice conditions and the future outlook dictate fewer theatres, a group of Twin Cities independent exhibitors is working on a plan designed to reduce the number of Minneapolis and St. Paul showhouses.

Under the proposals, theatres which have been operating unprofitably for a considerable period would be shuttered through "mergers" involving outright sales or partnership deals in houses marked for continued existence. In some neighborhood sections of Minneapolis and St. Paul there now are two or more theatres within a radius of a few blocks. The feeling is that there still may be room for one show house in such areas, providing they are sufficiently distant from other districts also having theatres.

The problem is how to eliminate the surplus theatres, it's pointed out. What the groups are trying to work out is a plan to convert more of the showhouses into commercial properties.

Cutting Down on Seats

Sidney and William Volk, owners of the suburban Terrace, newest of the local theatres, and also of three other deluxe neighborhood houses, are among those who believe that one of the solutions of present "difficulties" might be fewer theatres. They're taking a lead in the movement to accomplish that end.

Bennie Berger, North Central Allied president and circuit owner, also feels that there isn't now, and probably won't be again, enough theatre business to warrant the present number of Minneapolis movie houses. There'll have to be fewer theatres, in his opinion, and he foresees a number of more shutterings during 1953. But he would like to see this brought about with the least possible suffering to exhibitors.

Trade opinion here is that eventually the number of Minneapolis loop first-run theatres must be reduced from the present eight to a maximum of three in order to make for a healthy situation "under the new conditions." Two local downtown theatres have passed out of the picture during the past year.

In St. Paul two downtown first-runs, whose ownership is in dispute, have been closed for more than a year, and the number now in operation is only three which, however, seems a sufficiency. The closed theatres were sold by United Paramount Theatres under the consent decree and the circuit refused to take them back when the purchasers finally walked out on the deal.

'Miss. Gambler' Snares Hefty Preem Ballyhoo

St. Louis, Jan. 13.

Heavily plugged via radio, TV and newspapers up and down the Mississippi River valley, Universal-International's "The Mississippi Gambler," starring Tyrone Power, had its world premiere here today (Tues.) at the Fox Theatre. Film opens at the Malco Theatre, Memphis, tomorrow and at the Joy, New Orleeans, Thursday to launch 350 pre-release dates in the valley. "Gambler" is one of U-I's most ambitious pix for 1953.

Advance guard of stars and featured players from the pic is making personal appearances in the premiere cities and in more than 50 other towns in the territory. Last Sunday (11) U-I ran large display ads in St. Louis, Memphis, New Orleans and other papers, listing up to 100 theatres with playdates. Several promotional tieups aided the world premiere.

Metro has assigned Gottfried Reinhardt to direct "Interrupted Melody," starring Greer Garson.

Ozoners Still Spread

Minneapolis, Jan. 13.

Though the ozoner season is limited to five months at the outside, and cold weather is not uncommon during the operating months, drive-in theatre construction continues or impends in this territory. The spread of television still is no deterrent.

Even within the last 30 days, in midwinter, there have been announcements regarding nearly a dozen such projects. Many of them are being built, or will be built, in or adjacent to small towns where the small population is not supposed to be able to support ozoners adequately.

Election of 9 Directors, 2 New Officers' Pacts Due for Col Agenda

Election of nine directors to the board and approval of new employment contracts with two officers are among the major items to be voted upon Feb. 9 by Columbia Pictures stockholders at their annual meeting in New York. Proxy statement distributed to shareholders last week revealed that the board's makeup will remain substantially the same as last year with the exception of one newcomer.

New nominee is hotel executive Abraham M. Sonnabend, who has been named to replace Col. Henry Crown. Balance of the proposed board slate includes prexy Harry Cohn, veepee Jack Cohn, Abe Schneider, Nate B. Spingold and Abe Montague plus brokers Leo M. Blancke and Donald S. Stralem as well as distillery exec Alfred Hart. Latter was appointed to the panel last November to succeed Arnold Grant.

Proxy also disclosed that Jack Cohn has been handed a new four-year employment agreement to replace his former deal which expired Dec. 31, 1952. Under the fresh ticket, effective Jan. 1, 1953, he'll be executive in charge of Columbia's "main administrative office" at $2,500 per week plus a weekly expense allowance of $300.

New pact makes no change insofar as Cohn's compensation is concerned. Other salient points of the agreement specify he'll have the title of executive veepee and "shall have the right to change the nature of his services and to reduce the amount of time to be devoted to his services at any time on or after Dec. 31, 1954." If he so decides to take this step his duties will then be of an advisory nature and his salary and expenses would be halved.

Dated Oct. 30, 1952, Montague's new employment agreement runs for a five-year term from June 10, 1953, at $2,500 weekly. As an inducement for the sales chief to ink the ticket he was handed an option to purchase 10,000 shares of Col common at $12 per share. His salary, however, is the same as in the expired contract. Stockholders are also asked to okay the granting of a 1,000-share stock option to company laboratory chief Gerald Rackett.

Salaries paid to company officers for the fiscal year ended June 30, 1952, were listed by the proxy as follows: Harry Cohn, $197,600; Jack Cohn, $145,600; Schneider, $130,000; Spingold, $94,600; Stralem, Blancke and Grant, $6,000 each. Included in the above figures were $15,600 which both Cohns were individually allotted for expenses. Spingold also received expenses of $8,600, which is included in his $94,600.

Directors and officers as a group drew compensation of $1,148,003 in the fiscal 12-month stretch. Figure was slightly less than the $1,167,233 they were paid in the equivalent '50-'51 period.

'CARMEN' SEEN A BIG FACTOR

Theatre telecast of "Carmen" from the stage of the Metropolitan Opera House in N. Y. is seen giving 20th-Fox's Eidophor and other theatre TV color systems a big boost and is expected to hasten the advent of large-screen color TV.

One of the reactions to the telecast was that it would have been greatly improved had the pickup been in color. Exhibs, who so far haven't realized the need for tinting because of the limited nature of the theatre TV material offered, now are concluding that they'll need color to make theatrical TV entertainment shows completely attractive.

Need for color in theatre TV was even more pronounced at the Lees Carpets' sales meeting big-screened Dec. 8. While the video cameras presented good closeups of the carpet products, most of the impact of the outfit's new line was lost because of the lack of color. Thus, industrial firms hoping to utilize theatre TV for subsequent sales meets are even more hopeful of the addition of color soon.

Difficulties arise mainly from the lack of available equipment and channels. Observers believe, however, that the battle for theatre TV color will be half-won once there is concerted exhib pressure and an indicated willingness to shell out more money in order to get the color benefits.

Theatre TV color equipment has been demonstrated with various de-

(Continued on page 17)

See RKO Minority Dropping Receiver Action Vs. Mgt.

Minority group of RKO stockholders looked set this week to withdraw their motion to have the corporation placed in the hands of a temporary receiver. As a condition to the withdrawal, however, the plaintiffs want the management to withdraw its move for dismissal of the suit against Howard Hughes based on alleged mishandling of the outfit's affairs.

Stockholders, as repped by attorney Louis Kipnis, filed the receivership petition within the framework of the Hughes suit. In countering the move for a receiver, RKO filed a cross motion asking dismissal of the overall case.

Hearing on the receivership angle is now scheduled for Jan. 26 in New York Supreme Court, as postponed from Jan. 5. In granting the new delay, as requested by Kipnis, Judge Henry Clay Greenberg strongly indicated from the bench that no additional postponements will be granted because continued pendency of the matter would be to the detriment of all stockholders.

Kipnis had asked for the receivership as a matter of "remedy" in the Hughes suit. This week he nixed definite comment on the likelihood that the receivership motion would be abandoned, merely saying, "it's too early to tell." It was otherwise intimated on the two sides, though, that the receivership idea will not be pressed.

In the suit versus Hughes, stockholders complain that Hughes, although the director of production, spent all his time on the Samuel Goldwyn lot and not at the RKO studio. It was further charged that Hughes interfered with the RKO production program in such a manner that it cost the company millions of dollars in losses. These included $1,300,000 advanced to indie producers and now listed as "unrecoverable" in the company's books. Suit asks that the court determine the amount of money, if any, which Hughes should pay the company.

Bold, Romantic Days of Long Ago Provide Pix With Lots of Escapism

Hollywood, Jan. 13.

Rash of already-completed and announced productions dealing with the bold and romantic days of the long ago has producers—both majors and indies—in a frantic search for such escapist film fare.

"Ivanhoe" did much to refurbish interest in such themes. Current success of "The Golden Hawk" in datings across the country also is lending fresh impetus to the subject, which generally figures better than average grosses.

Returns being piled up by this latter Sam Katzman production inspired producer to schedule "The Saracen Blade," carrying a 13th century Italian background, as his top product on his 1954 schedule for Columbia. Picture will be lensed in its original locale in Italy. Columbia also is prepping, under the Lewis Rachmil producer aegis, "Batdelys the Magnificent," story of the court of Louis XIII in France of 1632.

Metro apparently is banking heavily upon the popularity of such historical excursions, following its "Ivanhoe," for it's going back into olden days again for "King Arthur and the Round Table." It also has scheduled "Quentin Durward," one of the Sir Walter Scott yarns, with an early English background. Still another dipback into history is "The King's Thief," back in the days of one of the Charles.

On the more imaginative side, studio likewise is prepping "Prince Valiant," story of the knight in the King Features cartoon, one of the most popular comic strips.

Twentieth-Fox is prepping "The Robe," story of Biblical days, which will have an adventurous background of action. It also is prepping a sequel, "The Story of Demetrios." Neither falls perfectly into the romanticist period of the above lineup, but there'll be enough action to suit admirers of escapist entertainment.

Edit Gandhi Footage

Hollywood, Jan. 13.

While several producers have expressed interest in filming the life of Mahatma Gandhi, Stanley Neal Productions may be the first to get a picture into distribution on the late Indian leader. Such a project has long been on Gabriel Pascal's agenda.

Under sponsorship of the American Academy of Asian Studies, the Neal venture is being edited down from some 10,000 feet of newsreel footage and other shots. Final prints will represent a 70-minute documentary with a commentary by Quentin Reynolds.

Distribution of the film will be through churches, schools, clubs and art theatres throughout the world. Half of the proceeds from these screenings will go to the AAAS. Balance will accrue to Indian national sources for promoting the understanding of Gandhi's philosophy.

Albert Warner Ups Shares to 329,350; Other 'Insider' Deals

Washington, Jan. 13.

Latest monthly report of "insider transactions" by the Securities & Exchange Commission shows that Major Albert Warner acquired 5,600 shares of WB common stock last November. This hiked his holdings to 329,350 plus an additional 26,600 in a trust account. Jack L. Warner added 1,500 shares of common in November. He now owns 375,248, plus an added 21,500 in a trust account.

Donald A. Henderson, official of 20th-Fox, bought 500 shares of the studio's common to give him a total of 610. Elmer C. Rhoden, officer of National Theatres, purchased 3,000 shares of the circuit's common stock. He owns 8,900, plus 2,025 in holding companies. George Bowser, of National Theatres, notified SEC that he had bought his first 800 shares of the company.

W. Ray Johnston, of Monogram, disposed of 200 shares of common stock. This leaves him only 317. Harold J. Mirisch purchased 2,000 shares of Monogram through his Kenilworth Investment Co., which now has 43,250. He holds another 1,200 in his own name.

David J. Greene added 2,400 shares of RKO Theatres common last November for his trust account, which now owns 36,500. He also owns 16,450 in his own name, 10,000 in a partnership, while members of his family have 3,600. H. E. Newcomb doubled his RKO Theatres common and now has 200 shares. A. Louis Oresman bought 2,400 shares. This gives him 32,400.

Harry Brandt, big gun of Trans-lux Theatres, reported that he now owns 110,115 shares of the chain in his own name, 1,600 via Harday, Inc., 2,600 in the G. Brandt Foundation, 300 in the H. Brandt Foundation. His wife has 17,700. Herbert Herrman bought 100 shares in November, giving himself 2,100.

U's 1.06 Div

Quarterly dividend of $1.06¼ per share on the 4¼% cumulative preferred stock was declared last week by the Universal board.

Dividend is payable March 2, 1953, to stockholders of record Feb. 16, 1953.

Goff Heads Credit Union

Hollywood, Jan. 13.

Ivan Goff was elected president of the Federal Credit Union of the Screen Writers Guild for 1953. Other new officers are Valentine Davis, veepee; Joseph Hoffman, secretary, and Morgan Cox, treasurer.

Union declared a 3½% dividend for 1952, an increase of one half over the year previous.

Columbia Brings Together Int'l Sales Execs to Map Campaign for 'Salome'

Col has a two-day international sales meeting opening Friday (16) in Chicago which is to concern itself only with plans for "Salome." "Salome," in Technicolor, has Rita Hayworth, Stewart Granger and Charles Laughton in the leads.

Although the precise manner of distribution hasn't been divulged, it's clear that the "pre-release" pattern will be followed. Sales chief Abe Montague will preside at the Chi sessions, which will be attended by all key homeoffice execs, domestic branch and division managers and reps of many foreign territories. Montague will open the meeting Friday with a reception and dinner, to be followed by a screening of the film.

Paul N. Lazarus, Jr., h.o. exec, will discuss ad-pub plans Saturday morning. Montague then will outline policy plans for worldwide sales and distribution.

Max Thorpe, v.p. of Col International and managing director of Col in Great Britain, arrived in New York from London Monday (12), en route to the Chi confabs.

Col's $1.06 Divvy

Following a meeting in New York Thursday (8) the Columbia Pictures board declared a quarterly dividend of $1.06¼ per share on the company's $4.25 cumulative preferred stock.

Melon is payable Feb. 16 to stockholders of record Feb. 2.

Film Service Goes IA

Hollywood, Jan. 13.

Film Service Laboratory technicians voted by an overwhelming majority for IATSE as their bargaining representative.

Balloting was conducted by the regional office of the National Labor Relations Board. New members will belong to Local 683.

MAKE EVERY DAY A HOLIDAY IN FEBRUARY!

"...and here is entertainment of the people and FOR THE PEOPLE":

Ernest Hemingway's **THE SNOWS OF KILIMANJARO**, Technicolor, starring Gregory Peck, Susan Hayward and Ava Gardner.

John Philip Sousa's **STARS AND STRIPES FOREVER**, Technicolor, starring Clifton Webb, Debra Paget, Robert Wagner and Ruth Hussey.

Daphne du Maurier's **MY COUSIN RACHEL**, starring two-time Academy Award winner Olivia de Havilland with the exciting new star, Richard Burton.

RUBY GENTRY, starring Jennifer Jones, Charlton Heston and Karl Malden. A Bernhard-Vidor Production. Released by 20th Century Fox.

"—and these VALENTINES!"

NIAGARA, Technicolor, starring Marilyn Monroe, Joseph Cotten and Jean Peters.

BETTE DAVIS in **THE STAR** co-starring Sterling Hayden. A Bert E. Friedlob Production. Released by 20th Century-Fox.

Irving Stone's **THE PRESIDENT'S LADY**, starring Susan Hayward and Charlton Heston.

TONIGHT WE SING, Technicolor, starring Ezio Pinza, Roberta Peters, Tamara Toumanova, Anne Bancroft, Isaac Stern, Byron Palmer, David Wayne and the voice of Jan Peerce. Soon...World Premiere, Radio City Music Hall.

"—I cannot tell a lie! These attractions are packed with dynamite and will make EVERY DAY A HOLIDAY IN FEBRUARY!"

THERE'S NO BUSINESS LIKE 20th CENTURY-FOX BUSINESS!

(BACK BROTHERHOOD WEEK'S SILVER ANNIVERSARY Feb. 15-22 1953)

Chi Okay After Holidays; 'Savage' Brisk $18,000, 'Rachel'-Vaude 38G, 'Point' 13G, 'Promoter' Socko 8G, 3d

Chicago, Jan. 13.

Letdown, which usually follows the holidays, does not seem as great as anticipated with the outlook not too bad for this week. However, most theatres will not come close to the holiday take. Besides the Chicago, other newcomers are in the action slot.

State-Lake, with "Savage" and "Hurricane Smith," should do best of houses with new bills at brisk $18,000. "Turning Point" and "Cattle Town" at the Roosevelt is also fast at $13,000. The Chicago, with "Cousin Rachel" and Sonny Gale topping stageshow, looks light $38,000.

The second week holdovers include "Montana Belle" and "Park Row," fairly good at the Grand, and "Ruby Gentry" and "Wife's Best Friend" at United Artists, off to minor takings.

Third-weekers are being led by "The Promoter" still socko at the Surf. Tri-Opticon at the Telenews is still great, also in third stanza. Other third week entries are not so good, with "Million Dollar Mermaid" at Oriental looking best with a neat total. "Stars and Stripes Forever" at Palace shapes lean.

Estimates for This Week

Chicago (B&K) (3,900; 98-$1.25)—"Cousin Rachel" with vaude. Moderate $38,000. Last week, "April in Paris" (WB) plus Step Bros. and ice revue (2d wk), big $57,000.

Grand (RKO) (,500; 55-98)—"Montana Belle" (RKO) and "Park Row" (UA) (2d wk). Fairly good $10,000. Last week, $16,000.

Oriental (Indie) (3,400; 98)—"Million Dollar Mermaid" (M-G) (3d wk). Neat $15,000. Last week, $20,000.

Palace (Eitel) (2,500; 98)—"Stars, Stripes Forever" (20th) (3d wk). Lean $7,000. Last week, good $17,000.

Roosevelt (B&K) (1,500; 55-98)—"Turning Point" (Par) and "Cattle Town" (WB). Nice $13,000. Last week, "Against All Flags" (U) and "The Raiders" (U) (2d wk), big $20,000.

State-Lake (B&K) (2,700; 98)—"Savage" (Par) and "Hurricane Smith" (Par). Nifty $18,000. Last week, "Road to Bali" (Par) (2d wk), sock $23,000.

Surf (H&E Balaban) (606; 98-$1.25)—"Promoter" (U) (3d wk). Sock $8,000. Last week, same.

Telenews (Indie) (606; 98-$1.25)—Tri-Opticon (3d wk). Sharp $15,000. Last week, smash $20,000.

United Artists (B&K) (1,700; 55-98)—"Ruby Gentry" (20th) and "Wife's Best Friend" (20th) (2d wk). Minor $8,000. Last week, good $16,000.

Woods (Essaness) (1,073; 98)—"Happy Time" (Col) (3d wk). Light $10,000. Last week, $20,000.

World (Indie) (598; 98)—"One Summer of Happiness" (Indie) (3d wk). Sweet $8,000. Last week, $8,300.

'Don't Care Girl' Lusty 11G in Prov.; 'Thunder' Loud 9½G, 'Ruby' 7G, 2d

Providence, Jan. 13.

Majestic's "I Don't Care Girl" is the topper here this week, with both Loew's State and RKO Albee carrying over nicely with "Million Dollar Mermaid" and "Rube Gentry." Strand is hefty with "Thunder in East."

Estimates for This Week

Albee (RKO) (2,200; 44-65) — "Ruby Gentry" (20th) and "Captive Women" (RKO) (2d wk). Nice $7,000 after hitting sock $12,000 in first round.

Majestic (Fay) (2,200; 44-65) — "I Don't Care Girl" (20th) and "Wide Boy" (Indie). Socko $11,000. Last week, "April in Paris" (WB) and "Land of Everyday Miracles" (20th), $10,000.

Metropolitan (Snider) (3,100; 44-65)—"Quiet Man" (Rep) and "Sudden Fear" (RKO) (2d runs). So-so $3,500. Last week, "Invasion, U. S. A." (Col) and "Master Mind" (Indie), good $5,000.

State (Loew) (3,200; 44-65) — "Million Dollar Mermaid" (M-G) and "Desperate Search" (M-G) (2d wk). Fairly good $7,000. First week was big $15,000.

Strand (Silverman) (2,200; 44-65) —"Thunder in East" (Par). Very nice $9,500. Last week, "Road to Bali" (Par) (2d wk), swell $8,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Clown' Hep 12G, Cleve.; 'Fair' 10G

Cleveland, Jan. 13.

First-runs are doing moderately well this stanza although down sharply from recent levels. "The Clown" leads at fairly strong figure at the State. "Stop You're Killing Me" looks okay at the Allen while second round of "Cousin Rachel" is only passable at the Palace. Ohio's "Road to Bali" is still rolling smartly in second frame.

Estimates for This Week

Allen (Warners) (5,000; 55-85)—"Stop, You're Killing Me" (WB). Okay $9,500. Last week, "April in Paris" (WB), big $16,000.

Hipp (Telemanagement) (3,700; 55-85)—"Meet Me At Fair" (U). Fair $10,000. Last week, "Ruby Gentry" (20th). Oke $14,000 in 8 days.

Ohio (Loew's) (1,300; 55-85) — "Road to Bali" (Par). Excellent $9,000. Stays. Last week, "K. C. Confidential" (UA) (m.o.), $7,000.

Palace (RKO) (5,300 55-85) — "Cousin Rachel" (20th) (2d wk). Oke $8,000 after fine $14,000 last folio.

State (Loew's) (3,450; 55-85) — "Clown" (M-G). Fairly strong $12,000. Last week, "Road to Bali" (Par), smash $20,000.

Stillman (Loew's) (2,700; 55-85) —"Million Dollar Mermaid" (M-G) (3d wk). Oke $5,000 after good $8,500 last round.

D.C. Off Pre-Inaugural; 'Killing Me' Hot $12,000, 'Noon' Wow 16G in 2d

Washington, Jan. 13.

This post-holiday and pre-Inaugural period finds mainstem show biz marking time. Sole exception to general lethargy is "High Noon," which is sensational day-dating at two Lopert's small-seater Playhouse and Dupont. It still is terrific in second rounds.

"Stop You're Killing Me" shapes fine at the Warner.

"I Don't Care Girl" looks okay at Keith's. "Million Dollar Mermaid" with vaude topped by Frances Langford, is holding well in its holdover week at Loew's Capitol.

Estimates for This Week

Capitol (Loew's) (3,434; 55-95)—"Million Dollar Mermaid" (M-G) plus vaude. Steady, $15,000 after sock $33,000 initial week.

Columbia (Loew's) (1,174; 55-80) —"Stars, Stripes Forever" (20th) (3d-final wk). Pleasing $7,500 after $11,000 last week.

Dupont (Lopert) (372; 55-$1) — "High Noon" (UA) (2d wk). Sockeroo $7,000 after boff $9,000 last week, day-date with Playhouse Stays.

Keith's (RKO) (1,939; 50-85)—"I Don't Care Girl" (20th). Okay $8,000. Last week, "Hangman's Knot" (Col), solid $12,000.

Metropolitan (Warner) (1,200; 50-85)—"Good Time Girl" (Indie) and "Not Wanted" (Indie). So-so $4,000. Last week, "Cattle Town" (WB), slow $4,000.

Palace (Loew's) (2,370; 50-80)—"Above and Beyond" (M-G) (2d-final wk). Fair $10,000 after good $19,000, not up to hopes last week.

Playhouse (Lopert) (435; 50-80) —"High Noon" (UA) (2d wk). Best in town with record $9,000 after boff $12,000 last week. Holds on.

Warner (WB) (2,174; 50-80) — "Stop You're Killing Me" (WB). Nice $12,000. Last week, "April in Paris" (WB), solid $14,000.

Trans-Lux (T-L) (600; 60-$1) — "Four Poster" (Col). Fine $6,500. Stays. Last week, "Happy Time" (Col) (7th wk-5 days), fine $3,500.

'Rachel' Solid $12,000, Balto; 'Thunderbirds' 7G

Baltimore, Jan. 13.

There is some fairish activity here in spite of extended holdovers and bad weather. "Cousin Rachel" is bright at the New while "Thunderbirds" did surprisingly well over the weekend at the Mayfair. Of the repeaters, "Road to Bali" and "Above and Beyond" remain stout.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-70)—"Prisoner Zenda" (M-G) (2d wk). Okay $7,000 after big $15,700 opener.

Keith's (Schanberger) (2,460; 20-70)—"Road Bali" (Par) (3d wk). Good $8,000 after nice previous round at $11,400.

Little (Rappaport) (310; 25-90)—"Four Poster" (Col) (2d wk). Strong $4,000 after slow getaway at $3,700.

Mayfair (Hicks) (980; 20-70)—"Thunderbirds" (Rep). Trim $7,000 or near. Last week, "Hangman's Knot" (Col) (2d wk), $4,200.

New (Mechanic) (1,800; 20-70)—"Cousin Rachel" (20th). Solid $12,000. Last week, "Stars and Stripes" (20th) (2d wk), $6,700.

Playhouse (Schwaber) (430; 50-90)—"The Promoter" (U) (3d wk). Socko $4,500 as in recent weeks.

Stanley (WB) (3,280; 25-75)—"April in Paris" (WB) (2d wk). Okay $8,000 after nice $13,800 opener.

Town (Rappaport) (1,500; 35-70) —"Above and Beyond" (M-G) (2d wk). Big $10,000 after $14,200 for first.

'Ruby' Smooth $10,000 in K.C.

Kansas City, Jan. 13.

Films are beginning the new year with moderate accounting for first full week of 1953. Town is a mixture of holdovers and new films. "Ruby Gentry" at Orpheum is best of latter with nice takings. "Pony Soldier" dualled in four Fox Midwest houses is fairish as is "Cattle Town" at the Missouri. "Promoter" at Vogue continues sock in seventh session.

Estimates for This Week

Kimo (504; 50-85)—"Four Poster" (Col) (3d wk). Holding strongly at $2,700. Last week, great $3,000.

Midland (Loew's) (3,500; 50-75)—"Million Dollar Mermaid" (M-G) and "Desperate Search" (M-G) (2d wk). Good $9,000. Last week, nice $15,000.

Missouri (RKO) (2,650; 50-75)—"Cattle Town" (WB) and "No Holds Barred" (Mono). Mild $6,000. Last week, "April in Paris" (WB) and "Captive Women" (RKO), big $10,000.

Orpheum (Fox Midwest) (1,913; 65-85) — "Ruby Gentry" (20th). Fine $10,000, and will hold. Last week, "Cousin Rachel" (20th) (2d wk) $6,000.

Paramount (Tri-States) (1,900; 50-75)—"Road to Bali" (Par) (3d wk). Holding oke at $7,000. Last week, sturdy $10,000.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 50-75)—"Pony Soldier" (20th) and "Something for Birds" (20th). Fairish $12,000. Last week, "Stars and Stripes Forever" (20th), solid $21,000 in 8 days.

Vogue (Golden) (550; 65-85)—"Promoter" (U) (7th wk). Still socko at $1,700, and holds again. Last week, $2,000.

'Knot' Hot 5½G, L'ville; 'Paris' Nice $6,000, 2d

Louisville, Jan. 13.

Biz is generally slower this week because of large number of holdovers plus cold, drizzly rains over weekend. "Hangman's Knot" at Kentucky, only new entry, is lively. "Road to Bali" at Rialto, "April in Paris" at Mary Ann, and "Million Dollar Mermaid" at State, all in second week, are not breaking any records.

Estimates for This Week

Kentucky (Switow) (1,200; 50-75) —"Hangman's Knot (Col) and "Red Planet Mars" (UA). Sturdy $5,500. Last week, "Stars, Stripes Forever" (20th) (2d wk), virile $4,000.

Mary Anderson (People's) (1,200; 50-75)—"April in Paris" (WB) (2d wk). Off to $6,000 after first week's big $8,000.

Rialto (Fourth Avenue) (3,000; 50-75)—"Road to Bali" (Par) (2d wk). Mild $8,500 after last week's strong $14,000.

State (Loew's) (3,000; 50-75)—"Million Dollar Mermaid" (M-G) and "Desperate Search" (M-G) (2d wk). Modest $8,000. Last week, good $11,000.

Rain, Snow, Bus Strike Clip B'way; 'Mermaid' Oke 105G in 6th, 'Sheba' Sock 26G, 3d, 'Hans' Tall 40G, 7th

Combination of the bus strike, snow and rain is bogging down Broadway first-run business this session. Usual post-holiday lag began in earnest last Monday (5) and then hit the skids in drastic fashion Wednesday (7) with the arrival of the week's first snow. From then until last Sunday (11), all spots were hard hit by rain and additional snow.

After the record Xmas-New Year's week, which was dented some by the all-day snow storm Dec. 31, trade continued big the remainder of that week. In fact, Jan. 1 boxoffice takings were considerably ahead of New Year's Eve. Usually the opposite is true.

There are a few good spots this session despite a surplus of extended-runs and the general downbeat. Although in the sixth stanza, "Million Dollar Mermaid" with stageshow still is the money champ with about $105,000 at the Music Hall as against $150,000 for fifth round which took in New Year's Day. Top straight-filmer and one of few such still in the chips is "Come Back, Little Sheba," with a socko $26,000 for third round at the Victoria.

"Hans Christian Andersen" also continues in smash fashion. It wound up its seventh week at the Criterion with a solid $26,500. Sixth round was mighty $51,000. The Danny Kaye opus followed a like pattern at the Paris, where day-dating, doing $13,500 in the week just ended and terrific $24,700 in sixth.

"April in Paris" with Sarah Vaughan and Illinois Jacquet band heading stage bill wound up a very sturdy run at the Paramount yesterday (Tues.) afternoon, house doing only one show because prepping for benefit show preem of "Jazz Singer" last night. Final abbreviated (3d) week was oke $50,000.

"Against All Flags" with Johnnie Ray topping stageshow held fairly okay with $42,000 in third week ended last night (Tues.) at the Capitol. "Stars and Stripes Forever" with iceshow onstage dipped to $60,000 in third stanza at the Roxy. However, it is going a fourth with one preview already scheduled for today (Wed.).

"Member of Wedding" opened during the holidays but was only average in first two weeks at the Sutton. "The Promoter" held at fine $7,000 in 11th week ended Monday (12) in the Fine Arts after smash $11,300 for 10th stanza. "Importance of Being Earnest" still was big $8,000 in third session at the Baronet after setting new house marks the first two weeks.

Elsewhere trade mainly sagged sharply from previous rounds.

Estimates for This Week

Astor (City Inv.) (1,300; 70-$1.50) —"Limelight" (UA) (12th wk). Current round ending today (Wed.) dipping to okay $12,000 after smash $22,500 for week ending Jan. 7. "Road to Bali" (Par) opens Jan. 29.

Beekman (R & B) (550; 85-$1.50) —"Castle in Air" (Indie) (2d wk). First session ended last Saturday (10) hit $4,000. In ahead, "Under Red Sea" (RKO) (7th wk-4 days), $2,000.

Bijou (City Inv.) (589; 90-$1.50) —"Don Camillo" (Indie). Opened yesterday (Tues.). Last week, house closed. In ahead, "Hiawatha" (AA) (2d wk), held to $5,000 after good $7,000 opener.

Broadway (Cinerama) (1,250; 90-$2.80)—"Cinerama" (Indie) (16th wk). The 15th round ended yesterday (Tues.) was $35,000 after terrific $43,000 for 14th round. Stays on indef.

Baronet (Reade) (430; 90-$1.50) —"Importance of Being Earnest" (U) (4th wk). Third stanza ended Sunday (11) continued stout with $8,000 after $13,100 for second week. First was record $12,000.

Capitol (Loew's) (4,820; 70-$1.50) —"Androcles and Lion" (RKO). Opens today (Wed.), with house going back to straight-film policy. Last week, "Against All Flags" (U) with Johnnie Ray, Georgia Gibbs, Ray Anthony orch (3d wk), oke $42,000 after socko $74,000 second stanza.

Criterion (Moss) (1,700; 50-$1.85) — "Hans Christian Andersen" (RKO) (8th wk). Seventh week ended Monday (12) held okay at $26,500, mighty fine for this stage of run. Sixth week, mighty $51,000. Stays indef.

Fine Arts (Davis) (468; 90-$1.80) —"The Promoter" (U) (12th wk). The 11th frame ended Monday (12) held at big $7,000. The 10th week was smash $11,300 after ninth session soared to $10,800, not far from opening week's record. Pic is running about $6,000 ahead of "Lavender Hill Mob" (U) in first 11 weeks. "Mob" held old house mark here, which has been shattered every week by "Promoter."

Globe (Brandt) (1,500; 50-$1.50) —"8 Iron Men" (Col) (2d wk). Initial holdover round ending today (Wed.) looks mild $7,500 after fine $17,000 first week. "Taxi" (20th) due in next, likely this week.

Guild (Guild) (525; $1-$1.80)—"Leonardo da Vinci" (Indie) (8th wk). This stanza ending today (Wed.) looks like nice $6,000 or near after $7,000 in seventh.

Mayfair (Brandt) (1,736; 50-$1.50)—"Ruby Gentry" (20th) (3d wk). Current session ending today (Wed.) is heading for okay $10,000 after nice $16,000 in second week.

Normandie (Normandie Theatres) (592; 95-$1.50)—"No Time For Flowers" (RKO) (3d wk). Third round ending today (Wed.) looks oke $5,000 after nice $7,500 for second. House reverts to subsequent-run starting tomorrow.

Palace (RKO) (1,700; 75-$1.40)—"Redhead From Wyoming" (U) and 8 acts of vaude. Looks to get good $18,000. Last week, "Savage" (Par) with vaude, $20,000. Danny Kaye opens with all-vaude policy Jan. 18 (Sun).

Paramount (Par) (3,664; 80-$1.80) —"Jazz Singer" (WB) with Carmen Cavallaro orch topping stageshow. Opens today (Wed.) after elaborate upped-scale polio benefit preem last night (Tues.). Last week, "April in Paris" (WB) with Sarah Vaughan, Illinois Jacquet orch, Four Tunes, Stump & Stumpy onstage (3d wk-6 days), held well enough at okay $50,000 after socko $87,000 for second which took in New Year's day and Dec. 31.

Paris (Indie) (568; $1.25-$1.80)—"Hans Christian Andersen" (RKO) (8th wk). Seventh frame ended Monday (12) was fancy $13,500 after wow $24,700 in sixth.

Radio City Music Hall (Rockefellers) (5,945; 80-$2.40)—"Million Dollar Mermaid" (M-G) plus annual year-end holiday stageshow (6th-final wk). Sagged to $105,000 but still okay for stage of run. Nativity portion of Xmas stageshow dropped Sunday (11). Fifth stanza was terrific $150,000 after new all-time record of $186,000 for fourth. "Bad and Beautiful" (M-G) with new stageshow opens tomorrow (Thurs.).

Rivoli (UAT) (2,092; 70-$2)—"Cousin Rachel" (20th) (3d wk). Slipping to okay $12,000 this stanza. Second week was fancy $28,000.

Roxy (20th) (5,886); 80-$2.20)—"Stars, Stripes Forever" (20th) with iceshow onstage (4th-final wk). Third round ended Monday (12) was fair $60,000. Second week, smash $135,000. "Niagara" (20th) with new iceshow due in Jan. 21.

State (Loew's) (3,450; 55-$1.50)—"Blackbeard Pirate" (RKO) (3d-final wk). Present stanza ending today (Wed.) is falling away to mild $9,000 or near after solid $19,000 for second. "Girls in Night" (U) opens tomorrow (Thurs.).

Sutton (R&B) (561; 90-$1.50)—"Member of Wedding" (Col) (3d wk). Second week ended Monday (12) held at $7,000. First week, nice $11,000.

Trans-Lux 60th St. (T-L) (453; $1.80-$2.40) — "Limelight" (UA) (12th-final wk). Current session ending today (Wed.) looks about $3,800 after good $6,000 in 11th week. "Tale of Five Women" (UA) opens tomorrow (Thurs.).

Trans-Lux 52d St. (T-L) (540; 90-$1.50)—"Face to Face" (RKO). Opened yesterday (Tues.). In ahead, "Full House" (20th) (13th wk-5 days), dipped to $2,700 after okay $4,500 for 12th week. However, had a successful longrun at this spot.

Victoria (City Inv.) (1,060; 70-$1.80)—"Come Back, Little Sheba" (Par) (4th wk). Third round ended yesterday (Tues.) held at smash $26,000 after great $39,000 for second. Stays on indef.

Abtcon's 1st, 'Stallion'

Hollywood, Jan. 13.

First production of Abtcon Pictures will be "The Flaming Stallion," according to company prexy Herman Cohen. It's slated to roll around March 1.

Written by Johnston McCulley, "Stallion" was acquired through the Mitchell Gertz Agency.

To Bring You Up-To-Date On The Fabulous SUCCESS STORY OF M-G-M's "IVANHOE"

The pre-release first-run engagements of colossal "IVANHOE" have written a bright new page in box-office history.

At a time when this industry needed the stimulation of a truly gigantic attraction, M-G-M brought to packed houses the Technicolor wonders of Sir Walter Scott's famed novel. Here on the big theatre screen the fans gasped at the cavalcade of Knights, the spine-tingling duels-on-horseback, the storming of besieged castles, the romances of heroes and fair ladies, the beauty and terror of the Glory Age, all of it filmed in magnificent Technicolor in the actual locations of the story.

M-G-M's barrage of advertising and exploitation reverberated throughout America, in national magazines, in tremendous newspaper campaigns, on the air, everywhere.

The amazing extended run record of "IVANHOE" is evidence of its mass appeal and its penetration from coast to coast. Here are some of the long runs:

> At Press Time: 11 weeks in Cleveland, Philadelphia, Detroit; 8 weeks in Chicago, New York City; 7 weeks in Pittsburgh, Miami, Miami Beach, San Francisco, Los Angeles (*2 theatres*); 6 weeks in Washington, D. C., Minneapolis, Oakland; 5 weeks in Boston, Mass. (*2 theatres*), Buffalo, Baltimore, St. Louis, Seattle; 4 weeks in Atlanta, New Orleans, Houston, Kansas City, Oklahoma City, Tulsa, Toledo, Omaha, Salt Lake City; there were more than 35 cities where it played 3 weeks and 75 cities where it played 2 weeks, with one week stands in many others.

Millions of Americans await the opportunity to see this greatest attraction of our time, millions who have seen it are eager to enjoy its spectacular thrills again.

In response to exhibitor requests that "IVANHOE" be placed in regular release, we are happy to make it available for general showing on February 20th.

(A date to remember, Brotherhood Week's Silver Anniversary Feb. 15-22)

Weather, Upped Carfare Clip Mpls.; 'Killing Me' Oke 6G, 'Bali' Big 8G, 2d

Minneapolis, Jan. 13.

After getting off to a fast New Year's week start after usual disappointing trade immediately preceding Christmas, grosses here again are sagging. Increasingly unfavorable winter weather and a boost in streetcar and bus fares to 20c, along with the poor transportation service, are doing the boxoffice no good. Newcomers are comparatively few in number this week. One exception to current downward trend is "Road to Bali" in its second Radio City week, and still strong. The only important fresh entries are "Stop, You're Killing Me," "Blazing Forest" and the reissued "Cleopatra." None is especially good.

Estimates for This Week

Century (Par) (1,600; 50-76) — "Cleopatra" (Par) (reissue). Okay $5,000. Last week, "Stars, Stripes Forever" (20th) (2d wk), $4,000.

Gopher (Berger) (1,026; 50-76)—"Million Dollar Mermaid" (M-G) (3d wk). Not measuring up to hopes. Bows out after this stanza. Tepid $3,500. Last week, $4,100.

Lyric (Par) (1,000; 50-76) — "Ruby Gentry" (Par) (m.o.). Here after neat initial State canto. Still healthy at $5,000. Last week, "Bonzo To College" (U) and "Black Castle" (U), $4,500.

Radio City (Par) (4,000; 50-76)—"Road to Bali" (Par) (2d wk). Hefty $8,000. Last week, sock $16,000.

RKO-Orpheum (RKO) (2,800; 40-76)—"Stop, You're Killing Me" (WB). Picture well liked, but not getting up much steam. Just fair at $6,000. Last week, "April in Paris" (WB), fancy $11,000.

RKO-Pan (RKO) (1,600; 40-76)—"April in Paris" (WB) (m.o.). Solid $5,000. Last week, "Redhead from Wyoming" (U) and Disney Festival (RKO), $5,000.

State (Par) (2,200; 50-76)—"Blazing Forest" (Par). Modest $6,000. Last week, "Ruby Gentry" (20th), big $10,000.

World (Mann) (400; 65-$1.20)—"Prisoner of Zenda" (M-G) (3d wk). Good $3,800. Last week, $4,400.

Bad Storm Sloughs Hub But 'Rachel' Big $18,500; 'Paris' Nice 14G in 2d

Boston, Jan. 13.

A traffic-crippling weekend storm plus holdovers at majority of downtown majors is combining to bop biz this stanza with boxoffice activity way off. Lone newcomer to show any signs of life is "My Couisin Rachel" at Memorial with "Redhead From Wyoming" not more than average.

Estimates for This Week

Astor (B&Q) (1,500; 85-$1.25)—"Hans Christian Andersen" (RKO) (3d wk). Still sock near $20,000 following $28,000 for second.

Boston (RKO) (3,000; 40-85)—"Redhead From Wyoming" (U) and "Dangerous Years" (20th) (reissue). Oke $9,500. Last week, "Ruby Gentry" (20th) and "Captive Woman" (RKO) (2d wk), nice $15,000.

Esquire (ATC) (1,000; 90-$1.25) —"Limelight" (UA) (3d wk). Skidding to near $3,300 following fine $4,500 for second week.

Exeter (Indie) (1,300; 60-80) — "Breaking Sound Barrier" (UA) (3d wk). Holding to about $5,500. Last week, okay $7,000.

Fenway (NET) (1,373; 40-85) — "April in Paris" (WB) and "Star of Texas" (AA) (2d wk). Off to $4,000 following oke $6,300 for initialer.

Mayflower (ATC) (685; 74-$1.25) —"Limelight" (UA) (3d wk). Down to $3,500 after fairish $4,500 for second.

Memorial (RKO) (3,000; 40-85) —"Cousin Rachel" (20th). Best of newcomers, headed for big $18,500. Last week, "Blackbeard Pirate" (RKO) and "Bride Come to Yellow Sky" (RKO) (2d wk), $18,000.

Metropolitan (NET) (4,367; 40-85)—"Road to Bali" (Par) and "Blazing Forest" (Par) (3d wk). Off to $14,000 following neat $25,500 for second frame.

Orpheum (Loew) (3,000; 40-85)—"Million Dollar Mermaid" (M-G) (2d wk). Near okay $14,000 for second stanza. First was $23,000.

Paramount (NET) (1,700; 40-85) —"April in Paris" (WB) and "Star of Texas" (AA) (2d wk). Fine $10,000 following $15,000 for first.

Pilgrim (ATC) (1,900; 60-95)—"Stars, Stripes Forever" (20th) (3d wk). Slipping to $8,000 after sturdy $11,000 for second.

State (Loew) (3,500; 40-85)—"Million Dollar Mermaid" (M-G) (2d wk). Fair $7,000 after good $13,000 for first.

Key City Grosses

Estimated Total Gross
This Week $2,030,100
(Based on 22 cities, 208 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,518,500
(Based on 23 cities, and 213 theatres.)

'Flags' Lofty 16G In Lagging Philly

Philadelphia, Jan. 13.

Whole week of rain has washed out first-run biz here. Newcomers are faring comparatively better than the holdover array. "Against All Flags" had a banner week at the Goldman with sock total at this small-seater. "Battle Zone" also shapes strong at the Stanton. "Bwana Devil" continues fast at the small Aldine with overflow helping the neighborhood Boyd.

Estimates for This Week

Aldine (WB) (1,303; 99-$1.30) — "Bwana Devil" (Indie) (3d wk). Great $17,000. Strongest pic ever to play house. Hefty $26,000 for second sesh.

Arcadia (S&S) (625; 85-$1.20) — "Plymouth Adventure" (M-G) (3d wk). Good $6,000. Last week, $7,500.

Boyd (WB) (2,360; 50-99) — "Cousin Rachel" (20th) (3d wk). Fair $11,000. Last week, $13,000.

Earle (WB) (2,700; 60-$1.10) — "Captive Women" (RKO) with Johnny Otis, new Ink Spots onstage. Fair $12,000 or near. Last week, "Last Train Bombay" (Col) with Eddie Heywood Trio, Peg-Leg Bates onstage, $14,500.

Fox (20th) (2,250; 50-99)—"Stars, Stripes Forever" (20th) (3d wk). Fell off to $9,000 for final 6 days. Last week, so-so $14,000.

Goldman (Goldman) (1,200; 50-99)—"Against All Flags" (U). Sock $16,000. Last week, "Don't Care Girl" (20th) (2d wk), $10,000.

Mastbaum (WB) (4,360; 50-99)—"April in Paris" (WB) (2d wk). Light $14,000. Last week, fair $18,000.

Midtown (Goldman) (1,000; 75-$1.30)—"Snows Kilimanjaro" (20th) (13th wk). Nice $9,000. Last week, $11,500.

Randolph (Goldman) (2,500; 50-99)—"Million Dollar Mermaid" (M-G) (3d wk). Off to $9,000. Last week, good $16,000.

Stanley (WB) (2,900; 50-99)—"Road to Bali" (Par) (3d wk). Trim $14,000. Last week, $17,000 in 6 days.

Stanton (WB) (1,473; 50-99)—"Battle Zone" (AA). Loud $10,000. Last week, "Hangman's Knot" (Col), $11,000 in 9 days.

Studio (Goldberg) (500; 50-99)—"Promoter" (U) (3d wk). Sturdy $4,600. Last week, big $5,000.

Trans-Lux (T-L) (500; 85-$1.20) —"Breaking Sound Barrier" (UA) (3d wk). Good $5,000. Last week, $8,300.

World (G&S) (500; 65-$1.20)—"Limelight" (UA) (3d wk). Down to $5,500. Last week, strong $7,000.

St. Louis Uneven But 'Secret' Sturdy $14,000; 'Flags' 11G, 'Paris' 13G

St. Louis, Jan. 13.

Continued bad weather over the weekend is slowing down turnstile activity here this round, with biz very spotty. "Operation Secret" one of new films, is standout with neat takings at the Ambassador. "April in Paris" looms strong on moveover to the Missouri where paired with "Cousin Rachel." "Million Dollar Mermaid" looks fine in second Loew's week.

Estimates for This Week

Ambassador (F&M) (3,000; 60-75)—"Operation Secret" (WB) and "Montana Belle" (RKO). Neat $14,000. Last week, "Cousin Rachel" (20th) and "Gambler and Lady" (Indie), $15,000.

Fox (F&M) (5,000; 60-75)—"Against All Flags" (U) and "Horizons West" (U). Good $11,000 or over. Last week, "April in Paris" (WB) and "Sea Tiger" (Mono), socko $18,000.

Loew's (Loew) (3,172; 50-75)—"Million Dollar Mermaid" (M-G)

(Continued on page 61)

'Beyond' Great $17,000, Denver; 'Bali' 10G, 3d

Denver, Jan. 13.

"Above and Beyond" looms as best grosser here this stanza with sock session at the Orpheum. It will hold. "Million Dollar Mermaid" is good enough to win a fourth week at the Broadway while "Road to Bali" is okay, and stays a fourth at Denham. "Cousin Rachel" is only fair in two spots, with "Happy Time" not so happy at Paramount. "Promoter" also is staying a third session at the bandbox Vogue.

Estimates for This Week

Aladdin (Fox) (1,400; 50-85)—"Operation Secret" (WB) and "Sleep My Love" (Indie), day-date with Tabor, Webber. Fair $5,000. Last week, "Don't Care Girl" (20th), $7,000.

Broadway (Wolfberg) (1,200; 50-85)—"Million Dollar Mermaid" (M-G) (3d wk). Mild $5,500, but holding again. Last week, good $8,000.

Denham (Cockrill) (1,750; 50-85) —"Road to Bali" (Par) (3d wk). Okay $10,000, and stays. Last week, sock $12,000.

Denver (Fox) (2,525; 50-85)—

(Continued on page 61)

Sleet Bops Det; 'Rachel' Fair 9G

Detroit, Jan. 13.

Sleet storms have played havoc with downtown biz, with film patrons staying home to chop ice off sidewalks. In addition, holdovers are cutting the take. "Bwana Devil" leads the town with a strong third-week gross at the Madison. "Cousin Rachel" looks fair for first United Artists week. "Thunder in East" is not so loud in second round at the Palms. Ditto "Ruby Gentry" at the Fox but "Road to Bali" still is nice on third Michigan session.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 70-95) — "Ruby Gentry" (20th) and "Spider and Fly" (Indie) (2d wk). Down to mild $15,000. Last week, nice $35,000.

Michigan (United Detroit) (4,000; 70-95)—"Road to Bali" (Par) and "Grows On Trees" (U) (3d wk). Brisk $10,000. Last week, sock $18,000.

Palms (UD) (2,961; 70-95) — "Thunder in East" (Par) and "The Ring" (UA) (2d wk.) Dull $9,000. Last week, loud $21,000.

Madison (UD) (1,900; 90-$1.25)—"Bwana Devil" (Indie) (3d wk). Fine $17,000. Last week, socko $30,000.

United Artists (UA) (1,900; 70-95)—"Cousin Rachel" (20th) and "Maytime in Mayfair" (Indie). Fair $9,000. Last week, "Stars, Stripes Forever" (20th) and "Sea Tigers" (AA) (2d wk), nice $10,000.

Adams (Balaban) (1,700; 70-95)—"Million Dollar Mermaid". (M-G) (3d wk). Down to $9,000. Last week, great $14,500.

L.A. in Post-Holiday Sag; 'Beyond' Okay $25,000, 'Belle' Sluggish 19G, 'Hans' Fast 17G, 'Rouge' 16G, 3d Wks.

Los Angeles, Jan. 13.

First-run biz here is in an overall post-holiday lag although some spots still are good. Two new bills are not impressive. "Above and Beyond" shapes okay at $25,000 if a bit disappointing in two theatres. "Montana Belle," also in two sites, is slow $19,000.

Most upped-scale showcase holdovers are still in the money although tapering off. Third frame of "Moulin Rouge" is nice $16,000. "Hans Christian Andersen" is rated smooth $17,000 in third round. "Little Sheba," "The Star" and "Cousin Rachel" all are about $7,000, oke to big. Pop-priced holdovers are mild for most part.

Estimates for This Week

Hillstreet, Pantages (RKO) (2,752; 2,812; 60-$1.10) — "Montana Belle" (RKO) and "Dancing With Crime" (Indie). Slow $19,000. Last week, "Blackbeard Pirate" (RKO) and "The Maverick" (AA) (2d wk), $17,000.

Loew's State, Egyptian (UATC))2,404; 1,538; 70-$1.10) — "Above and Beyond" (M-G). Oke $25,000. Last week, "Million Dollar Mermaid" (M-G) (2d wk), $15,500.

Los Angeles, Chinese, Uptown, Loyola (FWC) (2,097; 2,048; 1,715; 1,248; 70-$1.10) — "Stars, Stripes Forever" (20th) and "Outlaw Women" (Lip) (2d wk). Slim $16,000. Last week, $35,300.

Hollywood, Downtown, Wiltern (WB) (2,756; 1,757; 2,344; 70-$1.10) "April in Paris" (WB) (2d wk). Medium $22,000. Last week, $38,900.

Los Angeles Paramount, Hawaii (UPT-G&S) (3,200; 1,106; 60-$1.25) —"Against All Flags" (U) and "Grows On Trees" (U) (2d wk). Okay $13,000 or near. Last week, $21,300.

United Artists, Vogue (UATC-FWC) (2,100; 885; 70-$1.10)—"Bad, Beautiful" (M-G) (3d wk). Nice $14,000. Last week, $19,700.

Orpheum, Hollywood Paramount (Metropolitan-F&M) (2,213; 1,430; 70-$1.10)—"Road to Bali" (Par) (3d wk-6 days). Fair $12,500. Last week $21,800.

Fox Beverly (FWC) (1,352; 80-$1.50)—"Jazz Singer" (WB) (2d wk). Oke $9,000. Last week, good $14,400.

Fox Wilshire (FWC) (2,296; 80-$1.50)—"Moulin Rouge" (UA) (3d

(Continued on page 61)

Broadway Grosses

Estimated Total Gross
This week $473,000
(Based on 23 theatres)
Last Year $589,800
(Based on 21 theatres)

'Beyond' Rousing $20,000, Frisco

San Francisco, Jan. 13.

The fleet is in but first-run biz here is very spotty. Surplus of holdovers also is hurting. "Above and Beyond" looks big at Warfield while "Lawless Breed" is rated okay at Orpheum. "Ruby Gentry" shapes good at the Fox. "April in Paris" still is good in second Golden Gate stanza. "The Promoter" continues smash in third Stagedoor round.

Estimates for This Week

Golden Gate (RKO) (2,850; 65-95)—"April in Paris" (WB) (2d wk). Good $11,000. Last week, sock $23,000.

Fox (FWC) (4,651; 65-95)—"Ruby Gentry" (20th) and "Fame and Devil" (Indie). Good $15,000 or over. Last week, "Bloodhounds Broadway" (20th) and "Mr. Walkie Talkie" (Lip), $12,500.

Warfield (Loew's) (2,656; 65-95) —"Above and Beyond" (M-G). Big $20,000. Last week, "Million Dollar Mermaid" (M-G) (2d wk), $15,000.

Paramount (Par) (2,646; 65-95)—"Tropic Zone" (Par) and "Tiger Man" (Indie). Mild $11,000. Last week, "Road to Bali" (Par) (2d wk), big $16,000.

St. Francis (Par) (1,400; 95-$1.20) —"Bwana Devil" (Indie) (4th wk). Big $16,000. Last week, sock $23,000.

Orpheum (No. Coast) (2,448; 65-95)—"Lawless Breed" (U) and "Overnight Girl" (Indie). Okay $12,000 or near. Last week, "Happy Times" (Col) and "Too Many Girls" (RKO) (reissue), 8 days, $10,700.

United Artists (No. Coast) (1,270; 65-95)—"K.C. Confidential" (UA) (2d wk). Down to mild $5,000. Last week, hefty $10,500.

Stagedoor (A-R) (370; 85-$1)—"Promoter" (U) (3d wk). Smash $7,000. Last week, house record at $7,400.

Clay (Rosener) (400; 65-85)—"Brief Encounter" (Indie). Oke $1,900. Last week, "Beauty and Devil" (Indie) (2d wk), $1,800.

Vogue (S. F. Theatres) (377; 85-$1)—"Song to Remember" (Col) (reissue) (5th wk). Holding at okay $1,000. Last week, $1,200.

Cincy Snappy; 'Because' Boff $9,500, 'Killing Me' Trim 11G, 'Rachel' 12G

Cincinnati, Jan. 13.

Trade is brisk at downtown theatres this week in the wake of a big holiday session which was brightened with good attractions, and helped by favorable weather. "My Cousin Rachel" at Albee has that big house in par stride and likely top coin against a well-bunched field. Other new bills are "Stop, You're Killing Me" at Palace, "Androcles and Lion" in Capitol and "Because of You" at Keith's. "Road to Bali," the only holdover, is racking up a rousing round for the Grand.

Estimates for This Week

Albee (RKO) (3,100; 55-85)—"My Cousin Rachel" (20th). Pleasing $12,000. Last week, "Road to Bali" (Par), great $23,000.

Capitol (RKO) (2,000; 55-85)—"Androcles and Lion" (RKO). Swell $10,000. Last week, "Tropic Zone" (Par), $9,500.

Grand (RKO) (1,400; 55-85)—"Road to Bali" (Par) (m.o.). Great $10,000. Last week, "Abbott-Costello Meet Capt. Kid" (WB) and "Captive Women" (RKO) ditto.

Keith's (Shor) (1,500; 55-85)—"Because of You" (U). Smash $9,500. Last week, "Stars, Stripes Forever" (20th) (2d wk), nice $8,500.

Palace (RKO) (2,600; 55-85)—"Stop, You're Killing Me" (WB). Trim $11,000 or near. Last week, "April in Paris" (WB), socko $17,000.

'Killing Me' Fair $9,000, Indpls.; 'Don't Care' 9½G

Indianapolis, Jan. 13.

Biz is in the doldrums at first-runs here this stanza, after the big holiday push. Holdovers and moveovers are not helping new entries much. "I Don't Care Girl" at Indiana has top coin but with moderate prospects. "Stop You're Killing Me" at Circle shapes comparatively best. Both are only moderate.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-76)—"Stop You're Killing Me" (WB) and "Cattle Town" (WB). Okay $9,000 or near. Last week, "April in Paris" (WB), big $13,000.

Indiana (C-D) (3,200; 50-76) — "I Don't Care Girl" (20th) and "Night Wthout Sleep" (20th). Modest $9,000 or over. Last week, "Road to Bali" (Par), solid $15,000.

Loew's (Loew's) (2,427; 50-76) — "Million Dollar Mermaid" (M-G) and "Desperate Search" (M-G) (2d wk). Tepid $7,000 after smash $16,000 opener.

Lyric (C-G) (1,600; 50-76) — "Road to Bali" (Par) (m.o.). Oke $5,000. Last week, "Montana Belle" (RKO) and "Assassins for Hire" (Indie), nice $7,500.

'Devil' Mighty $41,000 Cheers Pitt; 'Bali' 16G, 'Rachel' Stout 7G, 2d

Pittsburgh, Jan. 13.

Entire Golden Triangle is booming here mainly on the impetus of "Bwana Devil" at the Warner. Three-dimensional pic is spectacularly and looks like biggest thing here since talking pix first took hold. "Road to Bali" is recovering sharply at Stanley after slow start and will hold. "Million Dollar Mermaid" at Penn and "My Cousin Rachel" at Harris are both doing well on second weeks. "Meet Me at the Fair" looks nice at Fulton while third stanza of "The Promoter" at the Squirrel Hill should rate a fourth.

Estimates for This Week

Fulton (Shea) (1,700; 50-85) — "Meet Me at Fair" (U). Nice $6,000 or over. Last week, "Stars, Stripes Forever" (20th) $7,500 in 9 days, disappointing for holiday session.

Harris (Harris) (2,200; 50-85)—"Cousin Rachel" (20th) (2d wk). Heading for solid $7,000. Last week, nice $10,000.

Penn (Loew's) (3,300; 50-85)—"Million Dollar Mermaid" (M-G) (2d wk). Esther Williams starrer shapes okay $10,000, and will move to Ritz. Last week, sock $26,000.

Squirrel Hill (WB) (900; 50-85) —"Promoter" (U) (3d wk). Alec Guinness is real b.o. at this nabe art spot, great $2,500 or over. Fourth week certain. Last week, $3,500.

Stanley (WB) (3,800; 50-85)—"Road to Bali" (Par). Fine $16,000, and gets another week. Last week, "Abbott-Costello Meet Capt. Kidd" (WB), $8,000.

Warner (WB) (2,000; 85-$1.25)—"Bwana Devil" (Indie). Town hasn't seen anything like this since the beginning of talking pix. Pouring in for looksee of this three-dimensional process, and reviews don't make any difference. In first three days, "Devil" did better than $21,000 with first full week likely to hit terrific $42,000. Last week, "April in Paris" (WB) (2d wk), nice $8,000.

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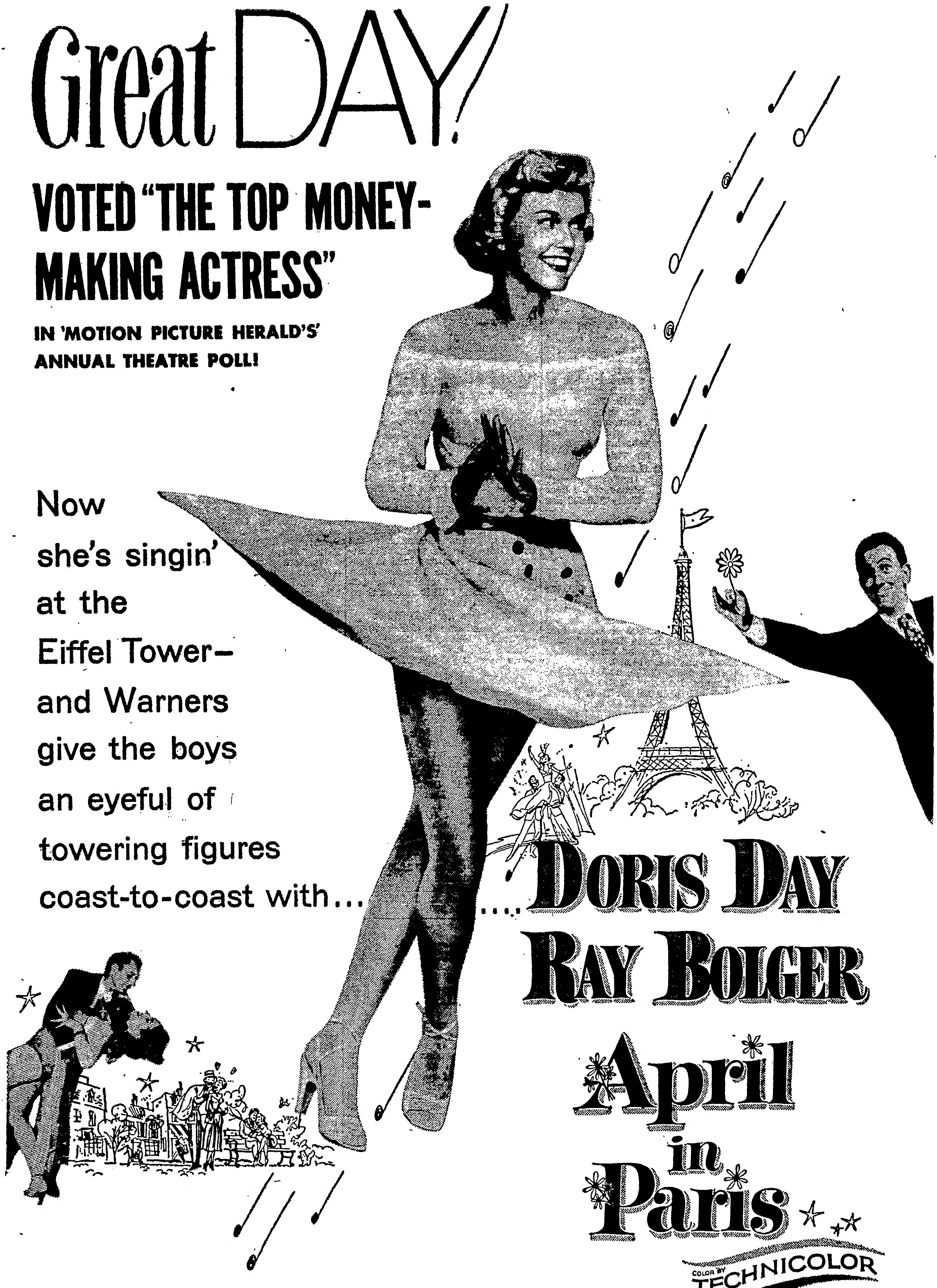

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Enroll 25 members for the 25th Anniversary of Brotherhood Week, Feb. 15 to 22

Arg. Still Stalls on Exhibition Permits for Yanks After Six Mos.

Montevideo, Uruguay, Jan. 6.

As the new year starts, American film distributors in Argentina find themselves stymied at every turn in their efforts to get fulfillment of promises made to them through Motion Picture Assn. of America president Eric Johnston when he was in Buenos Aires late in November. Those promises were confirmed and repeated to the MPAA's Latin-American rep Joaquin Rickard by Argentina's Foreign Minister Dr. Jeronimo Remorino just before Rickard left for the U. S. But distributors' urgent pleas for exhibition permits, item No. 1 on the pledge list (now held up for nearly six months), continue falling on deaf ears at the Entertainment Board.

As the board is ruled by Press and Information Minister Raul A. Apold , it is surmised that the promises to the U. S. film people are stymied by his department, either because of some latent hostility or some other inexplicable reason. In fact, it seems to be a case of the promises made by a top-level cabinet minister being held up in execution because an under-secretary wields special power and apparently brooks no intervention in the entertainment field.

Although travel between Uruguay and Argentina is still an impossibility for residents in Argentina, because the Peron government does not allow anyone to cross the river without a special permit signed by Peron himself, some news about Peronlandia does seep to this side of the River Plate. It is no secret in film circles in the Plate that the Entertainment Czar has power to make and break anyone interested in the entertainment field. That power has just been demonstrated fully in the case of Director-Actor Hugo del Carril of "Las Aguas Bajan Turbias" fame.

Del Carril, who first made a name as a singer, had accepted a series of broadcasts over the Rades network in Buenos Aires, with a leading Argentina refrigerator film sponsoring. The warbler has been off the air for a long time because of his picture activities, and there was real interest in hearing him, especially since the hit made by the film he produced, directed and appeared in.

"Las Aguas" (submitted at the last Venice festival) will vie with "Deshonra" for "Condor" (the Argentine "Oscar") honors. Apart from having interest in "Deshonra," the entertainment chief has a long-standing hostility towards the producer as "Las Aguas," who has frequently gone over his head via direct contact with his close friends, President Peron or the late Eva Peron, whenever their help was necessary in his production activities.

MEX FILM BANK LOANS TO NEW HIGH IN '52

Mexico City, Jan. 6.

New high in financing film production was scored in 1952 by the trade's own bank, the semi-official Banco Nacional Cinematografico. Last year, it backed those producers having dealings with the bank to the amount of $2,310,000, highest for any year in its history. Bank's financing in 1951 was $1,490,000, and $1,380,000 both in 1950 and 1949.

Announcing this backing of pix producers, the bank denied reports that it has suspended granting filmmakers credits because it did not like the scripts they must present with applications for coin.

The bank explained it has no intention of suspending credits; also that the only coin it refuses to put up is to producers whose stories are not in accord with the policy of the bank and the government. This policy calls for only yarns of high moral and entertainment value for home exhibition and export.

'Glorious Days' to London

Edinburgh, Jan. 6.

Tom Arnold's mammoth Coronation Year musical, "The Glorious Days," is set to open in February at the Palace in London. Currently at the Empire here over the holiday season, it moves to Birmingham in January.

Austrian Films Major Foreign Coin Earners

Vienna, Jan. 13.

Figures released by the Austrian government list films as a major earner of foreign currency for the country. On the other hand heavy imports of U. S. pix (184 of them in 1951), cost nation plenty of coin.

Germany is Austria's principal export market for pix. In the years from 1946 to 1951, there were 105 pix sent to Germany, 52 to Switzerland, 46 to Luxembourg, 33 to Belgium, 29 to Holland, five to Turkey and three to Japan. In 1951, there were 98 German films imported.

'Show,' Sockeroo, 'Vadis' Great, 'Bay' Solid In Big Aussie Biz Upbeat

Sydney, Jan. 6.

The New Year biz hit record takes here with top product out on release. The three outstanding films here currently are "Greatest Show" (Par), "Quo Vadis" (M-G) and "Importance of Being Earnest" (Rank).

Probably the strongest lineup in years here includes "Prisoner of Zenda" (M-G), "Robin Hood" (RKO), "Snows Kilimanjaro" (20th), "On Moonlight Bay" (WB), "Fort Worth" (WB), "Affair in Trinidad" (Col), "Jack and Beanstalk" (WB), and "Untamed Frontier" (U).

'Show' Socko in Melbourne

Melbourne, Jan. 6.

"Greatest Show" (par) continues smash in fourth stanza at the State and Kings. Metro's "Quo Vadis" is also powerful in fourth round. Others include "Hornblower" (WB), "The Card" (Rank), "Prisoner Zenda" (M-G) and "Coming Around Mountain" (U).

'Vadis' Brisbane Smash

Brisbane, Jan. 6.

Par's "Greatest Show" is playing SRO, with "Quo Vadis" (M-G) also smash in second week. "Moonlight Bay" (WB) looms solid, "World in His Arms" (U) and "Sound Barrier" (London) shape very big.

EDINBURGH PREEM FOR GREENE 'LIVING ROOM'

Glasgow, Jan. 13.

Scot legit season will receive a lift via the world preem of Grahame Greene's play "The Living Room," set for the Lyceum, Edinburgh, Feb. 9, as well as the visit of Maurice Chevalier to Edinburgh and Glasgow. Eric Porman heads the cast of "Room," with Dorothy Tutin and Ian Hunter in support. The Lyceum in Edinburgh also has Jose Ferrer's production of "The Shrike," starring Sam Wanamaker and Constance Cummings set to open Feb. 2. Sir Ralph Richardson heads the cast of the Agatha Christie detective play "White Carnation," at the Edinburgh Lyceum Jan. 26.

Maurice Chevalier, who opens a British provincal tour at Sheffield Jan. 20, is inked to do his one-man show at the King's here Feb. 9. then plays Edinburgh March 16.

Other legit shows due in for the winter season are "Sally," Emile Littler musical, and the J. M. Barrie oldie, "Peter Pan." "Pan" is skedded for King's, Glasgow, Feb. 24.

France to Compete In Four '53 Film Fetes

Paris, Jan. 13.

Inside sources here revealed that France will enter only four film festivals officially this year. The first big one is the competitive Cannes Film Festival April 15-29 and then the Berlin Fete June 18-27. Latter is non-competitive and no prizes are given. France also will compete in the Locarno Festival July 4-10, which is primarily a commercial affair for distributors and also gives no prizes. Last one to interest France is the Venice Film Fete, Aug. 20 to Sept. 10.

There will be other offbeat festivals which will only be entered on a diplomatic basis such as the first film festival in Israel.

Picker's Latin Picks

Jose Del Amo this week was named United Artists manager in Cuba by Arnold M. Picker, UA v.p. in charge of foreign distribution. Del Amo has been with UA 25 years. He has served as acting manager in Cuba since May, 1952, following the retirement of Henry Weiner.

Picker also appointed Ernesto Santana, formerly branch manager in Cali, Colombia, as assistant manager in the territory, headquartering in Bogota, where he will serve as aide to Armando Bernal, manager.

Big Legit Season Looms for Paris

Paris, Jan. 13.

The last few weeks saw many new legit openings, most of them being of foreign origin or adapted for the French stage from other works. Daniele Delorme is scoring a personal success in a reprise of Ibsen's "Doll's House" at the new rep house, Comedie-Caumartin. Spanish poet-playwright Garcia Lorca has staged his "Dona Rosita" at small-seater Noctambules with top crix backing.

Pirandello is back again at the Charles De Rochefort in another intriguing drama, "As You Desire Me" and he also is represented by "Six Characters in Search of An Author" in a brilliantly-staged revival at the Comedie-Francaise with Fernand Ledoux and Maria Casares. Another Italo entry is Ugo Betti's "Corruption Au Palais De Justice" at the Theatre Lancry.

Irwin Shaw's "Gentle People," translated by Marcel Duhamel and called "Philippe Et Jonas," had a successful opening at the Gaite-Montparnasse, with the fine staging of the Grenier-Hussenot group likely to keep it around for some time. The Theatre National Populaire has resurrected T. S. Eliot's verse play, "Murder In The Cathedral," while Mel Dinelli's "The Man," after a short run, is being replaced at the Studio by a Portuguese play, "Jacob and the Angel."

The new smash here by Andre Roussin, "Helene, Ou La Joie De Vivre," was adapted from John Erskine's novel, "The Private Life of Helen of Troy." "The Power and the Glory," which drew good reviews, is an adaptation of the Graham Greene novel by Pierre Bost, Pierre Darbon and Pierre Quet.

The Theatre National Populaire also has added "La Nouvelle Mandragore," by Jean Vauthier, to its rep. This is a rewrite of the old play by Machiavelli. Theatre Babylon has "En Attendant Godot," written in French by Irishman Samuel Beckett.

After Years of Trying To Secure TV, Belgium Govt. Okays 3-Yr. Test

Brussels, Jan. 6.

After many years Belgium is finally going to get TV. The new plans announced by the government call for three years of experimenting before a decision as to how and by whom television will finally be run. Communications Minister Paul W. Segers revealed the program. TV transmitters will be equipped to transmit for sets of 819 and 625 lines. Holland, to the north, uses the 625 definition; France, 819 lines. Since Belgium is part French speaking, part Dutch speaking, using both definitions will allow relays from the two neighboring countries.

In its provisional form, Belgian TV will have four transmitters, each of 100 kilowatts, assuring fair coverage of Belgium and a chunk of adjoining territory. Introduction of TV into Belgium will require two stages, according to the government's decision. For the first three years, the only transmitters will be in the main cities. While these transmitters are being set up, the government will try to determine whether TV will be commercial or not.

Two transmitters are soon to be constructed in Brussels. Antennae atop the Palais de Justice. In addition, there will be one in Liege for the French-speaking part of the country, and one in Antwerp for the Flemish.

Paris 1st-Run Trade Booms Over Holidays

Paris, Jan. 13.

The holidays saw first-run biz booming here despite bad weather which put a crimp in some spots. Top coin went to "Ivanhoe" (M-G) with $81,000 in three houses. Next best was "Distant Drums" (WB), with $40,500. Third was another American pic, "Crosswinds" (Par), which did $37,500. Fourth place went to Gallic operetta "Violettes Imperiales." with $34,500 in two big houses.

Rene Clair's long-run, "Belles de Nuit," is still doing well at two medium-seaters with $30,000 take.

"Carnival In Texas" (M-G landed $22,500 at four houses.

Provinces went for color and spectacle pix, toppers being "Robin Hood" (RKO), "Drums" (WB), "Violettes Imperiales," "When Worlds Collide" (Par) and "Bend of River" (U).

U.S. Advisors See Try For Yank Release Of 'April 2,000' as Costly

Vienna, Jan 13.

Members of the U. S. Embassy's Public Affairs Section have unofficially advised the Austrian government that the proposed attempt to get a U. S. release for the state-made feature, "1, April, 2,000," might conceivably cost Austria far more dollars than the pic could earn in the U. S. The Yank advisors fear the depiction of Austria as a wine bibbing, waltz-dancing nation with no thoughts for the serious facts of life could be jumped on by economy-minded Senators as reason for curtailing aid funds headed this way. The U. S. has advanced almost $1,000,000,000 to Austria since the war's end. "April, 2,000" was financed with treasury funds with four or five times a normal budget for top product here. It was written and produced by Ernst Marboe, chancellory cultural official and directed by German Wolfgang Liebeneiner, whose megging career stems from Goebbels days. Subject matter concerns the year 2,000 when Austria, still occupied by its four "liberators," convinces a world tribunal it deserves freedom for its joyous, culture-loving people.

Pic was shot in an extra version during which German speaking actors mouthed English dialog for eventual dubbing by unaccented speakers. So far no U. S. release interest is reported. Biz has been fair here and in Germany after spectacular preems under high brass auspices.

201 Yank Films Shown In Sweden Last Year

Stockholm, Jan. 6.

There were 330 films from 13 coutries shown at the first-run theatres of Stockholm last year. As usual, the U. S. topped the list with 61% of the films in 1952. Second was England with 12½%. Only 7½% of the pix exhibited were produced in Sweden. Actually 201 films out of the 330 came from the U. S.

Leading boxoffice pic of the year was "Hon Dansade En Sommar" ("She Danced in Summer"), produced by Nordisk Tonefilm. This film is credited with an all-time record gross here, grossing in 12 months, with foreign coin from export, nearly as big.

The state censorship board banned three films during the year, "Return of Jesse James" (Lip); "Unashamed" (UA), and the French film, "Les Amants Maudits."

Swedish production started slowly, after a studio shutdown during most of 1951. However, 28 films were either completed or still were in work at the end of 1952. Among the bigger pix is "Barabbas" after Per Lagerqvist's Nobel award novel, which will be shown at the Cannes Film Festival.

'Crimson' Hot $10,400 Paces London Film Upbeat; 'Botany' Lush $10,700, 'Hans' Big 8½G, 3d, 'Snows' 11G, 7th

London, Jan. 6.

With the impetus of the holiday season, the first run boxoffice here took a new, healthy upsurge. All big houses are sharing in the new prosperity, with grosses even ahead of average for this time of year.

At the Carlton, "Hans Christian Andersen" got off to a powerful start with its second week a hefty $10,700 and a solid $8,500 for the third.

"Crimson Pirate," British-made opus, has also drawn holiday crowds with a rousing $10,400 for opening week at the Warner. "One Piece Bathing Suit" shapes nice $10,700 for third round after $15,400 in second stanza. Also "Botany Bay" first Plaza week was solid $10,700.

Estimates for Last Week

Carlton (Par) (1,128); 55-$1.70)—"Hans Christian Andersen" (RKO) (3d wk). Solid $8,500 after powerful $10,700 for second week. Stays on.

Curzon (GCT) (500; 55-$1.35)—"Kon-Tiki" (RKO) and "Stranger in House" (GCT) (12th wk). Persistent grosser with pleasing $3,200 this frame.

Empire (M-G) (3,099; 55-$1.70)—"One-Piece Bathing Suit" (M-G) (3d wk). Shapes' solid $10,700 after big $15,400 for second round. "Prisoner of Zenda" (M-G) opens Jan. 8.

Gaumont (CMA) (1,500; 50-$1.70)—"Man Who Watched Trains Go By" (Eros). Nice $7,900 in first stanza. Stays on.

Leicester Square Theatre (CMA) (1,753; 50-$1.70) — "Snows Kilimanjaro" (20th) (7th wk). Finished this round with powerful $11,000 and building to equal that for eighth week after grossing $7,000 for the weekend. Stays a ninth week.

London Pavilion (UA) (1,217; 50-$1.70)—"Angel Face" (RKO) and "Montana Belle" (RKO). Fair $5,500 for first week looms. Continues.

Odeon, Leicester Square (CMA) (2,200; 50-$1.70)—"Limelight" (UA) (12th wk). Ending current run with a flourish. Grossed handsome $8,700 for 11th round (six days) with $5,900 for final (12th) weekend. "Cousin Rachel (20th) opens Jan. 8.

Odeon, Marble Arch (CMA) (2,200; 50-$1.70) — "Marching Along" (20th) (2d wk). Big disappointment of holiday season doing slight $4,200 in its first week and won't be much better this week. Stays regular three weeks with "Decameron Night" (Eros) opening Jan. 15.

Plaza (Par) (1,902); 70-$1.70)—"Botany Bay" (Par). Started off in solid fashion with $10,700. Stays another fortnight with "Women of Twilight" (IFD) in on Jan. 16.

(**Ritz** (M-G) (432; 90-$2.15)—"Quo Vadis" (M-G) (13th wk). Well above the recent gross, with $4,700 for this frame which, with previous run, is equal to 38 weeks at this theatre. Stays on.

Warner (WB) (1,735; 50-$1.70)—"Crimson Pirate" (WB). Another big holiday hit with nifty $10,400 in initial frame. Continues.

COWARD TO STAR IN SHAW'S 'APPLE CART'

London, Jan. 6.

Noel Coward is to star in a Coronation production of Bernard Shaw's "The Apple Cart," which is scheduled to open here next May.

It will be directed by Michael McCowan and will be the first London production of the play since it was staged at the Arts Theatre in 1946. It was first brought into the West End in 1929.

Coward is now on a 10-week vacation in Jamaica. He plans to finish his current book, "Future Indefinite" there, and to do five or six new songs for his Coronation cabaret stint at the Cafe de Paris.

20% Tilt for Sao Paulo

Rio de Janeiro, Jan. 6.

The Sao Paulo price control body has granted a 20% increase in first-run theatre admissions in that city.

There has been no sales resistance to the upped scale so far.

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Amusement Stock Quotations

(N.Y. Stock Exchange)

Week Ending Tuesday (13)

1952-'53 High	1952-'53 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net. Change for week
12¾	8½	**ABC**	69	10½	9⅝	9⅝	— ⅝
40¼	33	**CBS, "A"** ...	52	39½	38¼	39¼	+ ¼
39¾	32¼	**CBS, "B"** ...	23	39¼	38½	38½	— ½
13½	10⅞	**Col. Pic.**	53	12¾	12½	12¾	+ ¼
9⅝	8	**Decca**	55	9⅜	9¼	9⅜	+ ⅛
48	41⅞	**Eastman Kdk**	161	46⅛	45⅛	45⅛	— ½
18¼	11½	**Loew's**	324	12¾	12¼	12⅝	— ¼
5⅞	3⅜	**Nat'l Thea** ..	319	4⅞	4⅛	4⅝	+ ⅜
30⅞	21¼	**Paramount**...	80	28	27⅝	27½	— ¾
36⅝	26⅝	**Philco**	107	36⅛	34⅝	35⅛	— ⅝
29⅜	23¼	**RCA**	496	29	27½	27⅞	—1¾
4⅞	3¼	**RKO Picts.** ..	259	4⅜	4	4	— ⅜
4¼	3⅛	**RKO Theats.**.	91	3⅞	3¾	3¾	— ⅛
5⅛	3¼	**Republic**	52	3⅞	3¾	3⅞	—
10⅞	9¾	**Rep., pfd.** ...	23	11¼	11	11⅛	+ ⅛
14⅝	10⅝	**20th-Fx**	143	14⅛	13½	13⅞	+ ⅛
21¼	11½	**U. Par. Th**...	144	14¼	13¾	13⅞	— ⅜
14¾	11	**Univ. Pic.** ...	52	14⅜	14⅛	14⅛	— ⅛
65	57	**Univ., pfd.** ..	190	61¾	61	61	— ¼
15¼	11⅜	**Warner Bros**	82	13¾	13⅜	13⅜	— ½
88½	68	**Zenith**	87	83	79¼	80¾	—1¼
American Stock Exchange							
19¾	15	**Du Mont**	147	17¾	16⅜	17	— ½
3¾	2¾	**Monogram** ..	25	3	2⅞	2⅞	— ⅛
27¾	20⅛	**Technicolor** ..	67	26⅛	25⅜	25⅞	—
3¼	2¼	**Trans-Lux** ...	9	2⅞	2⅞	2⅞	—

Over-the-Counter Securities	Bid	Ask	
Cinecolor	1¼	1¾	+ ⅛
Cinerama	4½	5½	—
Chesapeake Industries (Pathe)	3¾	4½	—
U. A. Theatres	4½	5¼	+ ¼
Walt Disney	6½	7½	+ ⅛

(Quotations furnished by Dreyfus & Co.)

London Cafes

Continued from page 1

two seasons, has been inked for a return date. The Bagatelle has set Hermione Gingold as star for this peak season. Miss Gingold played the Bagatelle the latter part of last year.

Another major booking at the Cafe de Paris involves Carl Brisson, who has been signed for six weeks, being set to open the fall season. Brisson appeared at the cafe last year when he was twice held over to play a continuous seven weeks.

Other important cabaret dates set by the Cafe de Paris are Zoe Gail, who will be making her first public appearance since an auto accident 18 months ago; James McCall, who recently arrived in London from America, and Peter Cavanagh, who will follow Naunton Wayne, now current.

Aside from Miss Gingold, the only other major booking set at the Bagatelle is Evelyn Knight, who has been engaged for a four-week run immediately after the Coronation period.

The Colony and Astor are likely to follow suit and engage a top British name as headliner for the Coronation period. Already booked for these two Berkeley Square niteries are Tony and Eddie, who follow Tessie O'Shea, and Rose Murphy, who opens in March. Harry Morris, who operates the Colony and Astor, plans to visit New York next month to line up new names for his two spots.

The dual Piccadilly niteries, Quaglino's and the Allegro Room, have completed their bookings three months ahead, but have not yet set their Coronation attraction. Currently they are featuring Viera, who is in for a month's engagement. She will be followed by a newcomer to cabarets, British vocalist Patricia Lancaster. Other dates set include a month for Theodore Bikel, a member of the cast of "Love of Four Colonels," who has had a number of cabaret engagements in the last year or so.

Archie Robbins

Continued from page 1

the company's normal show which was given, according to Robbins' report to Wiesbaden, to an audience which consisted mainly of German civilians. According to the artist's statement, he quizzed the escort officer on whether civilians were authorized and voiced his displeasure at their presence. The officer reportedly stated he did not know the position. Robbins asserted he would have accepted the situation had he been informed that civilians were permitted.

In his statement to Major Gerald Cameron at Wiesbaden, Robbins declared that the male members of the troupe, on arrival at Dachau, were ushered into a cold, damp cell with iron bars, no chairs, tables, hangers, mirrors or heat. "Knowing the infamous history of Dachau and the inhuman atrocities perpetrated there and having close friends whose families were burned alive there—and then being given a cell with iron bars to dress in—this all had a sickening effect on me and on other members of the cast who voiced their loathing and displeasure at the surroundings." Robbins reports that when other members of the cast noticed the preponderant German civilian audience they voiced their displeasure to him.

After the show, Robbins received a visit in his dressing room from the escort officer and the Dachau Executive Officer and was thanked for his part in the show, but again he raised the question of the civilian audience, pointing out that as a member of the Jewish faith "just the thought of being in a place like this gives me a sickening feeling all over."

Claiming in his report to the Army that his conduct as an American and an artist is beyond reproach and that he has always conducted himself as a good will ambassador for his country, Robbins pointed out that he had previously entertained troops in Japan, the Philippines, Korea, England, France Germany and the U. S.

The company had toured under the package title "Just For Kicks." It was booked through the London office of Music Corp. of America on terms in accordance with a contract with the U. S. Armed Forces.

On his return to London, Robbins made representations to MCA, claiming salary for the balance of his uncompleted contract. He said he was urged to avoid litigation.

Hetzel or Clark

Continued from page 3

still in the throes of reorganization. Revamp plans may be changed as a result of O'Hara's passing.

'The Quiet Man'

Washington, Jan. 13.

With the passing of Joyce O'Hara, the MPAA has lost its "Quiet Man." O'Hara was known to D. C. showmen, news correspondents and to many in Congress as one who got things done with a minimum of excitement. Extremely modest, he avoided the spotlight and sidestepped kudos. Yet, his efforts on behalf of the picture industry extended successfully in many directions. He dealt with several Federal agencies, most notably the State and Commerce Departments, and with the embassies of various foreign nations. He went abroad to help negotiate the Anglo-American film pact of 1951.

O'Hara, who came up from the newspaper ranks, climbed the ladder from his exec post at the U. S. Chamber of Commerce to become $40,000-a-year assistant to Eric Johnston when the latter took over the MPAA presidency in 1945, then going still further to become executive v.p. of the association.

Loew's Salaries

Continued from page 5

But his salary remained at a stable $159,471.

Rounding out the top-echelon payroll were William F. Rodgers, former veepee in charge of sales, $110,271; veepee-treasurer Charles C. Moskowitz, $156,857; veepee Joseph R. Vogel, $156,857; veepee-secretary-counsel Leopold Friedman, $130,714, and director Eugene W. Leake with $25,600. Latter is also chairman of the audit-finance committee and employees' retirement plan committee.

Statistics show that all officers and directors as a group received $1,852,607 compared to the previous year's $2,007,369. Coin paid for benefit of each person pursuant to retirement plan was $392.021 as against $393,334.

While salaries of the Loew's, Inc., officer echelon eased off perceptibly in the last fiscal year, compensation likely will fall even further in the current ('52-'53) year. For sweeping pay cuts among executive personnel were instituted by the company last year as part of an economy drive.

Cuts apply only to salaries of $1,000 per week or more and vary in size from 25% to 50%. Moreover, "fixed salary and percentage compensation" for Schenck, Rubin, Mannix and veepee Benjamin Thau, among others, do not exceed $146.799.

Freed

Continued from page 3

change in the tax laws giving actors a more equitable tax deal . . . present glaring errors in the tax law must be rectified . . . we will fight any discriminatory removal."

Freed said the group seeks to see what, if any, conclusions can be reached "and just what we may do about them." Prexy Sol C. Siegel of the Screen Producers Guild said SPG plans a meeting to formulate its policy on the questions, and same was stated by Screen Writers Guild. Among those at the committee's first meeting were Brewer, Freed, SAG reps, SWG prez Richard Breen and Y. Frank Freeman, Paramount studio chief.

Official AFL objections to production of pix overseas will be presented by IATSE locals to the top labor committee of the Assn. of Motion Picture Producers on Thursday (15). Group will seek reassurances that an equitable formula will be worked out.

Roy Brewer reiterated the union's stand that it doesn't object to foreign shooting where the locale is essential to the story but he wants assurances foreign shooting will be limited to "necessity."

Yanks 30% Quota

Continued from page 5

Eady Plan if it is to be extended. Final decision will be made by the British Board of Trade on the basis of recommendations from the trade.

The Eady Plan is financed through an increase in British admission prices and has been variously opposed by British exhibs. The Americans during the latter part of last year agreed to waive rights to the conversion of most of their Eady share for one year, with only the producers' portion still convertible.

Execs in N. Y. feel that British authorities will soon attempt a redefinition of what is a British picture. Result of this would be that some American films made in England, and passed as quota pix, would no longer enjoy Eady contributions. There is also some doubt whether the British will reinstate dollar conversion from the Eady Plan at the end of the agreement year, Oct. 1, 1953. Original 1951 pact had guaranteed American distribs convertibility of a minimum of $4,000,000 and a maximum of $6,000,000 from Eady funds.

There is a direct connection between the Eady Plan and the quota since the original reasoning was that encouragement of British production through Eady money would permit eventual upward revision of the quota level.

Eisenhower Inaugural

Continued from page 1

ton Cross, Conrad Nagel, Ralph Bellamy, Tony Martin, Donald O'Connor, Brian Sullivan, Marge & Gower Champion; Guy Lombardo Orch, New York City Centre Ballet, 53 "Rangerettes" from Kilgore College, Texas. Efforts are being made to add a couple of more top comics such as Jimmy Durante, Bob Hope and Abbott and Costello. Performers will appear twice—first at Uline's Arena and later at Loew's Capitol Theatre. The two, with a total seating capacity of about 9,500, are completely sold out. Ticket price is from $3 to $12 per seat.

Inaugural Ball: Eight bands are slated to play—Meyer Davis, Emil Coleman, Wayne King, Nobel Sissle, Guy Lombardo and two well known D. C. aggregations, Barnee's and Sidney's. Also the U. S. Marine Corps Band, Air Force Orchestra, a 150-voice West Point Cadet Choir, a 100-voice Negro choir. Lily Pons will sing, and other performers will be Gladys Swarthout, Eleanor Steber, Jeanette MacDonald, Lauritz Melchior, Eugene Conley and Brian Sullivan. Emcees at the ball will be Milton Cross and Walter Pidgeon. Other artists to be added. Tickets for the ball (available only by invitation) are $24 per couple. Ball will be in two locations, the D. C. National Guard Armory and the Georgetown U. gymnasium. Musical units and entertainers will be shuttled between them.

Inaugural Concert: Jeanette MacDonald, Yehudi Menuhin, James Melton, National Symph. Walter Pidgeon will emcee and also deliver the narration for the Aaron Copland tone poem, "A Lincoln Portrait." Will take place at Constitution Hall. Not yet sold out, but probably will be. Tickets range from $4.80 to $12 apiece.

Inauguration Ceremonies at U.S. Capitol: Eugene Conley, of Metropolitan Opera, and Dorothy Maynor will sing. In addition, the choir of Defiance College, Defiance, O., will sing before the ceremony, at General Eisenhower's specific request.

James C. Petrillo gave carte blanche for musical groups to entertain cuffo.

Another situation was straightened out last week by George Murphy, director of entertainment, acting on a suggestion from Orville Crouch, Loew's rep in town. Representatives of the various film studios here and local showmen, who had been mostly frozen out of the various committee appointments, were named to the entertainment committee.

In addition to Crouch, the studio reps included are George Dorsey, Warners; Robert H. Denton, Paramount; J. B. Brecheen, RKO; Tony Muto, 20th; and Ray Bell, Columbia. Also Allan Zee, of Loew's, and George Crouch and Frank La Falce, of Warner Theatres.

Local showmen will serve as the talent hospitality commttee, which will get the entertainers where they have to be at the proper time.

Brass Attending

Interest of the motion picture and radio-TV industries in the inaugural spectacle, and in the incoming administration, will be accented by the presence of top brass from all the major companies at the three-day celebration.

Reservations were made months ago at leading hotels in names of execs with little definite idea of just who would show up. Those who have notified their D. C. reps that they will be here and want in on all the events include ardent Ike men Jack and Harry Warner and their fraus, and Warner V.P. Harry and Mrs. Kalmine; 20th will have an impressive representation in person of the three Skouras brothers and Darryl Zanuck, with wives, of course. The Barney Balabans and Paul Raibourn are coming from Paramount, and Loew's will be represented by Nicholas Schenck and Joseph Vogel.

Just who will be here from the Metro lot is not yet certain, but with Metroites George Murphy and Orville Crouch in such key spots, some of the studio brass is expected to show. Mrs. Louis Lurie, wife of the San Francisco show biz investor, will attend with her son and daughter-in-law. Universal's Nate Blumberg is also expected..

In addition to the long line of show biz personalities due here to entertain for the politicos, others plan to drop by just for a look-see. These include Anne Baxter and the Fred Brissons, latter will take time out from their New Haven tryout just for the swearing-in ceremonies and parade. Others, like Ben Gage and Cyd Charisse, will accompany their spouses, who are on the festival program.

Top Network Representation

With so much at stake in the proceedings, network representation at the top level is even more impressive. Company heads are coming, not only for the show, but to keep an eye on the entire operation. NBC-RCA will have virtually all its bosses on hand—Gen. David Sarnoff, Frank Folsom, Charles Denny, Sydney Eiges, William Hedges, Frank Jolliffe, as well as D. C. V.P.'s Frank Russell and Carleton Smith will all be here. From the CBS corner will trek William Paley, Adrian Murphy, Sig Mickelson and Wells Church as well as D.C. Veep Earl Gammons. ABC reps will be Prexy Robert Kintner, Alexander Stronach and Frank Marx. Mutual top brass represented by Pres. Thomas O'Neil, J. Glenn Taylor, Linus Travers, and Benedict Gimbel, prexy of WIP, Philadelphia. Dr. DuMont will be on hand for his web, along with James Caddigan and Chris Whitting. This, of course, does not include the long list of top newsmen and technicians from each web.

New Insurance

Continued from page 2

or themselves. Premium rates are 45½c per $10 of net weekly income.

Another type of policy covers performers in vaudeville, niteries, television or radio (no coverage is available for pictures, but Continental reportedly plans to work out rates). Rates for this policy involve a detailed computation based on number of performances insured, period of time covered, etc.

The third policy approved by the state, covering financial interest in a production, is available to authors, directors, producers, backers or anyone else with a monetary stake in a show and would be payable in case the production closed or laid off because of a star's illness or accident. Such a policy is figured valuable for the trade since it covers risk capital against loss due to a star's inability to perform. Rates are calculated on a formula based on number of performances to be covered, number of performances deductible, maximum loss limit, period covered, etc.

The producer's indemnity policy, State approval of which is due shortly, would reimburse the management for the operating costs of a show for a period of weeks (depending on the individual policy terms) up to 80% in case a show was forced to close because of a star's illness or accident.

No medical examination is required for the various policies, but there is a questionnaire covering "history of illness," etc. Continental, the largest company handling special risk insurance, has set aside a fund of $2,500.000 for the new policies on a test basis, but hopes to expand the type of policies and the amount of coverage.

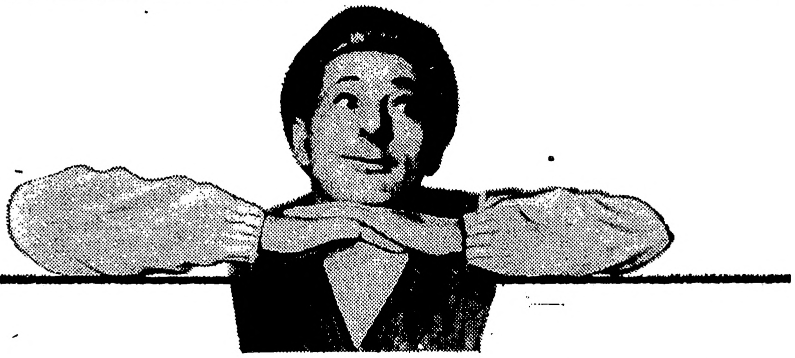
Swire, who was an insurance broker in Philly before becoming an actor and subsequently joining the Equity staff, thought of trying to work out some sort of indemnity policy covering actors three years ago. At that time, the closing of "Diamond Lil," when Mae West broke her ankle shortly after the revival opened to smash notices, put a large cast out of work. After working out the new insurance coverage with Levy and Continental officials, Swire outlined the project to the Equity council, which approved it last week.

Elect Rembusch —

Indianapolis, Jan. 13.

Trueman Rembusch was elected president of Allied Theatre Owners of Indiana for 1953 by board of directors in meeting here last week.

Marc J. Wolf was elected v.p.; Ted Mendelssohn, secretary. State convention in December had re-elected Wm. A. Carroll executive secretary.



HANS CHRISTIAN ANDERSEN

COLOR BY TECHNICOLOR

IS SMASHING EVERY RECORD IN EACH

OF ITS PRE-RELEASE ENGAGEMENTS

AT THE

CRITERION and PARIS, NEW YORK (by 25%)

COLONY, MIAMI BEACH (by 20%)

ASTOR, BOSTON (by 50%)

BEVERLY WARNER, BEVERLY HILLS (by 50%)

Servel's Show Biz Pitch

Continued from page 1

Boston next Wednesday (21). The Gotham production will be housed in the Warner Theatre (ex-Strand) on Broadway and the Hub unit in John Hancock Hall. New York's is set up as the southern unit, the other as the western package, with each performance in the total of 30 cities, spanning about five weeks, costing $17,000, for a total of over $500,000.

Local Tie-Ins

In the blueprint covering circulation, the aim is to fill the spots (mostly orthodox theatres, including legiters-concert halls) with area dealers stemming from the distributor setup maintained by the sponsor. Capacity of houses booked runs between 900 and 1,500 though there are a few extra large ones on the "Servelodrome Circuit." Distribs make all the local arrangements.

Producing the twin units is Max Richard, of that production agency, longtime legit percenter and industrial show specialist (Philco, etc.). Each tourer will consist of 10 dancers, six showgirls, 12 dramatic actors, two narrators, a vocal quintet, two pages, four key musicians, a unit conductor, a principal comic; and on the technical backstage side, four stagehands, a soundman, wardrobe mistress, projectionist and company manager. To these would be added personnel from the ad agency (Hicks & Geist), public relations (Carl Byoir & Associates) and Servel. Each company will use two Pullmans and a freight car, with 200 costume changes, 50 lights, eight curtains and 25 set pieces.

Heading up the southern unit being launched in N.Y. is Sid Stone, late of the Milton Berle TV'er, with Sonny Sparks topping the western tourer. Others contracted are Jean Darling, Diane Marsh and Jay ("Mr. District Attorney") Jostyn, latter as a narrator. The two advance men are film assistant directors Artie Steckler and Boris Seratore. Sylvia and Marco Rosales have written the music and lyrics and Warren E. Murray, assigned as director, has also done the book and scripted various commercials. The sets are by Philippe de Rosier, with Brooks and others supplying the costumes. Jack Blair is dance director and George Hoffman production manager.

Marathon Matinee

Each showing will be of marathon matinee proportions, running from 1 to 6 p.m., with a half-hour break at 3:30. Post-show hoopla calls for serving of buffet and cocktails. Distribs will then return to their home grounds to present "open house" when the products plugged at the revue will be on hand for inspection by dealers, etc. It's claimed that 25,000 records of the show have been pressed for dealers, based on a script that runs to 200 pages. Utility reps in each area are on the invite list.

In setting up a professional production to showcase the company's various new products, W. Paul Jones, Servel prexy, said, "We have retained the best talent available to produce a show for dealers that will rival anything available to the general public. The cost of the show is in addition to a $6,000,000 advertising budget in newspapers, magazines, radio and television in 1953."

After N.Y., the itinerary for the southern unit includes Pittsburgh (Syria Shrine Mosque), Jan. 23; Philly (Town Hall), 26; Washington (National Theatre), 28; Charlotte, 30; Miami (Bay Front Park), Feb. 2; Birmingham, 6; New Orleans, 9; Houston, 13; Oklahoma City, 16; Memphis, 18; St. Louis, 20; Evansville, Ind., (Coliseum), Servel's hometown, Feb. 22 (a Sunday, one of selected number of Sabbaths); Indianapolis, 24.

Western unit's skein takes in Cleveland, Jan. 23; Buffalo (Erlanger), 26; Chicago (Eighth St. Theatre), 28; Detroit, 30; Cincy (Taft), Feb. 2; Kansas City, 4; Denver, 6; Los Angeles, 9; San Francisco, 11; Seattle, 15; Minneapolis, 18; Omaha (American Legion Theatre), 20. Pencilled in is Dallas, at the State Fair Auditorium.

GM's Consumer Tourer

An industrial show pitched to consumers is the layout prepped by General Motors, which opens tomorrow (Thurs.) at the Hotel Waldorf-Astoria, N. Y., and then travels to Miami Beach, Los Angeles, Dallas, Kansas City and Detroit.

Talent includes the Amin Bros., Manor & Mignon, Bernadette Phelan and Vincent Travers' orch. Dick & Edith Barstow staged.

Westinghouse's 'All for You'

Cleveland, Jan. 13.

Show biz is booming for Cleveland's Dramaturgy Studio, now producing four big industrial musical shows for Westinghouse, employing about 150 professional New York singers, dancers, musicians, conductors and technicians.

Carrying 35 people in each unit, these merchandising tuneshows will tour 38 key cities during a three-week period, with first one opening at Civic Auditorium here Thursday (15) before an invitational audience of Westinghouse dealers.

Entire project will probably cost sponsor approximately $750,000, it's estimated by Rankin Bingham, general producer, whose staff has been working two months so far on the productions. With song, dance and commentary, each unit dramatizes how Westinghouse products are made at its division factory in Mansfield, O. Showgirls will sex up the displays, tied together with a skein of a story showing what a dealer would see on a visit to the plant, with a veep as his escort.

For the last fortnight, 65 of the major players rehearsed their parts in New York. Vocal chorus and dance lines have been trained in local rehearsal halls under four conductors, Adam Carroll, in charge of music; Ray O'Brien, Eddie Weber, Ted Royal and Roland Birdsall, handling vocal units. Royal is slated to do some of the music arranging on "Me and Juliet," the new Rodgers-Hammerstein tuneshow, having its tryout at the Hanna here April 20.

Original music and lyrics for the Westinghouse shows, labeled "All for You," were composed by Johnny Wyman and Terry Ryan. Book was written by Frank Warrington, with collaboration of Ryan and Bingham.

Among chief performers engaged are David Mallin, Mark Dawson, Robert Shafer, Jimmy Sheridan, Elaine Barrow and Isobel Barrow. Dawson is a baritone who has been given one of the leads in the new Rodgers-Hammerstein musical, reporting for its rehearsals late next month.

Another of the Westinghouse troupes opens in New York Thursday. Two others start tour in Charlotte, N. C., and Des Moines, Ia., Friday (16).

Chesapeake Pressing Collusion Suit in N. Y. Vs. Loew's, RKO Over ELC

Chesapeake Industries, as the owner of the now-dissolved Eagle Lion Classics, is pressing a long-dormant suit against the Loew's and RKO chains in the New York metropolitan area, seeking damages of $15,000,000. All major distribs also are named in the complaint, but no damage award against them is asked.

Action, which appeared to fade away when ELC was absorbed by United Artists two years ago, is set for trial in N. Y. Federal Court Feb. 25. Pre-trial hearing was held last week before Judge William Bondy.

Fact that a trial date has been set was taken to indicate lessening prospects of an out-of-court settlement. Suit charges the two circuits and the major companies with collusion.

ELC complaint was that it was denied access to the important N. Y. market because of an alleged split by the Loew's and RKO chains of all film product. This precluded any opening of the market to ELC, the plaintiff asserted.

In the original complaint restraints on many distrib practices in the area also were asked. But the demand for injunctive relief was dropped following UA's takeover of ELC.

OUTDOOR REFRESHMENT SERVICE from Coast to Coast over ¼ Century
Refreshment Service for DRIVE - IN THEATRES
SPORTSERVICE CORP
SPORTSERVICE BLDG

Levine Sues for Fee On Release of Indie Pic

Los Angeles, Jan. 13.

Nat Levine filed a breach-of-contract suit in Superior Court against Trans-Globe Films, Inc., Turhan Bey and Werner Kreide, demanding a fee of $5,000 for arranging distribution of the European-made indie film, "I Was Jack Mortimer."

Plaintiff declares he made a deal with an undisclosed distributor for a $50,000 advance for the release of the picture, but has not been paid.

Science-Fiction May Supplant Mellers In H'wood, Tors Opines

Science-fiction is a new motion picture commodity that may well supplant mysteries and mellers in the filmgoers' dish, according to indie producer Ivan Tors. He pointed out in New York last week that television has more or less appropriated the bulk of the "private eye" stuff; thus Hollywood has been wise in tapping a fresh, original story source.

Tors, in association with Curt Siodmak and Richard Carlson, just completed "The World Eater" for United Artists release early in March. Directed by Siodmak and starring Carlson, this science-adventure entry is the first of a series which the trio is readying for production this year. They have three other projects in mind, all of which will be lensed in Pathecolor.

Financing for the upcoming ventures was discussed by Tors with United Artists execs before his return to the Coast on Saturday (10). He had been in New York for two weeks conferring with UA in regard to sales plans for "Eaters" and also huddled with Columbia toppers on "The Glass Wall." Producer made this Vittorio Gassman-Gloria Grahame starrer jointly with Maxwell Shane. It's slated for release April 1.

Upon arriving in Hollywood, Tors will arrange for the scripting and casting of his science-adventure series. Initialer is scheduled to go before the cameras in June.

Aside from the projected pix for theatrical distribution, Tors and his associates also have a TV series in the works. They, too, will concern new inventions and will run 26 minutes. Carlson will play the lead and may direct some of the films. Distribution will be via United Artists Television Programs.

Theatre TV Color

Continued from page 7

grees of success and the prediction has been made that there would be color in the theatres before there is TV color in the home. Reasoning is that, while home sets would need adapters and converters to receive color telecasts, the theatres, starting out from scratch, would just have to purchase the color equipment and get going. Comparatively few—less than 100—houses are equipped to carry large-screen telecasts today, which leaves a considerable market still to be served with color units.

Twentieth early in '52 demonstrated Eidophor in N. Y. with what were generally considered good results. In mid-1951, RCA showed its tinted large-screen pix at the Colonial Theatre, N. Y. And Paramount's color TV tube, developed by Chromatic Laboratories, is said to be applicable to theatre telecasts. None of these systems is ready for marketing yet. Earl I. Sponable, director of technical research at 20th, is currently in Zurich, Switzerland, conferring on Eidophor production with Spyros P. Skouras, 20th prexy. The company so far has only one laboratory model of the Eidophor and is completing construction of its first industrial pilot model.

Eidophor costs will be "compatible" with other systems, according to Sponable. RCA says its color system is still in the research stage. One problem of color transmission is the availability of telephone company facilities since color needs a considerable broader band to be effective.

Paramount has signed Peter Finch, British thesp, to costar with Vivien Leigh and Dana Andrews in "Elephant Walk."

4,000 Drive-Ins (5,400,000 Seats) Hurt Least by Video's Inroads

By ROBERT L. LIPPERT

Hollywood, Jan. 13.

When you realize there are nearly 4,000 drive-in theatres in the U. S. today, with a combined capacity of 5,400,000, and more going up every week, it seems unnecessary to say that drive-ins are here to stay.

It bears saying, however, because so many of us in this industry are reluctant to accept something new—much more reluctant than the public, in fact.

Let me illustrate the point. Five years ago I spoke to 1,100 exhibitors at the 1947 Allied convention in Pittsburgh, warning them that they had better start building drive-ins or they would see outsiders moving into this fast-growing field. What happened? There are now 200 drive-ins in Pennsylvania, all operated by non-theatre men, or by ownership from outside the state!

Undeniably a part of everyday theatre-going today, drive-ins got their start because of the persistent and powerful public urge to see **something different** (the same urge now driving crowds to see the three-dimensional film). Most of the early patrons who went to drive-ins seeking something different became regulars, although there unquestionably was a minority that never came back. Obviously drive-ins solve the parking problem, a major difficulty that conventional theatres have done little to resolve. For self-evident reasons of economy and convenience, drive-ins have become the best family entertainment.

What about television? In my own experience as a theatre operator, TV has reduced first-run grosses by 20%, neighborhoods as much as 50%, drive-ins only 10%. As for the future, I estimate that in a typical situation where there are, say, four conventional theatres and one drive-in, the future ratio will be two conventionals and two drive-ins, while the so-called "slough" or "action" houses will disappear.

It is also my experience that drive-ins did not drain patronage from the conventionals, but attracted NEW business — proving that the theatres had NOT realized the amusement potential.

Revival of Showmanship

Perhaps most important, drive-ins brought about a revival of genuine showmanship — call it old-fashioned ballyhoo if you will, but the results are there. We opened our first drive-in in the San Francisco area with a full-dress parade down Market Street at noon, bought a model railroad and introduced playgrounds to the drive-ins, staged beauty contests, jaloppy giveaways and air races, gave free dance instruction, admitted hospital patients in Red Cross station wagons free, sent out passes with diaper services, promoted free gasoline to run windshield wipers in the rain.

We employed two girls who spent 18 months calling on every residence in Contra Costa County with introductory passes and a pitch for our drive-ins.

All this paid off for the drive-ins and it's all to the good of the picture business.

Whatever happens, the drive-in operator will always be able to eat. Or didn't you know that the successful drive-in sells more food than the average restaurant?

Grandma, What A Big Gun You Have!

Columbia has hoisted from the headlines the idea of somebody's grandmother having larcenous instincts.

Studio registered the title, "Grandma Robs a Bank," with the Motion Picture Assn. of America. Title claim was made last month after a pistol-toting grandmother was caught trying to rob a bank on the Coast.

WB Reports Sale Of 37 Theatres in Fiscal Year Up to Last Aug.

Sale of 37 theatres, including nine that had to be divested under the consent decree, was reported last week by Warner Bros. for the fiscal year ended Aug. 31, 1952. Company's annual report said that since the entry of the consent judgment, a total of 30 houses subject to divestiture had been disposed of by sale, sub-lease and the cancellation or expiration of leases.

As previously announced, WB's net profit for the fiscal year was $7,229,000, a drop of $2,198,000 from 1951. Film rentals, theatre admissions and sales dropped from $116,909,000 in '51 to $112,422,000 in '52. Cash on hand also dropped $3,882,000, from $20,556,000 in 1951 to $16,674,000 in 1952. However, the company increased its U. S. government securities holdings by $2,180,000 to $11,418,000 in 1952. Operating and general expenses dropped from $62,135,974 in 1951 to $58,950,481 in 1952.

Stockholders were told that reorganization of Warner Bros. into a new production-distribution and a theatre company should be completed on Feb. 28, 1953. The three Warner brothers have elected to stick with the production end of the business.

The report stated that with 30 theatres divested so far, the Justice Department had agreed to extend the divestiture deadline for the remaining 24 houses to July 4, 1953. Since the end of the fiscal year on Aug. 31, three theatres have been sold, including one divestiture theatre, according to prexy Harry M. Warner. Leases on two theatres were cancelled, the lease on one theatre has expired and one divestiture house was sublet.

Eight more Warner theatres installed theatre TV during the fiscal year, bringing the total of houses so equipped to 13. The report said stockholders would be called on to approve additional divestitures in connection with the takeover of Warner Theatres by Fabian Enterprises.

Court OK's Fabian, Rosen

Federal statutory court signed an order in New York last week permitting the election of Si Fabian and Samuel Rosen as officers and directors of the new Warner theatre company. Three-judge tribunal, however, pointed out that the order is subject to consummation of the sale of the Warner brothers' theatre interests to the Fabian group plus approval of the WB stockholders.

Court issued the order at the request of Warner attorneys, who noted that neither Fabian nor Rosen is involved in any way as a defendant in the Government's antitrust action against WB. They then proposed that the two execs be elected to the new theatre board with the court's approval.

At the same time the jurists also decreed that certain WB and Fabian theatres in Johnstown, Pa., Troy, N. Y., and Albany be divested from the parent companies to maintain competitive situations. Order requires that WB or the new theatre company dispose of its interest in the Cambria or State Theatres in Johnstown. But such obligation is to be disregarded if Fabian sells its Embassy Theatre in that city.

Likewise, WB or the new theatre loop is called upon to dispose of the Troy or Lincoln Theatres in Troy. But if Fabian sells its interest in the Proctor Theatre, Troy, WB's obligation to dispose of its Troy houses will be considered complied with.

New York Theatres

RADIO CITY MUSIC HALL
Rockefeller Center
LANA TURNER • KIRK DOUGLAS
WALTER PIDGEON • DICK POWELL
"THE BAD AND THE BEAUTIFUL"
An M-G-M Picture
plus SPECTACULAR STAGE PRESENTATION

WARNER BROS.
THE JAZZ SINGER
Color by TECHNICOLOR
Starring DANNY THOMAS • PEGGY LEE
in person
CARMEN CAVALLARO AND HIS ORCHESTRA
TOY AND WING
LARRY STORCH
PARAMOUNT
Midnight Feature

Clips From Film Row

NEW YORK

J. Milton Salzburg's Cornell Films inked a deal with the State Department whereby the latter secured worldwide use of the Cornell short, "The Sea Lion Baseball Team." Film will be distributed in 39 different language versions.

Viguie Films of Puerto Rico, producers of a weekly newsreel shown in some 20 theatres in the N. Y. area, opened local offices last week.

Joseph Walsh, Paramount's branch operations manager, returns to homeoffice Jan. 26 after a swing through midwest and far west exchange areas.

Harry Goldstein, Allied Artists' eastern ad-pub head, swinging through New England to promote "Flat Top" and "Hiawatha."

Morey "Razz" Goldstein, Allied Artists sales chief, back at the homeoffice after a short junket to the Schine circuit headquarters in Gloversville, N. Y.

A. F. Films' two-reel Technicolor subject, "Images Medievales," accepted by the selecting committee of the Motion Picture Arts & Sciences to compete for an Academy Award.

Martin S. Davis, assistant ad-pub head for Samuel Goldwyn Productions, and RKO field rep Paul Daniels off to Pittsburgh to set up a campaign for "Hans Christian Andersen."

CHICAGO

Lippert Pictures held its annual two-day sales meeting at the Blackstone last week.

Encyclopaedia Britannica Films scheduling 100 short subject pix for this year.

Essaness circuit reopening the Buckingham and closing the Vic.

The new Strand has gone to a weekend operation.

Adelphi relighted on Xmas Day.

Teitel Film Co. took over distribution of "One Summer of Happiness" in the midwest.

Regina Bartlett left United Artists last week to join the Indiana-Illinois circuit as a booker.

LOS ANGELES

Cavalcade Pictures, headed by Harvey Pergament, placing "The Tinderbox" on the states right market for independent release. This color film is a Danish-made cartoon version of a Hans Christian Andersen fable.

Fox West Coast is installing the new Polorama screen in the Chinese theatre, fifth of the chain's L. A. houses to undergo that treatment.

RKO set May 1 as release date for "Below the Sahara," Technicolor documentary made by Pathe.

PHILADELPHIA

Insurgent Allied of Eastern Pennsylvania has gone back into the fold and rejoined National Allied. Sidney E. Samuelson, president and general manager of the local Allied group, and Mrs. Samuelson left over weekend to attend National Allied's board of directors' meeting in New Orleans and sessions of Allied Gulf States' convention.

Jack Harris (Jack Harris Productions) named zone manager for Essanjay Films, of Chicago. Harris will handle "Because of Eve" exclusively in this territory.

The Earle, city's major vaudefilmer for 27 years, definitely slated to close down in April.

Harry Jacobs' Wynne, big West Philly nabe, sold to Uhr's Restaurant, to be turned into a catering spot.

MINNEAPOLIS

George Granstrom, pioneer St. Paul exhibitor, kept his two theatres shuttered Dec. 31 and New Year's Day out of respect to the memory of his wife who had passed away several days previously.

Bennie Berger, North Central Allied prexy, and his wife vacationing in the West Indies.

Ben Katz, Universal exploiter, in from Chicago to beat drums for "Meet Me at Fair," set for local Radio City and St. Paul Paramount day-date Jan. 23.

Minnesota Amus. Co.'s Mitchell, So. Dakota theatre, now called the State, reopened.

Two more independent neighborhood houses here, the Varsity and Ritz, granted 28-day clearance, earliest availability after first-runs here.

William Crouse, owner of two Eveleth, Minn., theatres, settled out of federal court for a reported $3,750 his $1,500,000 antitrust conspiracy suit against major distributors and United Paramount Theatres circuit here. The $3,750 is said to represent expenses incurred up to time of settlement. In dropping the action, Crouse apparently conceded his Eveleth houses are not entitled to play day-date with Par houses in Virginia, Minn., as contended in his complaint.

Streetcar and bus fares advanced from 15 to 20c on Jan. 1, and downtown first-runs here and in St. Paul regard hike as another adverse boxoffice factor.

Clyde Cutter departing from Theatre Associates, booking and buying group, to reopen the Alhambra, local neighborhood theatre, which Rubenstein & Kaplan own and operated; they had closed it several months ago.

One more Minneapolis independent neighborhood, the Princess, shuttered this week, bringing number of closings in the Twin Cities and suburbs to 27 during the last several years since TV's advent.

Vernon Adolphson, Norwood, Minn., exhibitor, escaped injury himself in an auto accident while driving to Film Row here, but his wife was killed and daughter seriously injured.

PITTSBURGH

Bill Rhodes, former Republic salesman who quit to go with Station KQV, returned to Film Row for UA to cover the West Virginia territory, replacing Irving Shiffman.

Melvin Mann resigned from Par booking department and returned to Chicago.

Adele Strauss, George Eby's secretary while he was chief auditor for Harris Amus. Co., left the circuit office to stay with Eby in same capacity in his own business. He is now accountant and tax consultant.

Ted Tolley, head of Metro's service department, re-elected head of Film Row Employees Local B-11 for 13th time. Joe McCormick, of RKO, named business agent.

With the lifting of the amusement tax in Brownsville, the Bison has reopened there for weekend operation.

Oldest exchange employee in point of service, Hilda Lissman retired after more than 33 continuous years of service, most of them as booker with WB.

Joseph C. DeMaria retired from partnership in the Delisi Amus. Co., operators of the Liberty in Saltsburg and the Delmore at Avonmore, with Joseph P. Delisi becoming sole owner.

Theatres in New Castle received good news when James Gibson, city finance director, announced the tax on amusements would not be enforced in 1953.

James Hendel, UA exchange manager, went to Miami with his wife for two-week vacation, suffered an attack of appendicitis, was rushed to the hospital for an operation, and spent the full time away from the office convalescing.

Bob Lynch, WB salesman in northern territory, resigned and being replaced by John Dugan, from Cincinnati.

Pittsburgh's Film Row will build a small memorial park in the centre of the exchange section in honor of Pfc Francis Thomas, Jr., 21-year-old marine killed in Korea a few months ago. He was the son of a veteran Film Row projectionist, and himself had been breaking into the branch business when he joined up.

ST. LOUIS

Marvin James, manager of the Meramec, Sullivan, Mo., since 1937, resigned to accept an engineering position with the Ramsey Corp. there.

Sam Baumgaertner, for 15 years manager of the Hermo, a unit of the Williams Circuit, Hermann, Mo., retired; succeeded by Leonard Hagedorn, Union, Mo.

The Kiwanians of Vienne, Ill., paid for admission of every child in that town to the Grand as an Xmas present.

Roy Lingenfelten, Marion, Ill., sold his Royal, Royalton, Ill., to Clifford King, Mt. Vernon, Ill.

Howard Bates and Carl Milne, Illmo, Mo., started building their second ozoner between Cape Girardeau and Jackson, Mo. New operation is expected to be ready May 1.

John Dugan, 20th-Fox salesman here for three years, resigned to accept a sales post with WB in Pittsburgh, Penna.

John Lyman, Whitehall, Ill., exhib, bedded down in a Jacksonville, Ill., hospital.

50G Proceeds to Polio Fund in 'Jazz' Bow

Benefit premiere of Warner Bros.' "The Jazz Singer" at the Paramount Theatre, N. Y., last night (Tues.) was sold out over the weekend even before any ads on the pic broke in the press. Plugs on TV and disk jockey shows, along with column and nightclub publicity, turned in the full house. Premiere proceeds, in excess of $50,000, go to the National Foundation for Infantile Paralysis.

United Paramount Theatres contributed the Paramount, with tickets going at $100 top. Warners bought a block of tickets worth $3,000 for both the press and its employees. "Jazz Singer" starts its regular run at the Paramount today (Wed.).

Committee promoting the benefit included Robert Weitman, Ted Mack, Walt Framer, Bert Parks, Ted Cott, Nick Kenny, Phil Dean, Wendy Barrie, Max Kase, Hy Gardner and Earl Wilson. Latter was chairman of the entertainment committee.

Pic preem was covered by WJZ-TV via lobby interviews. Merchandise valued at $25,000 and contributed by N. Y. businessmen was auctioned off at Leon & Eddy's on Sunday (11), with "Jazz Singer" tickets the medium of exchange.

Gehring Testimonial

Testimonial dinner at Toots Shor's Restaurant, N. Y., tomorrow (Thurs.) will climax 20th-Fox's "Bill Gehring Week." Drive, Jan. 11-17, marks Gehring's 35th year with the company.

Speakers at the testimonial for the exec assistant general sales manager will include Al Lichtman, director of distribution; prexy Spyros P. Skouras and others. Monsignor Patrick J. Masterson, exec secretary of the Legion of Decency, will give the invocation. Altogether, some 200 20th execs, department heads and home office reps are expected to attend.

Nix 'Selective'

Continued from page 3

pressed by 20th-Fox prexy Spyros P. Skouras on his return from a 10-week trip which took him through many of the Asiatic countries.

Skouras emphasized that, in his opinion, American films are appreciated abroad for their honesty, and that foreign audiences are deeply impressed by this country's capacity for self-criticism. "Only when people are free can they tell the truth," Skouras said.

Picker, Maas Views

Similar view came from United Artists' Arnold Picker and the Motion Picture Assn. of America's Irving Maas following survey trips to the Far East. Tenor of execs is that the good inherent in the release of all pix by far outweighs the bad. They point out that there is a certain amount of self-censorship on the individual company level and that several pix have not been released on that count.

One of the diiffculties is the natural run of the product. A decision by one of the distribs specializing in westerns not to export such films to the Far East, where there is definite opposition to them, would result in a serious loss in revenue. Execs stress that the foreign market has become too important to allow such gestures.

Feeling is that many of the charges that American pix spread a wrong impression about the U. S. abroad originate with a small core of intellectuals and Americans living abroad, many of whom rarely if ever see the films they are talking about. At the same time, no one denies that the Communists are using Hollywood to distort conditions in this country in the eyes of the foreign audience and that some Hollywood productions are apt to give the viewer abroad a very negative picture of the U. S.

Little likelihood is seen for a revival of the MPAA set up of some years ago which screened pix for export and "advised" companies on where the films should not be sent. Companies' highly individualistic attitude towards such matters shortened the life of the screening group. At the same time, execs believe they may be asked by the MPAA to re-examine their own policies in the light of world conditions, and that this may result in some tightening of the distribs' own selective process.

Inside Stuff—Pictures

Stock options granted almost two years ago to six officers and directors of Loew's, Inc., as an inducement for extending their employment contracts, have not been exercised as yet, it was revealed this week. As approved by Loew's stockholders on March 15, 1951, the plan permits the six execs to purchase common stock at 16 7/16 per share on or after Jan. 17, 1952. All options are scheduled to expire by Jan. 17, 1961.

Apparently the reason the options haven't been exercised is the fact that Loew's, Inc., common stock has been quoted fairly low on the N. Y. Stock Exchange over the past year. High for 1952 was 18¼ and the current figure is around 12½. A total of 250,000 shares has been allocated for the options. This was split as follows: Production chief Dore Schary, 100,000 shares; foreign chief Arthur Loew, 40,000; veepees Benjamin Thau, Joseph R. Vogel, Charles C. Moskowitz and Louis K. Sidney, 27,500 each.

Zukor Recalls

Continued from page 4

atres is third dimension, Zukor observes. "Cinerama is great and has done a tremendous thing for the industry," he continued, adding: "But whether this can be made for all theatres, and whether an intimate story can be told with it, I don't know. In a few years, though, a less cumbersome form of third dimension will be developed and all theatres will be able to use it.

"Some theatres will go out of business but that's not because of any all-industry difficulties. These are the theatres which have become obsolete. Well equipped and well managed theatres will continue to operate.

Study Public Tastes

The way to produce the right films for theatres is the same as it has been over the years. The public's tastes must be studied constantly to know what to make. I always have watched reaction to films and know that the public always is right, or invariably always. We must give them what's wanted and we can determine this only by watching the response at projection room screenings and at theatres."

As for those problems, Zukor points to the growth of the business over the years as evidence that they can be licked. There's been some struggle and lots of tough nuts to crack, he admits, but again reminded that any big business has its headaches at times.

The exec got in the act in 1903 with a penny arcade on New York's 14th St. In the fall of the same year he installed on the second floor of the building a projector and screening setup, copying a novelty which he had spotted a few months earlier at the National Opera House. The rest is history and Zukor is putting it between covers via an autobiog he's now working on with Dale Kramer. Putnam is publishing.

TNT Submits

Continued from page 4

cited the tremendous public interest usually attendant on the Oscar dinner. He recalled that TNT had sought approval last year to big-screen the event and was renewing the offer this year following pledged support from key exhibitors around the country, including toppers of both the Theatre Owners of America and National Allied. Halpern emphasized the promotion-publicity advantages to be derived by all phases of the industry if the general public were given a chance to sit in on the dinner via theatre TV, plus the boxoffice hypo to be derived from theatres carrying the event.

TNT suggests that the Academy participate in exhib grosses. Proposal also points out that, with the Federal Communications Commission currently mulling a proposal from the industry for the allocation of exclusive channels for theatre TV, big-screening the Oscar dinner would provide further evidence of all-industry cooperation in building the new medium.

Oscar Derby March 19

Hollywood, Jan. 13.

For the fourth consecutive year the Oscar Derby will be held in the RKO Pantages Theatre, in the heart of Hollywood. Date is March 19, and nomination ballots will be mailed to more than 11,000 voters on Jan. 15.

Deadline for nominations is Jan. 24, with nominees to be announced Feb. 10. Final awards ballots, for Academy members only, will be mailed Feb. 24. Polls close Tuesday, March 10.

Mpls. in Dither Over Cut-Price Plan by Indies

Minneapolis, Jan. 13.

Industry upheaval here, caused by action of 17 independent neighborhood and suburban exhibitors in reducing admission prices under the disguise of a new cooperative two-for-one plan, has leaders in a dither. There's fear that the clearance applecart faces upsetting as the defiant involved theatreowners proceed with their plan determined to retain their present availabilities.

Unwritten law here is that availability governs admission scales, those in the earliest 28-day slot charging 60c, as compared to the loop first-runs' 76c, and the later the clearance the lower the admission. Under the consent decree, however, distributors, of course, are not permitted to dictate admission prices, and ostensibly do not.

Minnesota Amus. Co. (United Paramount Theatres) also operates a number of local neighborhood houses and is caught in the middle as its theatres are being "undersold" by the exhibitors in the combine. Harry B. French, MAC president, and his staff are debating what action, if any, to take to oppose the scheme.

The 17 combined exhibitors sprang the scheme suddenly after enshrouding preliminary meetings of the group to map out the device in secrecy. The first public knowledge came from a cooperative newspaper ad naming the showhouses and offering a "Privilege Book" for $2.

Ad explained that the book contains 68 admissions acceptable at any of the listed theatres. Each "privilege" ticket when accompanied by one paid admission admits two, the purchaser thus obtaining two tickets for the price of one, the ad stated.

"Now enjoy 68 movies for only $2," was the ad's headline. It was announced that the "Two-for-the Money Amusement Plan" had opened a loop office where the books are for sale and where mail orders may be sent.

"This money-saving offer is made to acquaint you with the new and better movies scheduled for 1953," the ad pointed out.

Most of the houses are de luxe and four are in the 28-day slot. They're the Agate, Avalon, Boulevard, Brynwood, Campus, Chateau, Edina, Franklin Heights, Leola, Park, Parkway, Princess, Richfield, Ritz, Vogue and Varsity.

Generally, in industry circles, stunt is regarded as having been dictated by desperation in consequence of shrinking grosses.

Delta Theatres, N. O., In $1,450,000 Trust Suit

New Orleans, Jan. 13.

A $1,450,000 suit charging monopolistic practices in violation of antitrust laws was filed in Federal Court Thursday (8) against a group of major pix distributors on behalf of Delta Theatres, Inc., operators of the Joy Theatre here.

Named defendants are Paramount Pictures, Paramount Film Distributing, Paramount-Gulf Theatres, Loew's, Metro-Goldwyn-Mayer Distributing of Texas, Radio-Keith-Orpheum, RKO Theatres, Warner Bros. Pictures, Warner Bros. Pictures Distributing, 20th-Fox Film, 20th-Fox Distributing, United Artists, Columbia Pictures, and Columbia Pictures of Louisiana.

VIDPIX 'ORPHAN ANNIE' STATUS?

'Sovereign Theatre' Pacts Anderson, Sets Sights on Thurber, Hagar Wilde

Hollywood, Jan. 13.

Following the lead set by the networks in signing top-name playwrights for original properties, Sovereign Productions, Hollywood vidfilm outfit, has pacted Maxwell Anderson to script a half-hour show in blank verse based on Frederick Gerstacker's classic "Germelshausen." Sovereign in addition is huddling with James Thurber and Hagar Wilde for other stories.

Vidfilms are to be included in the outfit's upcoming "Sovereign Theatre Series." Anderson is to be consulted on casting and production matters. Production firm is huddling with Thurber for him to adapt his "Topaz Cuff Links Mystery," and with Miss Wilde for an untitled project. Outfit has also purchased "The Happy Hypocrite," novelet by Max Beerbohm, which goes into production soon.

Sovereign is headed by Gil Ralston, Arthur Ripley and Stuart Reynolds. William Herndon, story editor, expects to establish a N. Y. office within the next few months to initiate more top-name writing deals for the company's 1953 product lineup.

Map Campaign On 'Runaway' Vidpix

Hollywood, Jan. 13.

National campaign to eliminate "runaway" TV film production abroad is planned by the Hollywood AFL Film Council, headed by Roy M. Brewer. Council's foreign film production committee was ordered to notify all producers, distributors, agencies, sponsors and television stations to that effect.

"Runaway" films, according to Dolf Thomas, chairman of the committee, are those produced abroad primarily to escape payment of standard American wages. Brewer added: "Television film production could provide equal employment with production for theatres in 1953, provided unjustifiable filming abroad is eliminated."

Screen Extras Mull Strike Against ATFP

Hollywood, Jan. 13,

With negotiations for a new pact deadlocked, Screen Extras Guild will consider strike action against the Alliance of Television Film Producers at a special meeting tomorrow (Wed.)

SEG had sought a pact patterned after that of Screen Actors Guild, but prexy Richard H. Gordon charged that vidfilm producers are "trying to turn the clock back 20 years and force extra players to 'bicycle' from picture to picture in the same day." Gordon declared the major disagreement is over payment for more than one film, plus additional coin for re-runs.

Ballantine's 26-Week Renewal on 'Intrigue'

Ballantine beer has renewed "Foreign Intrigue," European-lensed vidpic series, for 26 weeks, effective in mid-March.

Cycle will include 13 new films, plus reruns of 13 previous episodes. Agency is J. Walter Thompson.

DuMont Sets Raft Vidpix

DuMont's three owned-and-operated stations will carry "I'm the Law," new vidpix series starring George Raft, for Monarch Wines, on a local basis.

Series, comprising 26 half-hour stanzas, was made by Cosman Productions of Hollywood, and distributed by MCA-TV Ltd. Program starts on WABD, N. Y., Feb. 16 at 8 p.m.

Pincuses to Coast On 'Ellery' Vidpix Version

Norman and Irving Pincus, packagers of "Adventures of Ellery Queen," leave for the Coast late this month to line up a pilot film for a vidpic version of the show.

Option which ABC-TV held on the property has expired. It had been backed until a couple of months ago by Bayuk cigars.

Parker 'Toast' Spot Nixed by Spouse

Actress Eleanor Parker, costarred with Robert Taylor in Metro's upcoming "Above and Beyond," had received Metro's blessing, along with Taylor, for a guest appearance on Ed Sullivan's "Toast of the Town" Sunday night (11). Actress is under personal contract, however, to her husband, indie producer Bert Friedlob, and he nixed the date on the theory that other major studios with which he is currently dickering for her services might object to her doing a live TV show.

Taylor's guesting marked the first time that Metro, long the most adamant objector among the majors to any form of cooperation with TV, had permitted one of its contract stars to do a video show. Because his appearance was tied in with a fat plug for "Above," all the top Metro execs, from prexy Nicholas M. Schenck down, were reportedly enthusiastic about the Sullivan program. As a result, it's expected that Metro will be looking henceforth for means of utilizing TV to promote its big features.

GREENE SUES AGAIN ON 'HERO' SERIES OUSTER

Los Angeles, Jan. 13.

Ousting of Mort Greene as producer of the "My Hero" TV series, starring Robert Cummings, resulted in a second suit, this time for $119,200, aimed at the star and his wife, Mary. Original suit demanded $19,200, covering a 48-week contract.

Complaint charges Cummings with causing Greene's discharge through interference and "by innuendo and slander."

Par to Construct L.A. Vidpix Studio

Hollywood, Jan. 13.

Paramount Pictures will be the first major motion picture studio to construct a telepix studio, Par planning such a plant for its video subsid, Paramount Television Productions.

Paul Raibourn, v.p. of Paramount Pictures and prexy of Paramount Television, disclosed here that when PTP begins shooting vidpix in Hollywood it will initially be on the Par lot, but that a studio especially built for telefilms is planned on a site adjacent to the theatrical film studio.

"We feel it's far more advantageous to have a studio especially built and equipped for television film production. Only in that way could we keep it as an indigenous unit," Raibourn commented. He declined to say whether studio contractees would be used in the telpix, but indicated this possibility is being considered.

The Par exec said that while plans for the subsid are progressing, with one series already shooting in Europe, no date has been set for start of production here.

HAFNER BLASTS H'WOOD ATTITUDE

By BOB STAHL

Major Hollywood studios may be flirting with the idea of television film production but they're still treating vidpix as the unwanted orphan offspring of the industry. That, at least, is the belief of indie vidfilm producer Les Hafner, who's about to embark on an ambitious film production schedule for both TV and theatrical release based on the complete library of Mark Hellinger stories to which he recently acquired exclusive rights.

Hafner said this week that he was approached by two majors which he believes were interested in his project because of the track record set by previous Hellinger pix. Each offered him a deal similar to those habitually set by the majors with indie theatrical film producers. They invited him to come on their lot with his three properties (he owns vidfilm rights to the "Kerry Drake" and "Rex Morgan, M.D." comic strips as well as the Hellinger stories), and to finance and distribute everything he turns out. But the deal also called for Hafner to receive only a small percentage of the profits, meaning the majors would be getting the lion's share of the gravy.

Hafner turned down both deals after consultations with his attorneys and the William Morris agency which reps him. Very nature of the majors' bids, however, proves that they don't yet recognize vidfilm production as big business. It's Hafner's contention that the majors must realize that they don't control all film business and that an indie vidfilmer can work without their blessing. He himself has a contract to shoot on the Hal Roach lot in Hollywood and has set his own financing through a combination of Wall Street, Madison Ave. and Broadway entrepreneurs. In addition, the Morris office will rep him on distribution deals for both his TV and theatrical pix.

Despite his dealings with the majors to date, Hafner reiterated that indie vidfilmers can succeed in the future only if they turn out top-quality product which can match the quality of vidpix to be turned out by the majors once they do swing into vidfilm production. To that end, he revealed that he has pacted Jim Bishop and Malvin Wald to co-script the Hellinger stories for both theatrical and TV pix. Bishop, at one time Hellinger's editorial assistant, wrote "The Mark Hellinger Story," just published by Appleton. Wald, w.k. Hollywood scripter, did the screenplay of "Naked City," which Hellinger produced.

Hafner also revealed that, rather than attempt to wrap up three of the half-hour Hellinger vidpix into a theatrical feature, he has chosen a single story, "The $1,000 Window," on which he'll base a film grooved from the start for theatres. In leafing through the Hellinger manuscripts he said, he found a note appended to "Window" written by Hellinger himself, in which the late author-producer opined that this would be a better racetrack story than his own famous "Broadway Bill." He's shooting for top names and hopes to use the same stars for both the TV and theatrical pix.

Hafner plans to drive to the Coast about the first week in February to start intensive preparations for the Hellinger properties. He hopes to launch actual production in April on the first of the TV pix

'Vet' Lee to TV

Hollywood, Jan. 13.

David Lee, who as a moppet sat on Al Jolson's knees in "The Singing Fool" 24 years ago, has returned to show biz at an "ancient" 27.

He's been inked as a singer on Jack Owens' KECA airer.

Chi AFTRA in Unique Lend-Lease Pact, Repping SAG for 10G in '53

Chicago, Jan. 13.

Chi local of the American Federation of Television and Radio Artists and Screen Actors Guild have entered into an unique agreement whereby AFTRA will serve as SAG's rep here, handling all the functions of the latter union. Lend-lease pact is for one year with SAG paying AFTRA $10,000, plus such extraordinary costs as may occur.

Arrangement indicates the growing adhesion between the two unions which previously had been marred by jurisdictional disputes arising out of the emergence of TV films. As a matter of fact, AFTRA had taken steps to organize the Chi TV film industry just prior to SAG's entry into the local picture. Previously the screen group had not established a unit here.

Under the new agreement AFTRA's exec secretary Ray Jones is empowered to organize, negotiate and administer for SAG in the film industry here. First order of business will be the bargaining on new TV film commercial pacts, absence of same having resulted in the current SAG strike against the commercial lensers.

86 Years Playing Time

Les Hafner, who recently acquired exclusive film rights for both TV and theatrical release to the late Mark Hellinger's stories, revealed this week that the author-producer left more than 5,500 stories in his library, some of which have never been published. It's figured that if Hafner produced a single half-hour vidfilm on each of the stories, it would take a station 86 years to play them off at the rate of one a week.

Hafner obtained rights to the properties from Gladys Glad Gottlieb, Hellinger's widow.

U Tapers Off On Vidpix Production

While undergoing an extensive study of the market for TV films, Universal plans to continue production of video pix on a reduced scale and on the basis of single films rather than series. Determination of final policy will be made when Alfred E. Daff, U's exec v.p., returns to the Coast next week from Australia.

U some time ago completed a series of 13 TV films called "Fighting Men" which it is still peddling but so far without success. The studio announced recently that it was shelving the production of further series by its subsidiary, United World Television, pending a study of market conditions.

Feeling at the U home office is that single pix would serve the immediate purpose of testing the market while at the same time keeping the company in the business of TV film production.

ROACH STUDIOS ROLL WITH 5 VID SERIES

Hollywood, Jan. 13.

Following two-weeks holiday production hiatus, Hal Roach studios swung into high gear with five telepix series skedded for starts this month.

Studios operations chief Sidney Van Keuren reported "The Life of Riley," starring William Bendix, directed by Abby Berlin, and produced by Tom McKnight, is rolling. Others before the cameras, he said, are "Amos 'n' Andy," directed by Charley Barton, produced by James Fonda; Bing Crosby Enterprises' "Rebound," produced and directed by Harve Foster; "My Little Margie," starring Gale Storm and Charles Farrell, directed by Hal Yates, produced by Hal Roach, Jr. Roach and Carroll Case produce the Jan. 19 starter, "Racket Squad," starring Reed Hadley, directed by Erle Kenton and Howard Bretherton.

Liberace Set for 3-Way $1,521,000 Vidpic Deal

Hollywood, Jan. 10.

Liberace will topline 117 half-hour telepix, as the result of a three-way deal involving $1,521,000. Contracts were signed by KLAC-TV general manager Don Fedderson, Guild Films prexy Reub Kaufman and Gabbe, Lutz and Heller, agents for the pianist.

Guild, which will distribute the product nationally, will put up $750,000, about half of the entire financing, during 1953. Each telepic has a $13,000 budget. George Liberace is musical director. Series started to roll yesterday (Mon).

KLAC-TV plans similar national distrib deals on other programs currently being shown.

'Best TV Plays' As Vidpix Series

In what may be one answer to the problem of how to preserve the best TV shows, which are traditionally aired once and then are dead, Robert Lawrence Productions has pacted for exclusive vidfilm rights to William I. Kaufman's annually-published "Best TV Plays." Lawrence, indie N. Y. vidfilm producer, plans to lens a series of half-hour adaptations of the plays, which can be run and rerun numerous times and so preserve what TV producers, editors, etc., select yearly as the best video dramatic fare.

As explained by Lawrence, the Kaufman anthologies should make for top-quality vidfilm fare. In addition to having already been selected as the "best," they can be improved on where necessary in their transition to TV film. He pointed out that it will also be possible to screen kinescopes of the original live shows to determine whether the same sets, casts, etc., should be retained or revised for the vidpix. Rights to all the plays in the anthologies belong to the authors, but Lawrence has started to clear them for his project.

Producer has created a special subsidiary organization for the venture, tagged "Best TV Plays, Inc." He plans to lens them at his own N. Y. studios where, he pointed out, the fact that he has a permanent crew working can make for reduced production costs. He may include one European TV play in each cycle of 13 (he noted that the current Broadway legit click, "Dial 'M' for Murder," was originally staged on England's BBC-TV) and also one original in each cycle.

Lawrence hopes to lens them on a $25,000 budget each. Scripts presented on an hour show in their original live production will be trimmed to a half-hour where possible, or else serialized as two half-hour pix. Producer will not turn out a pilot on the series, declaring that he'll wait until a sponsor inks for them on a national basis before he starts shooting.

Spot Biz Service

Charles Michelson, Inc., transcription firm, last week opened an open-end spot announcement film service. One-minute spot announcements will be made available to television stations on an annual subscription basis, with new releases furnished monthly.

Firm will start marketing the films Feb. 1.

TELEPIX REVIEWS

DOUGLAS FAIRBANKS PRESENTS
(The Accused)
With Clifford Evans, Mary Laura Wood, Jean Lodge, Robert Adair, John Warwick, others; music, Allan Gray, conducted by L. Phillips
Producer: Fairbanks
Production supervisor: Herman J. Blaser
Director: Lawrence Huntington
Writers: Johns & Gwen Bagni
30 Mins.; Wed., 10:30 p.m.
RHEINGOLD BEER
WNBT, New York
(Foote, Cone & Belding)

NBC's film syndication setup brings this Douglas Fairbanks-tagged series to the metropolitan N.Y. market via Rheingold Beer. The filmster is host-plugger who will star in nine of the skedded 39 vidpix filmed at British National Studios in Elstree.

Preem last Wednesday (7) was generally on the plus side, with one major reservation. Story revolves around a routinist Londoner, Clifford Evans, who takes his pooch out for an airing each night precisely at 9:30. He is falsely accused by a femme stroller, Mary Laura Wood, of attacking her during one of these promenades in which his dog becomes unleashed and the rope entangles the gal as Evans tries to find his errant canine. From this develops a charge against him of murdering another woman who lived on his insurance route.

The footage from here in is concerned largely with the man's third-degreeing by police, and meantime the girl has nixed pressing the charge and he is permitted to go home. He returns to find that his wife, Jean Lodge, actually suspects him of the attack and the murder and that his employer now prefers to put him in an inside job to keep him away from the public. He quits.

Incensed and jobless, he confronts Miss Wood at her home and extracts from her a confession that her accusation was a phony to focus public attention upon her, since she is a self-conscious spinster who feels she is entitled to "a day in the sun." It is here that the story breaks down, since the confession scene lacks the convincing depth that it should have had with extended treatment. But Evans, at least, is struck by the girl's sincerity and he goes on about his life.

This is not the "happy ending" that U.S. audiences have for too long been conditioned to accept as logical, or at least satisfying. From this view, "The Accused" is off the beaten path and a welcome change of script mood. A scene or two with the detectives is typically British in emphasis upon extraneous facets that appear to want to establish situations but never do. One of these is continual coughing by one of he tweed-coated gumshoes that, storywise, has no reason for being. All thesping is first-rate. Lensing by Gerald Gibbs is up to the mark but the Joseph Herling editing is not.

Fairbanks, spotted for the lager commercials, is, of course, extremely personable, supported by some interesting "story" and prop material while getting around to the plugs. At times, however, his geniality and trademarked smile are inclined to lean over toward preciousness. Very harmless. *Trau.*

THE UNEXPECTED
(Confidentially Yours)
With Alan Mowbray, Karen Sharpe, others
Producers-distributor: Ziv TV
Director: Sobey Martin
Writer: John Loring
30 Mins.; Wed., 8 p.m.
IRONRITE IRONER
KECA-TV, Hollywood

For the not-so-choosey viewer willing to overlook a script weary with age and punctured with holes, "Confidentially Yours" rates as okay stuff; for the more discerning, it's n.s.g. There's nothing wrong with an old plot as such; it's simply that this one hasn't been dressed in new clothes. It's the same old yarn about the con man who hits a small town, and winds up honest and wealthy after trying to con the local yokels.

Alan Mowbray is the slicker who is stranded in a small town, and gets involved in a local political fight for water for the arid spot. Passing himself off as a geology expert, he pretends to have great influence in Washington. Through this obvious ruse he takes the local banker for $20,000, but the money man pays him off with a 200-acre

(Continued on page 28)

THIS IS CHARLES LAUGHTON
Producer: Paul Gregory
15 Mins.; Fri., 8:30 p.m.
MOTT'S APPLE PRODUCTS
WJZ-TV, N. Y.
(Young & Rubicam)

Continuing the trend towards reading introduced in the legit theatre, this new vidpix series has Charles Laughton doing a one-man show in which he does nothing but read passages from some of his favorite authors. But it's reading backed up by Laughton's socko thesping capabilities, interpretations and, via constant use of a closeup lens, projection and rapport. Result is an engrossing little quarter-hour show, which should latch onto a sizable audience, especially since it's aired on WJZ-TV back-to-back with the Ozzie & Harriet Nelson show.

In a unique programming arrangement, the same series is being aired on a different night of the week on WPIX, indie N. Y. video outlet. Films are produced under the aegis of Paul Gregory, the legit entrepreneur who has already scored with his four-man reading team (including Laughton) on Bernard Shaw's "Don Juan in Hell," has another group touring now in a reading of "John Brown's Body" and is soon to produce on the same terms the court-martial sequence from "Caine Mutiny." Laughton himself proved that such fare can go well on TV with a reading of passages from Dickens' "Pickwick Papers" Christmas Eve, 1951.

For the initialer on this new series (9), the actor recited the "seven stages of man" speech from Shakespeare's "As You Like It," comparing it with a similar theme penned by Thomas Wolfe in his "You Can't Go Home Again." Standing before a blank curtain, with only the two books and a reading platform as props, he was able to rivet attention to the screen for the entire quarter-hour, giving both passages their full quota of his own interpretive flavor.

Plugs for Mott's apple products were confined to opening and closing spots, giving Laughton a chance to work uninterruptedly. Blurbs, utilizing the animated apples Mott's has featured in spot TV plugging for several years, were well produced. *Stal.*

CHEVRON THEATRE
(Island of Stone)
With Paul Langton, Peter Mamakos, others
Distributor: MCA-TV Ltd.
Producer: Revue Productions
Director: Robert G. Walker
Writers: Jerome Gary and Howard J. Green
30 Mins.; Tues., 7:30 p.m.
CHEVRON STATIONS
KTTV, Hollywood
(BBD&O)

A grim, tensely told story, containing the meaty, solid ingredients of heavy drama, is presented in "Island of Stone," named for an Alcatraz-like prison in which most of the yarn is localed. It's a realistic portrayal of life behind the bars, and a credit to the Revue Productions banner.

Paul Langton is seen as a young attorney "planted" in the prison in an effort to pry from a convict the identity of the killer of the attorney's brother. The brother was knocked off in a payroll holdup, and while one of the gunman was captured the killer made his escape. Langton convinces the con he's a "right guy," in prison parlance, but only after a serious run-in with another con, in which he's saved from exposure by a friendly trusty.

Eventually the heavy tells Langton where the payroll loot is hidden and asks him to sneak word to a pal outside to get the coin before his partner does. A dramatic finale discloses the trusty was the killer, that he joined in the holdup job while in town ostensibly buying supplies for the prison.

Langton's performance dominates the all-male cast, while Peter Mamakos is excellent as the convict who is jailed for the holdup. Robert Carson is good as the trusty-heavy, and Charles Buchinsky and Lou Nova are okay as a couple of prison tough guys.

Robert G. Walker's direction holds to an even tempo, sustaining the sombre mood throughout. Teleplay by Jerome Gary and Howard J. Green, based on Burt Sims' story, is well written and captures sharply the tensions and enmities of prison life. *Daku.*

THE LIFE OF RILEY
With William Bendix, Marjorie Reynolds, Lugene Sanders, Wesley Morgan, Tom D'Andrea (permanent); Douglas Dumbrille, others; music, Jerry Fielding
Producer: Tom McKnight
Director: Abby Berlin
Writer: Harry Clork
30 Mins.; Fri., 8:30 p.m.
GULF OIL CORP.
NBC-TV, from Hollywood
(Young & Rubicam)

William Bendix's familiar dumbbellisms get the widest play in the visual version of "The Life of Riley." After so many years in the name role of the radio edition, it's a Bendix trademark. Show got off Jan. 2 and was caught following week (9).

Just how much viewers will be able to take of the Bendix bungling in this farce series (it ain't another situation comedy but out and out farce, thus limited and not too flexible), with its load of mostly telegraphed, orthodox setups and concomitant gag lines that leave little room for personal reflection amid the rapid-fire admixture of dipsy doodle events in which he's the peg, butt, goat, patsy, and focus for the Riley family—that's a large dose for anyone to absorb within 30 minutes.

A good deal of the assorted shenanigans comes out artificial and contrived, even when figured within its designated orbit. Granted a laugh here and there, the whole plays bloodthirstily and seldom spontaneously for its fun and the script is one-key, with the spacing a model of what shouldn't be done. It's all too pat, too busy with its inventions and far below the acting talents.

Bendix gives it the old college try and succeeds to the extent that he's doing what's expected by producer-director, et al. Marjorie Reynolds is a handsome and thoroughly likeable wife and the juve parts by Lugene Sanders as the daughter and Wesley Morgan as the son, plus Tom D'Andrea as Bendix's bosum pal, are enacted with the reasonable accuracy called for by this sort of "smalltown family life" escapism. Douglas Dumbrille graces the second outing in his typical serious-visaged style, with role of Riley's employer and from whose testimonial luncheon to Riley the dizzy activities originate.

"Life of Riley" has its tender moments, when the family shows its love and affection for Chester A. despite this penchant for trouble; but these are all too few. Filming is at Hal Roach Studios on Coast. *Trau.*

INVITATION PLAYHOUSE
(Thieves' Honor)
With Baynes Barron, Lynne Millan, Paul Pryar, Lucien Prival
Producer: Renee Williams
Director: William Asher
Writers: Asher, Joel Judge
15 Mins.; Sun., 2:30 p.m.
Sustaining
WCBS-TV, N.Y.

To fill the open quarter-hour between its "Picture for a Sunday Afternoon" and the new Lilli Palmer vidfilm series, WCBS-TV, key outlet of the CBS video web in N.Y., is screening a series of quarter-hour vidpix which were produced originally in 1950-51 but have never been aired in the N.Y. market. Judging from the initialer Sunday (11), an interesting and amusing tale about a couple of American jewel thieves in Paris, they'll make for pleasant viewing even though the film quality sometimes is below par.

Titled "Thieves' Honor," the yarn had Baynes Barron and Lynne Millan as the husband-and-wife robbers who attempted to cross the Parisian who had hired them to pull the job. He permitted them to get away with the steal but through a ruse, they were apprehended at the Franco-Belgian border by customs authorities and the Parisian recaptured the money they had taken from him. Denouement, while not unpredictable, nonetheless gave the story a neat twist ending.

Competent cast made the yarn click, with Paul Pryar and Lucien Prival being co-featured with the husband and wife. Production accoutrements were good, but the voice synchronization sometimes looked faulty. Director William Asher, at one time with both Universal and Columbia, maintained a good pace for the story. Series is presently sustaining on WCBS-TV. *Stal.*

LILLI PALMER SHOW
Producer-director: Charles Kebbe
15 Mins.; Sun., 2:45 p.m.
CONTI PRODUCTS
WCBS-TV, N. Y.
(Bermingham, Castleman & Pierce)

Prime exposition of television's ability to bring a performer directly into the viewer's living-room is furnished by Lilli Palmer in this new series of quarter-hour vidpix, which preemed on N. Y.'s WCBS-TV Sunday (11). Speaking informally while seated in a living room setting of her own, the actress' animated conversation brings to vivid life the topics on which she centres her attention. And because the show is so informal, it's just as though she were sitting in the viewer's living room, which makes for a socko quarter-hour's entertainment.

On her new series' initialer, Miss Palmer discussed the life of Sarah Bernhardt, spinning anecdotes about the famed actress' life. Her admiration and respect for the late, great star were obvious and the little sidelights about Miss Bernhardt's early ill-starred love affair, complete with a fairy-tale ending; the contrast between her flamboyant type of thesping and Eleanora Duse's more subdued acting; the tricks she used to appear on the stage even after her leg was amputated, and her death were highly interesting.

As an added fillip, Miss Palmer screened a short clip from a silent film produced in 1912 of Miss Bernhardt playing the death scene from "Camille." It helped illustrate her discussion, particularly with the interpretation and analysis given the scene by Miss Palmer.

Show is bankrolled in N. Y. (as well as in Philadelphia) by Conti Products. Miss Palmer also delivered the commercials, doing a sterling selling job on the sponsor's shampoo. But the abrupt transition from one set to another, in which the star is garbed in two different gowns, was too jarring. *Stal.*

DEATH VALLEY DAYS
(The Death Valley Kid)
With Richard Emory, Bruce Edwards, others
Producer: Dorrell McGowan
Director: Stuart McGowan
Writer: Ruth Woodman
30 Mins.; Tues., 8:30 p.m.
PACIFIC COAST BORAX CO.
KTTV, Hollywood
(McCann-Erickson)

"Death Valley Days" series, along with "Chevron Theatre," has moved from KTLA to another indie, KTTV, and is localed in a Tuesday night spot instead of previous Fridays. Moves are part of KTTV's allout campaign to build as much of its programming as possible on telepix, the channel management having decided the celluloid-for-TV product is the best dollars-and-cents buy for indies.

Initialer on KTTV, "The Death Valley Kid," is pretty much a straight hoss opera, rather than the human interest yarns "DVD" has specialized in in the past, and while it's okay, doesn't rate as high as the previous entries in this series.

Ruth Woodman's narrative is about the exploits of a bandit of Death Valley, who chooses to harass the province of one sheriff. After about 35 holdups, the townspeople begin to cast a suspicious eye on their badge-carrier, and tell him they suspect he's in collusion with the outlaw. With this, the law says he'll get the kid in 30 days or turn in his badge.

Sheriff disguising himself as a femme, goes along on a coach with a hoard of gold, in a trap set for the outlaw. But he's caught with his skirts down when an Indian aboard the stage turns out to be the outlaw in disguise, and makes off with the loot. It all ends with the law catching the gunman in tried-and-true manner, but twist ending reveals the outlaw is the sheriff's brother. Seems he always envied and disliked his brother, so decided to annoy him by poaching on his territory. In a nice, brotherly (if not legal) ending, the sheriff frees the outlaw, and goes in to tell the townspeople he killed him. Just how he produces the corpus delicti is never explained.

Bruce Edwards as the sheriff, and Richard Emory as the bandit, turn in competent performances, while Ann McCrae is okay as the sheriff's girl friend.

Stuart McGowan's direction is good. This is not one of Ruth Woodman's better "DVD" scripts. *Daku.*

FAVORITE STORY
(How Much Land Does a Man Need)
With Adolphe Menjou, Raymond Burr, Barbara Woodell, Adeline de Walt Reynolds, others
Producer: Ziv TV
Director: Eddie Davis
Writers: Robert Lawrence, Jerome Lee
30 Mins., Sunday, 10:30 p.m.
SCHAEFER BEER
WNBT, New York
(BBD&O)

The first film of Ziv's new "Favorite Story" series proved to be fine television entertainment. Based on a story by Tolstoy, "How Much Land Does a Man Need" was a taut, well-paced video drama. If the quality of the first show can be maintained in the rest of the series, "Favorite Story" should have a considerable audience on its hands before long.

Story concerns a Russian peasants' unreasoning greed for land. He deprives his family of necessities in order to buy up land, then finally leaves them to go to a distant Siberian province where he has heard that he can get all the land he wants. Arriving at the province, he is told he can have all the land around which he can walk in one day, from sunrise to sunset.

The peasant tries for too much, and the effort of getting back to the starting point before sunset kills him. Theme of the story is sharply struck, first, when the father chides him, "My son, how much land does a man need?" and at the end, when the tribal chief of the province says as he leans over the dead peasant, "Yes, Alexander, you can have your land. Six feet of land. After all, how much land does a man need?"

Raymond Burr was excellent as the peasant, bringing to the role an intensity of characterization. Barbara Woodell as his wife, Adeline de Walt Reynolds and Everett Glass were highly competent. Eddie Davis' direction maintained a maximum of interest and suspense. Lensing and film quality were good.

Adolphe Menjou occupies the position of host and narrator on the series, and here some changes are called for. He first appears in a modern office, then shifts to the locale of the story, trades clothes with a peasant, and leads into the story itself. Not only is the immaculate Menjou admirably unsuited for peasant's clothing, but his appearance here is anticlimatic since he starts his introduction from the modern setting. He would do well to give the entire introduction from the setting which is more in his own element.

Menjou also does the Schaefer Beer commercials, despite the fact that the series is open-end. His sophisticated approach lends dignity to the rest of the show, and certainly should help sell beer. *Chan.*

WHAT'S YOUR TROUBLE?
With Dr. & Mrs. Norman Vincent Peale
Producer-director: John Baird
Writer: Dr. Peale
15 Mins., Sat., 3:45 p.m.
WCBS-TV, New York.

This is a Mr. & Mrs. gab show with a twist. Instead of the routine man-wife chitchat familiar to a.m. radio dialers, this series is a serious attempt to get across religioso themes. Its technique, however, is not as noteworthy as its purpose. The 15-minute sesh fails to hold interest and has a lulling effect. If the initialer (3) is any indication of things to come, "What's Your Trouble?" will be a celluloid sermon that'll have trouble finding dialer disciples.

Dr. & Mrs. Norman Vincent Peale handle the gabbing chores with more sincerity than showmanship. Spieling style is more suited to a dais than the tele screen. In attempt at informality, they're seated behind a desk in a comfortable-looking living room. But it misses its mark because of failure to project the living room mood. Dr. Peale, who dominates the quarter-hour, seems to know all the tricks of public speaking, but he'll have to develop a style better suited to tele if he wants to establish any sort of rapport with the home viewer. His style is stiff and pedantic, and the warmth in his message and vignettes lose out because of it.

The Peales are newcomers to the telepix field and they'll probably get the feel of the medium with future filmings. Producer-director John Baird could help the series, too, by heightening visual values. *Gros.*

RADIO-TV GEARS FOR 'IKE'S DAY'

Cleve.'s 'Who, Me?' on Radio-TV Gore

Cleveland, Jan. 13.

A three-day newspaper-radio-TV rhubarb over excessive murder-blood tales on the air was climaxed (9) when radio-TV executives fired back at the Cleveland News' hoopla survey that three-days of air checks showed 68 killings with about half coming before 8 p.m.

Chart was made by reporters covering the 3:45 to 11 p.m. hours. Survey came during same days paper was devoting huge space allocation to questions-and-answers in the Raible paternity suit involving suit against a multi-millionaire by former night club worker.

Radio-TV executives, as well as news commentators, reacting to the News' allegation, spanked News for offbase accusations. Said Ham Shea, general manager, WNBK, "There is no point trying to shield adults or children from conflict . . . what goes on TV is carefully screened . . . the important thing to broadcasters is that nowhere does evil prevail."

James C. Hanrahan, WEWS general manager, "We have about the same number of murders and beatings as the comic strips, or perhaps slightly less. We haven't any episode as gory as 'Dick Tracy'."

Franklin Snyder, general manager WXEL, "All motion pictures are screened. We're doing our own monitoring and trying to do a good job in entertainment and education."

John F. Patt, president WGAR, ". . . News stories essentially distort the real situation. In using composite figures on the output of seven stations operating simultaneously, you multiply the average mystery content by seven. The same distortion could be found for news, music, comedy and other program types. If the News would turn a mirror on its own front-page content this week, it would be a little disturbed."

H. K. Hackathorn, general manager WHK, "Programs under attack, originate in Mutual studios. We make no apologies, nor do we believe, based on thorough research, that their effect is injurious or harmful, as the News would indicate or have the public believe."

Several news directors also took issue, with Charles Day, WGAR, stating air-wise, "before these self-chosen newspaper critics start cleaning house elsewhere, let them look to their own pages. People who live in big, glass houses shouldn't throw stones."

Wayne Schackel, news editor, and Brian Hodgkinson, special events director, both slapped back in statements saying the paper was far more guilty than radio-TV.

Balto TV Recreates Classrooms For 80,000 as Schools Shutter

Baltimore, Jan. 13.

Ability of commercial telecasters to step into the educational breach in an emergency was demonstrated here last week when a strike of city manual workers closed 100 of the town's 174 schools.

Three television stations, WBAL-TV, WMAR-TV and WAAM, and two radio outlets, WFBR and WWIN, aired programs recreating classrooms for the 80,000 children whose schools were shuttered.

Idea was developed by WBAL-TV, through D. L. (Tony) Provost, veepee-general manager of radio and tele for the Hearst organization. The Board of Education drew up the schedule, which allocated courses to the various stations. The board said that TV was not to "replace completely classroom instruction" but be a "valuable addition to other homework." Students were required to report to schools each morning for homework as-

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Barber & Bums Spring Perennial

Red Barber is reported near the final inking stage with the Brooklyn Dodgers this week to return as chief radio-TV announcer for Dodger games during the 1953 season. Barber, who is sports counselor for CBS, previously has been rumored ankling the Dodgers this year either to join Mel Allen as sportscaster on the N. Y. Yankee games or else to take over the pregame and post-game announcing chores for the Yankees, held during the 1952 season by Joe DiMaggio.

Barber is slated to fly to Europe Feb. 9 with his wife for what he describes as the first actual vacation he's had in the 23 years he's been announcing sports. After touring most of the European capitals, he'll return to N. Y. March 10 and then head for Miami to pick up the Dodgers on their spring exhibition game schedule. European trip will preclude his accompanying the Dodgers to their Vero Beach, Fla., spring training camp.

Just Like Color TV

Around CBS-TV they're now calling Monday the "night of the redheads."

Within the 8 to 10 p.m. video programming framework the carrot-top talent brigade embraces Arthur Godfrey, Lucille Ball ("I Love Lucy"), and Red Buttons, who now occupies the post-"Lucy" segment.

Ev Meade Retiring From Agency Biz; Y&R Job to Wolff

Everard W. Meade, veepee in charge of radio and TV for the Young & Rubicam agency, is retiring this month to settle down to a more placid existence as a writer and lecturer, returning to his home in Charlottesville, Va. Nat Wolff, now radio-TV production veepee for Y&R, moves up to succeed him.

Meade's resignation came as a shock not only to most of the Y&R staffers but to the agency business in general. There reportedly are no "inside politics" involved which might have forced him to ankle the agency.. Instead, at the age of 43, he figures that he's saved enough to get out of the so-called ulcer belt, retire and start doing some serious writing. He'll also lecture on radio and TV. Meade broke into the broadcasting business as a writer and producer of radio shows in 1935.

Wolff, at one time a top agent on the Coast, first became associated with Y&R when he sold the agency, the "Halls of Ivy" show which he created for Schlitz. Beer sponsorship on NBC. Last year he joined the agency as production veepee and now takes over as top man in that department. Meade's predecessor at Y&R, incidentally, was Sylvester L. (Pat) Weaver, who left the agency three-and-a-half years ago to join NBC and who

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SET HOOPLA ON INAUGURATION

By HERMAN LOWE

Washington, Jan. 13.

Thanks to radio and television, Dwight D. Eisenhower will be inaugurated President of the United States on Jan. 20 before the largest audience in history.

The 500,000 or so who will watch the swearing-in ceremony at the Capitol and bank the line of the inaugural parade from there to the White House will be the smallest part.

Across the nation many millions will see and hear at their television and radio receivers, comfortably at ease and without concern for the vagaries of mid-Winter weather in Washington.

For the broadcasters are going to make this coverage unprecedented in intensity for a single event. While it will not have the overall scope of the days of coverage at the Chicago political conventions last summer, it will top any single day of them.

The networks and individual stations will mobilize an estimated 750 commentators, technicians, supervisory personnel and others for this concentrated burst.

They'll mop it up from every angle—high, low, level, from many fixed positions and from new, portable cameras bowling along the parade route in limousines.

Only Ball to Be Pooled

This year will follow the trend of the shift from sound radio to television. In 1949 TV was a single pooled operation. Now it is every network for itself, except at the Inaugural Ball, where conditions will necessitate pooling. On the other hand, sound radio, which was high, wide and handsome four years ago, will be a tighter, somewhat under wraps operation. Greatest de-emphasis on sound radio will be found in the CBS coverage.

Unquestionably, more TV cameras will cover the swearing-in ceremony and the parade which follows than were in existence in the nation in 1949; and four more years of improved techniques and mechanical equipment assure far better video coverage than could have been possible with 100 cameras, four years back.

Skeleton blueprint for coverage, radio and TV, is common to all webs. They will all start pick up at 11:30 a.m. with a half-hour of sponsored preliminaries. Then, by advance agreement, the hour coverage of the pickup from the meeting of Eisenhower and outgoing President Harry Truman at the White House, through the actual swearing in and inaugural speech, will be public service. Sponsors start picking up the check again with the parade coverage.

The Inaugural Ball is sole pool arrangement, and is to be strictly non-commercial. However, an 11th hour decision of the Inaugural Committee is permitting brief commercials before and after the remote pickups from the ballroom floor.

This is the way the big show will be handled by each web:

ABC

ABC will operate its TV and radio coverage with a total personnel of 110 persons here. Under the overall supervision of Tom Velotta, vice president in charge of news and special events. Don Coe, Web director of radio, and

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Harry Ackerman East For CBS-TV Program Huddles

Harry Ackerman, CBS-TV's veepee, arrives in N. Y. Friday (16) for a series of huddles on new program projects with Hubbell Robinson, Jr., the web's programming veepee. It's expected that the duo will also confer on expanded use of the web's new TV City on the Coast.

Ackerman returns to his Hollywood headquarters the following Tuesday (20) or Wednesday.

Chi City Council Sets Hearings In Probe of TV Gore on Local Stations

Chicago, Jan. 13.

Chi City Council, taking its cue from a series of articles on TV gore carried in the Daily News, has launched a probe into the blood and thunder overtones of moppet shows carried by the four stations here. Special sub-committee set up last week is expected to hold its first public hearings next week.

Station execs are watching the situation closely but are refraining from official comment. They view the matter as chiefly a public relations problem, doubting the action of the city fathers will have any legal or economic ramifications. They figure that once the council members have exhausted the headline values of the issue, the tempest will die down.

Furthermore, since the investigation has been so closely identified with the News series, the other three Chi dalies so far have given the council's action light treatment.

The News articles told how the group of parents it lined up to monitor the stations found 93 murders and 202 other instances of violence on kid shows during a week's viewing. Western feature films were listed as the worst offenders. Daily front paged the series under banner headlines.

A check of the stations showed no pronounced upbeat in letters of complaint as a result of the series. Each station reported "four or five" missives stemming from the "expose."

Only station exec to reply formally to the News was John H. Norton, Jr., ABC's Chi veepee, whose comments, which the daily carried in full, fairly summed up the attitude of the other officials. Norton pointed out that parental discipline is also an important factor in controlling the youngster's TV diet and that it's unfair to indict an entire medium because of a portion of its content.

During its organizational meeting last week the council committee toyed briefly with the subject of censorship. It asked the city's corporation counsel for an opinion as to whether it had authority to prescreen TV films as is done by the police department on motion pix for general theatre release. Matter was dropped when the lawyer expressed doubt that the city has censorship authority

Passport to Nowhere

Bernard L. Schubert and Harry Sosnik, who flew to London last week, where they're scouting the vidpic production scene, had a bon voyage fete at the airport Jan. 3 with Hal Horne and Mrs. Horne (who was taking the same flight). When they went in for checking documents, however, it was discovered that Schubert's passport had expired in November and he couldn't make that plane.

Sosnik, whose papers were okay, could have made the trip alone but decided to wait until Monday (5) when he and Schubert (whose papers were by this time revalidated) winged over together. They're working on a TV film series for Eros Films.

NBC Cancels Out Kraft Adaptation Of Pharmacy Play

Televersion of a legiter produced on Broadway last season by Howard Lindsay and Russel Crouse, skedded for "Kraft Television Theatre" tonight, was dropped Monday (12).

Play is Sigmund Miller's "One Bright Day," which deals with the head of a drug firm discovering that one of his products is apparently toxic. President of the firm wants an immediate announcement made on the possible poisonous effects, but the board of directors suggest that the product merely be quietly withdrawn. In the last act the public announcement is made.

NBC said it had suggested changes in the script to avoid portrayal of a doctor that would be misleading, and to avoid causing alarm to people who use proprietary drugs. Web said portions of adaptation dealing with the drug firm were not substantially changed and revisions suggested dealt chiefly with the role of a doctor.

According to NBC, the continuity acceptance department had suggested changes in the original script, but the J. Walter Thompson, agency for Kraft, said that the recommended alterations would have destroyed the script's

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NBC-TV 'TODAY' MAY GET N. Y.-L. A. SPREAD

NBC-TV's early-bird "Today" show, which celebrates its first anni today (Wed.), may soon go coast-to-coast. Web is currently mulling several possibilities for beating the three-hour time differential between N. Y. and Los Angeles, which must be done because of the show's basic news format.

One possibility would utilize so-called hot kinescopes, in which the two-hour program would be kinescoped as it's received off the air at the NBC studios in Hollywood (show is aired from 7 to 9 a. m. in N. Y., which would make it 4 to 6 a. m. in Hollywood) and then holding the kines for three hours so that they could be transmitted at 7 a. m. Hollywood time. Web also is scouting the possibility of using the new tape-recording device for TV shows recently unveiled by Bing Crosby Enterprises.

NBC might also have Dave Garroway and his crew do the show live in a "Coast" repeat for the far west. If this were done, the cast would have an hour's break, from 10 to 11 a. m. (midwest version of "Today" goes from 8 to 10 a. m. N. Y. time), and then do a two-hour show completely new from 11 a. m. to 1 p. m.

Only One Slice Of 'Toast' to Goldwyn

Although the "Goldwyn Story" was originally conceived as a two-part "Toast of the Town" showcase on CBS-TV, it now looks as though Ed Sullivan and his production aides will settle for the one-shot which was done several weeks ago and quietly forget the whole thing.

Immediately after the original installment, Sullivan checked in at Flower hospital, N. Y., for a week's treatment and observation, and it was announced that the Goldwyn saga would be deferred until a later date. Meanwhile, Goldwyn himself has returned to the Coast. It now develops that practically everything was used up in the initial presentation, with little left for a second installment. The next Goldwyn picture, when and if, may be the peg on which to hang a continuation of the saga. Otherwise, the whole thing will probably be forgotten.

Bob Stahl Resigns 'Variety' To Join Annenberg Mag

Bob Stahl (*Stal*) member of VARIETY's radio-TV staff for the last seven-and-a-half years, is resigning effective today (Wed.) to join Walter Annenberg's Triangle Publications in a TV capacity.

Bob Chandler (*Chan*), VARIETY mugg just returned from two years' Army service, is moving into the radio-TV department.

FCC in 'Stay Out of This' Edict To McGranery as D. of J. Pressure To Halt ABC-UPT Merger Is Rebuffed

Washington, Jan. 13.

Additional pressure on the FCC to stop the merger of ABC with United Paramount Theatres was revealed yesterday (Mon.) when the agency informed the Department of Justice it cannot consider the latter's views on possible monopoly effects of the combine.

In an exchange of letters between FCC Chairman Paul A. Walker and Attorney General James McGranery, the Commission said the Department was not a participant in the Paramount package proceedings and that it would be "unlawful and inappropriate" for it "to entertain contentions advanced by non-participants in the proceedings."

McGranery had written Walker last week that the Justice Dept. has followed the Paramount proceedings with "considerable interest," particularly the proposed merger "and its possible impact on the competitive aspects of our economy."

While saying that the Department was expressing "no opinion," McGranery told Walker that "it is desirable to direct your attention to certain factors of anti-trust significance" in arriving at final decision on the merger.

Fears Precedent

"We wish to mention, initially," McGranery wrote, "that this merger may encourage a general integration of the motion picture exhibition industry with the radio and telecasting industries" and that if it is permitted "other companies in these industries may well determine to secure for themselves, by merger, the competitive advantages that would accrue to ABC and UPT by virtue of this consolidation. The control of such segments of the visual entertainment field by a few dominant companies would present serious competitive problems."

In addition, said McGranery, the integration of exhibitor and broadcast interests "would impede the entry of new business enterprises into any phase of these industries" and "advantages might accrue to an integrated company with respect to purchasing and bidding for attractions that would not be available to a non-integrated company."

Finally, declared McGranery, the merger might result in subordinating development of TV to the interests of theatres. "Motion picture exhibitor interests placed in a position to do so," he said,

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Falstaff Reprises 'Game of Day'

Mutual will carry the baseball "Game of the Day" for the fourth consecutive year, with the Falstaff Brewing Co. picking up most of the tab, as it did last year. Falstaff will sponsor 4½ innings on stations in its distributing areas, while the other half of the games will be sponsored locally. There will be some 2,600 sponsors in all.

Program kicks off March 30 and carries exhibition games until April 13, when it starts the regular season. Broadcasting ends Sept. 27.

Deal was set with Dancer, Fitzgerald & Sample by William H. Fineshriber, exec veepee of the net. Still open nationally are the warmup periods and post-game summaries.

Web had 13 of the 16 major league clubs tied up last year, but managed to broadcast from every major league city. This year, the net has already set a deal with the N. Y. Giants, which was one of the three clubs not carried last year. Negotiations with the other clubs are still in progress, and are being handled by Fineshriber and Paul Jonas, web's sports director.

Still in effect will be the geographical restrictions set on broadcasting. No station within a 50-mile radius of a major league city will be allowed to broadcast the games. This confines the hookup largely to the southern and western portions of the country, with some exceptions in the midwest.

'OPERATIONS KOVACS' STILL A MOOT POINT

Ernie Kovacs' new Tuesday night show on CBS-TV will hold down that spot for at least a few more weeks, with a final decision on whether the slotting is permanent depending on how good a track record the program establishes.

Web execs declared this week that the show hasn't yet had a chance to prove itself and that they'll wait until ratings come in for a few more weeks before deciding on whether Kovacs stays or goes. They're lining up several other ambitions projects, meanwhile, to move into the spot if Kovacs fails to hold up.

Show moved into the Tuesday night at 8 period, probably the most hotly-contested in TV, Dec. 30 on a last-minute decision and drew some hopeful critical notices. In addition to the network hour, Kovacs and his crew also do a full hour cross-the-board show on the net's N. Y. flagship, WCBS-TV, in the 8:30 a.m. slot.

Taft Family Buys Ed Lamb's WTVN For $1,500,000

Cincinnati, Jan. 13.

Indications that the Taft family here is planning creation of a regional Ohio TV network similar to the three-city setup now operated by Crosley Broadcasting were seen this week in the Tafts' purchase of WTVN, video outlet in Columbus owned by Edward Lamb, for $1,500,000. Taft family owns Radio Cincinnati, which presently operates WKRC and WKRC-TV here. Sale, of course, is subject to final approval of the FCC.

Hulbert Taft, Sr., prez of the Times-Star Publishing Co. and a cousin of Sen. Robert A. Taft, is also prez of Radio Cincinnati. He envisions the beaming of programs between Cincinnati and Columbus within the near future, using existing microwave facilities. Crosley presently operates that way via its WLW-T here and WLW-C, Columbus, along with WLW-D, Dayton.

Tafts have been negotiating for the purchase of WTVN with Lamb for several months, with the deal wrapped up by R. C. Crisler & Co., Cincy radio and TV station brokers. Columbus outlet has been on the air since August, 1949, and is affiliated with the ABC and DuMont nets. Station recently moved into new, modern studios built especially for TV. Taft notified present WTVN employees that they'll be retained when the sale is finalized but indicated that a supplementary general supervisor will be appointed.

Lamb, publisher of the Erie Dispatch, now owns WICU, Erie, and WMAC, Massillon, O., both TV outlets, plus radio stations WTOD, Toledo; WIKK, Erie, and WHOO, Orlando, Fla. In addition, he has applications pending for TV outlets in Portsmouth, O. and Orlando.

COLLEGIATE STYLE PAY-AS-YOU-SEE TV

Chicago, Jan. 13.

Subscription TV is already a reality at the U. of Illinois. The university's recently launched TV-motion picture unit has installed a pay-as-you-watch closed circuit system on its Champaign-Urbana campus to pipe basketball telecasts from the Huff gym to Memorial Hall. The hall can accommodate some 800 fans, who are charged 50c. each to view the games on two large screens.

Entire operation is part of the school's TV training program, with student crews doing the lensing.

PEE WEE KING
And Band
SHAMROCK HOTEL, Houston, Texas, February 3rd to 15th
PEE WEE KING SHOW
NBC Saturday Nights, 8-8:30 P.M. CST

Chi's First UHF (WHFC) to Preem

Chicago, Jan. 13.

Chicago's first post-freeze and first UHF TV station is slated to hit the air later this year as the result of the FCC's okay last week of the application by WHFC, Inc., for Channel 20. With the present four Chi TV stations either network-owned or affiliated, the new operation will also be the city's first non-web independent.

Parent company operates WHFC (AM) and WEHS (FM). WHFC is a 250-watter, largely airing foreign language programs.

Studio site for WHFC-TV hasn't been selected as yet but a Loop location is under consideration. Plans call for a $500,000 expenditure for plant and equipment.

Although the Windy City has been assigned five commercial UHF channels only one other such application is currently in the FCC hopper. That's from WIND which has put in for Channel 20.

Godfrey, Like Winchell, Has Yen to Originate Shows From Miami

Arthur Godfrey will probably be the first CBS-TV personality to move to Florida when and if the network establishes studios in Miami, as has been indicated. Star several times during the last few weeks has intimated on his morning simulcasts that he plans to move to Miami when the cable "gets fixed up" and it's believed that he plans to take his entire crew and staff with him. (Walter Winchell is bracing at the TV bit, waiting for Miami cable availability.)

Godfrey himself several times has flown to Miami on a Thursday night for the weekend, cutting in on the Friday morning show from there while the rest of the crew worked out of N. Y. Dual origination is made possible on Fridays because that's the only day when the show is not simulcast.

Comedian, meanwhile, is trying something new on his "Godfrey and Friends" show tonight (Wed.), unveiling an original score penned specifically for the program by Joan Edwards and Lyn Duddy. Godfrey has likened the show to the preem of a new Broadway musical and it will be tagged "1953." No book has been scripted, though.

Godfrey is also slated to take his entire cast to Detroit Jan. 24 for a special benefit for the U. of Detroit. Show is to be staged at the mammoth Memorial Bldg. and with tickets scaled downwards from $4, the event is already SRO, with a gross upwards of $21,000 assured.

Jim O'Neill Joins MCA

Jimmy O'Neill last week resigned from the television department of the William Morris Agency to join Music Corp. of America. O'Neill will headquarter in the MCA Beverly Hills office, where he'll head the tele writing sector.

Prior to joining the Morris office, O'Neill was with 20th-Fox, and had been with Young & Rubicam. During the war, he was a Yank mag staffer.

McConnell's 2 Months In Florida, Then to Colgate

In a last-minute change of plans, Joseph H. McConnell, who resigned two weeks ago as NBC prez, did not go on the junket to Bermuda with the Reynolds Metals toppers which he had originally planned. He'll leave next week, however, for a two-month vacation in Florida, following which he is expected to assume his new post as prexy of Colgate-Palmolive-Peet.

CPP, incidentally, has not yet announced McConnell's joining the company in a move which is to see E. H. Little, currently CPP prez, moving up as board chairman. It's now expected that the formal announcement won't be forthcoming for a month, thereby preceding McConnell's return from his Florida vacation.

Lebhar Offering Loew's $2,000,000 For WMGM Indie

Loew's Inc. is mulling a bid from Bertram Lebhar, Jr., head of WMGM, N. Y., to buy the 50-kw. Loew's-owned indie for $2,000,000, to be paid out over a 10-year period.

Talks are still in progress. A statement by Loew's said that discussions had not yet reached a point where a definite proposal can be submitted to the board. Lebhar's proposal is to pay $500,000 in cash and the rest at $150,000 annually for 10 years. A new corporation would be formed, capitalized for around $750,000, with some coin coming from advertisers through five-year pacts for time on the outlet. Lebhar would have a 10-year-pact with the new outfit. Any transfer will, of course, need FCC approval.

Marcus Loew Booking Agency bought the outlet in 1923, when it was a 250-watter. In 1948 it moved to its present studio at 711 Fifth Avenue, where $1,000,000 was spent on remodeling the four-floor layout. It has a 10-year lease on the space, at annual rent of $100,000, with five more years to go.

Lebhar, besides being director of WMGM, is also head of MGM Radio Attractions. This started as an open-end transcription outfit, with Music Corp. of America handling sales. Because of difficulties met in the transcription syndication field, the series was sold to Mutual network (including new production) for a two-year cycle at $2,000,000. MBS dropped the 10 MGMRA shows last month and status of MGMRA is undecided.

Originally tagged WHN, the station was renamed WMGM to cash in on the Metro tie and "call letters of the stars" slogan. Lebhar has been with the outlet since 1939, when he became its sales director.

DRAMA INSERTS FOR KATE'S DAYTIME TV'ER

Kate Smith's NBC-TV daytimer, which dropped the expensive "House in the Garden" soaper strip, is now using 15-minute dramatic sketches once a week. Name stars are being used.

Chester Morris was featured on Monday (5) and John Carradine will be spotted tomorrow (Thurs.) in a story by Earl Hamner. Josephine Hull stars in a playlet by Sol Stember on Jan. 22. In keeping with the show's variable format, the dramatic inserts are skedded on various days of the week.

A new feature on the afternoon hour is Aline Dalton, "Story Princess" who spins yarns for moppets. A KDYL-TV (Salt Lake City) regular, she's being flown to New York for an appearance about once a month.

CBS' 'Action in Afternoon' Series Projects Philly Into New TV Stature

Philadelphia, Jan. 13.

Hollywood moved to suburban Philadelphia as CBS Television rushed plans for one of video's most ambitious daytime undertakings: a 30-minute, across-the-board, live, outdoor western to originate at the web's local affiliate, WCAU-TV. The announcement was preceded by weeks of detailed conferences and planning between net officials, Hubbell Robinson, Jr., William Hylan and Harry Ommerle, and WCAU-TV v.p. Charles Vanda.

New stanza, titled "Action in the Afternoon" is slated to kick off Feb. 2 in the 3:30-4 p.m. slot, with Vanda producing. New show will mark another major step for Vanda in establishing Philly as prime net originator outside New York.

WCAU-TV v.p. engineers stations's other five originations: "Big Top," "In the Park," "M&M Candy Carnival," the Peabody-Award winning "What in the World," and the recent addition to the skein's schedule, "Meet Me at the Zoo." Vanda also created last summer's net origination, "Summer School."

"Action in the Afternoon" presents staggering script and production chores, and a challenge new to video. Staff of scripters in Hollywood and New York is headed by Paul Pierce, writer-director of video's "Cisco Kid," "Red Rider" and "Wild Bill Hickok." Pierce was with Vanda, when latter steered "Suspense," "Stars Over Hollywood," "Intrigue," "Theatre of Romance," etc., for CBS Radio on Coast.

From production standpoint, every available facility of WCAU's newly launched $3,000,000 plant, as well as surrounding terrain will be utilized. Construction began several weeks ago on permanent city block in mythical town of Huberle, Montana, scene of "Action in the Afternoon." Permanent outdoor structures include the town newspaper office, bank, general store, jail, blacksmith shop and Copper Cup Bar.

Bulldozers working on the snow covered slopes along City Line Ave. and a half dozen stage coaches on the studio's parking lot are only a foretaste of the gun-firing posses and Indian raid that promise to enliven this quiet suburb.

Actual shooting of the new program will entail the largest production crew ever gathered for TV. Producer Vanda will head staff,

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Wrestlers Grapple Over TV Rights

Houston, Jan. 13.

Eight wrestlers have filed a suit seeking a temporary injunction against a Dallas TV outlet, an advertising agency and two promoters. A show cause hearing is to be held here on the petition alleging the promoters violated a contract controlling the telecasting of boxing matches.

A group of wrestlers refused to go on with their bouts in San Antonio until WOAI-TV cameras were removed from the arena. An agreement was made at that time by the various promoters throughout the state that the wrestlers would be paid when bouts were telecast.

Murrow, CBS Huddle On New TV News Show

Edward R. Murrow is huddling with the CBS-TV news and special events department on the possibility of doing a new TV news show, probably starting in the spring. Show would be in addition to his "See It Now," bankrolled Sunday evenings on the web by Aluminum Co. of America, and his CBS Radio quarter-hour news strip.

Plans are still in the earliest talking stages, but it has been decided that the new venture will be a once-weekly venture, rather than a cross-the-board series. Whether its to be a quarter-hour or half-hour program hasn't been decided.

TV'S 'DIG THAT CRAZY INFLATION'

NCAA Rapped by Fellows, Witting For Continued TV Grid Controls

Washington, Jan. 13.

Imposition of continued controls in 1953 of college football telecasts by the National Collegiate Athletic Assn. at its convention here last week brought strong protests from important facets of the broadcasting industry.

National Assn. of Radio and TV Broadcasters, through its prexy, Harold E. Fellows, said the restrictions "have not only deprived colleges of their individual rights to negotiate but they have deprived the viewing public of its rights to selectivity and they have placed limitations on the ability of the broadcasters to fulfill their responsibilities to the viewing public."

Fellows took the NCAA action to task for ignoring the "affirmative" approach in use of TV which, he said, "could well create thousands of new fans to fill the college stadiums of our country."

The NARTB topper also challenged the NCAA TV Committee finding that "unlimited live TV continues to be a serious twofold threat to the welfare of college football, through its impact on attendance and through its potential of creating a monopoly of the networks by a small group of colleges."

In the first place, said Fellows, TV has not had "unlimited access" to college football coverage. And as to the effect of the medium on attendance, he pointed to the report of the National Opinion Research Center, on which the 1952 restrictions were based, that "any final determination of TV effects must await further years of experience and research."

Possibility of government action in the situation was seen by Chris J. Witting, managing director of the DuMont network. If NCAA persists in restricting TV, he said, "it will be most surprising if the U. S. Department of Justice or an outside agency does not take the necessary court action to protect the interests of the public."

The restrictions will limit 1953 college grid contests via TV to one network game a week, the games to be televised to be determined by a mail referendum of the colleges to be taken later in the year.

The plan differs somewhat from the 1952 controls in that it recognizes regional situations which may permit more frequent local use of TV and steers "a middle course of moderation" between an outright ban and wide open use of the medium. However, as far as network TV is concerned, it limits any college team to one televised game a season.

Westinghouse In Daytime TV Bid

Westinghouse launches its first major venture in daytime television with "Freedom Rings" on CBS-TV, March 3. Airer, an audience participationer with situation comedy overtones despite its patriotic-sounding tag, will be beamed on Tuesday and Thursday at 2-2:30 p.m.

The George F. Foley package, which will be produced through Fuller, Smith & Ross, aims at bringing the "I Love Lucy" comedy concept into the daytime quiz field. Participants will be asked questions and play games based on dramatized situations faced by the average housewife. Show, subtitled "Play House with Westinghouse," will be carried by approximately 30 stations on a 39-week contract. Emcee has not yet been chosen.

A merchandising tieup with dealers is a feature of the stanza. Westinghouse, incidentally, bought a quarter-hour weekly for Betty Furness on Jan. 2 as part of its daytime campaign.

Indie packager Foley also got a renewal for the Herman Hickman show on NBC-TV.

'Dizzy' Trout Turns Gabber

Detroit, Jan. 13.

Paul "Dizzy" Trout, veteran pitcher for the Detroit Tigers who was traded to the Boston Red Sox last season, has quit baseball to take up mike gabbing duties in Detroit. He has been signed by the Detroit Baseball Co. and the Goebel Brewing Co. to do the color and background stint, while Van Patrick handles the play by play.

Games are broadcast over a 46-station Goebel Baseball Network with WJBK as key station and are telecast over WWJ-TV.

All Chi Stations Set for 2-Year Pacts on Talent

Chicago, Jan. 13.

Although registering strong beefs over the concessions granted to WGN, Inc., and WLS by the American Fed'n of TV & Radio Artists, the four other Chi Class A stations are expected to formally sign new two-year staff announcer and radio-TV talent pacts this week.

The three web-owned stations and WBKB had reached basic agreement with the union just prior to the strike called against WGN, WGN-TV and WLS last month.

At WGN the union lost out in its demand that newscasters be covered in the contract, a point that was conceded by the other stations only with considerable reluctance. Also WGN refused to accept the checkoff system for dues collection, agreed to by the others. WLS won an extension of the radio staff announcer unit system which is unique to Chi and a device which AFTRA hoped to either reduce or eliminate at the start of negotiations. Under the new WLS formula, staff announcers will work the standard 12 quarter-hour units weekly with the 13th unit earning $6 and the 14th and above earning the regular $11 commercial fee. At the other stations the 13th unit earns the full fee.

Bargainers for the web-stations recorded their complaints largely on the principle involved. For the past 12 years the major stations involved have all been lumped in the same classification for union bargaining purposes. Under the terms of the "gentlemen's agreement" that has traditionally prevailed, the stations have negotiated jointly with AFTRA so that one standard contract emerged with

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DUNHILL BLOWS HOT AGAIN ON JIM McKAY

Dunhill cigarets, which originally had planned to cancel its entire schedule of advertising on WCBS-TV, key CBS video station in N. Y., has changed its mind and is buying back more than half of the schedule. As a result, Jim McKay, WCBS-TV sports announcer, is now SRO again on his two five-minute shows nightly on the station.

Dunhill formerly bankrolled McKay on both shows entirely so he was left without a sponsor when the ciggie firm decided to check out. Dunhill has now decided to retain McKay's "Sports of the Night" show on its cross-the-board basis, as well as his five-minute segment of the station's "Six O'Clock Report" on Tuesdays, Thursdays and Saturdays. Kaiser-Frazer has subsequently bought the latter show on Mondays, Wednesdays and Fridays, which gives McKay complete sponsorship once more.

SIGNPOSTS POINT TO TOP BILLINGS

With the television networks heading into full-speed operation for 1953 after the holiday season lull, top network execs have already spotted signposts indicating that this year will see billings topping even the records established in 1952. Network analysts haven't yet sifted the reasons why new sponsors are wrapping on their doors in increasing numbers, but attribute it generally to an expansion and optimism throughout the business world, presumably based on the new Republican administration taking office this month.

Situation was pointed up by a top CBS-TV exec, who said his staff's "mouths are watering at the amazing number of people calling us to ask for available time." Only trouble, as far as CBS is concerned, is that none of these sponsors are willing to enter the biggest sponsor vacuums in the web's schedule—the Tuesday night at 8 hour (opposite NBC's Milton Berle show and DuMont's Bishop Fulton J. Sheen program) and the Saturday night at 9 spot (opposite NBC's "Show of Shows"). With sponsor interest booming daily, however, CBS is optimistic of racking up sales for these times.

Similar situation exists at NBC-TV, which also has very few sponsorship spots yet to fill. If these two webs become SRO, it's pointed out, both ABC-TV and DuMont will benefit via an overflow, particularly if the United Paramount merger goes through for ABC and in view of DuMont's lush new Tele-Centre in N. Y.

Net execs aver that at least a third of the new sponsorship coin waiting for them to tap represents advertisers who have never before been in TV. Not all of these are institutional advertisers, such as have romped into video during the last year, since a number represent manufacturers of consumer products who have heretofore bypassed TV in favor of newspapers or magazines. Remainder of the advertisers now seeking to buy TV time are those already in TV who want to expand their holdings, or a certain few who ventured into video previously, then checked out and now want to buy back in again.

WILDROOT'S CAPSULES ON INAUGURATION

Wildroot Co. will bankroll nine five-minute inauguration features next Monday and Tuesday over Mutual. Deal was set Monday (12) through BBD&O.

Series will begin with two pre-inaugural spots Monday night, at 10:30 and 11:30. Remaining seven five-minute programs will be aired throughout the day, with five in the morning and afternoon picking up the inaugural preparations and parade, one at night from the Inaugural Ball. The other spot will be a round table discussion of President-elect Eisenhower's Inaugural address.

Mutual will also carry the Inaugural address, sustaining, as per agreement among the webs.

Coronation Assignment For Emily Kimbrough

WCBS, N. Y., is sending its own correspondent, Emily Kimbrough, to London to cover the Coronation.

Miss Kimbrough, who airs cross-the-board at 4:05 p.m. for the Columbia key, will make a four-week tour of England and the Continent, doubling on the tracks she covered with Cornelia Otis Skinner in the best-selling tome, "Our Hearts Were Young and Gay." For the first two weeks her shows will be recorded. During the second half of her trip, she'll use two-way broadcasts with Harry Marble in N. Y. She leaves early in May.

Weaver Memo to NBC Staffers Clarifies Echelon Operational Roles

In the first detailed breakdown of duties among NBC's top exec echelon since the new Frank White-Sylvester (Pat) Weaver regime took over two weeks ago, it was indicated this week that White, as new network prexy, will have the final say on network policies and plans, with Weaver, as vice-chairman of the board, concentrating on recommending such plans. This was brought out in a memo which Weaver himself sent to all NBC radio and TV staffers last week.

White, formerly operations v.p., was named to succeed Joseph H. McConnell as network prez at NBC's board meet Jan. 2, with Weaver, formerly veepee of the radio and TV nets, being upped to the new vice-chairmanship position. Brig. Gen. David Sarnoff, RCA board chairman, also returned to his one-time post as NBC board chairman at the same meeting, taking over the job formerly held by Niles Trammell, who resigned. It has been indicated that Sarnoff himself henceforth will assume a more active role in the operation of NBC.

In his memo to the staff, Weaver declared that he'll concentrate in his new job on policies, plans and development. "But," he added, "for operational efficiency and the single control which we need so much in this fast-moving business, Frank White is the president and will be responsible for running NBC." White is to decide which of the plans, policies and projects Weaver recommends to him that he can go forward with. "He will have full authority to modify such plans, implement them through personnel of his own selection, suspend or cancel them on his initiative," Weaver said. "I am sure that all of you are suffieiently experienced in the drawbacks of diffused authority to recognize that this is a necessary,

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Pream's TV Preem

A new food product being introduced on the market next month has decided to put its entire ad budget into television in the N. Y. market. Product is Pream, a powdered cream for coffee manufactured by the M&K Dietetic Laboratories, which has signed with WCBS-TV, the CBS video web's N. Y. flagship, for a series of spots starting Feb. 9.

Deal, set through the Ralph H. Jones agency of Cincinnati, calls for Pream to use 11 spots weekly for a full 13-week cycle. In addition to being represented in most of WCBS-TV's participation shows, the outfit will also have the local five-minute segment of CBS-TV's "There's One in Every Family" on Wednesdays and Saturdays, plus the station's five-minute weather report, "Rain or Shine."

Mutual's 17% Biz Hike; '52 Billings Reach $21,000,000

Registering its best fourth quarter business since 1946, Mutual ended the year with a total of slightly over $21,000,000 in gross time billings, a 17% increase over 1951. Final quarter billings totaled $6,854,000, the network's highest final quarter in the past six years.

One reason for the healthy last quarter business was election broadcasts. But officials pointed out that 1948 was also a Presidential election year, and video had far less effect then.

Of the total billings for the year, the biggest advertiser was S. C. Johnson & Son, which spent $2,050,194. Tops among the agencies was Needham, Louis & Brorby, which placed $2,941,743 with the network. Needham, Louis & Brorby handled the Johnson account, incidentally.

Second among the sponsors was the Sterling Drug Co., with $1,828,720; others included P. Lorillard Co., $1,379,535; Miles Laboratories, $1,252,606; American Federation of Labor, $1,204,352; and Quaker Oats, $1,040,047.

Second among the agencies was J. Walter Thompson, with $2,038,667 and third was Dancer, Fitzgerald & Sample, with $2,034,865. Thompson repped Johns-Manville, Kraft Foods and Libby, McNeill & Libby, while Dancer, Fitzgerald & Sample handled the Sterling Drugs and Falstaff Brewing accounts.

Total billings were paid by 86 advertisers, using 62 agencies. According to Mutual, the average sponsor used a 407-station hookup, 15% more stations than the average in 1951.

Comics in Exchange On Rotating TV Shows

Hollywood, Jan. 13.

George Jessel has worked out an exchange agreement with Bob Hope and Eddie Cantor for television appearances.

He'll guest with them on their NBC-TV "Comedy Hour" telecast. They'll reciprocate on his "All Star Revue" shots.

3 More for '12 Plan'

WCBS-TV, key outlet of the CBS video web in N. Y., wrapped up three more advertisers for its "12 plan" for spot announcements this week. Sponsors are Clearasil, George Washington Coffee and Nylast.

Under the plan, any advertiser buying 12 or more spots per week on WCBS-TV's daytime shows is entitled to a 45% discount.

3d UHF Station Okayed for Pitt

Washington, Jan. 13.

Pittsburgh, largest single TV station market in the country, got its third UHF station authorization last week as the FCC started off 1953 with issuance of 11 new video permits. This brought to 186 the number of station authorizations granted since the lifting of the freeze.

Included in the batch of permits was one for a noncommercial educational TV station in Ithaca, N.Y., the seventh in a projected eight-station statewide educational network to be operated by the New York State Board of Regents. Commission previously issued educational permits for Albany, Binghamton, Buffalo, Rochester, Syracuse and New York City.

A permit for a commercial station in Ithaca, to be operated by Cornell., was also granted. This makes the third commercial permit issued to an educational institution. Iowa State College operates a station at Ames, Iowa, and Michigan State College recently received a commercial authorization for East Lansing, Mich.

The Pittsburgh permit went to Agnes Greer who operates FM station WKJF in the Pennsylvania city. Other UHF stations were previously authorized to J. Frank Gallaher and to Telecasting Co.

New station permits were also issued to San Joaquin Telecasters in Stockton, Calif.; WHFC in Chicago, which received its first UHF station authorization; Hutchinson TV, Inc., in Hutchinson, Kan.; Springfield Television, Inc., in Springfield, Mo.; Matta Enterprises in Atlantic City, N. J.; UHF Television Co. in Houston, Tex.; KNUZ in Houston, Tex.; and WKOW in Madison, Wis.

Ask $8,000,000 Budget (25% Hike) For FCC as Tele Bids Snowball

Washington, Jan. 13.

Federal Communications Commission figures that in the current fiscal year, which ends on June 30, it will have processed 448 TV applications and that in next fiscal year its workload in new TV applications will climb to 521.

Figures are included in the President's budget which he sent to Congress last Friday (9) and in which he asked an increase in FCC funds for the next fiscal year "principally to handle the substantially increased workload in processing applications for new television stations, and to strengthen radio monitoring and enforcement activities, including the establishment of new monitoring and direction finding facilities."

The President asked $8,000,000 to operate FCC during the year from July 1, 1953, to June 30, 1954, compared with the $6,408,460 budget for the current year.

In addition to the TV applications it will be handling, FCC said it expects to process 290 AM applications and 129 FM applications by the end of this fiscal year and, during the next one, 505 AM applications and 145 in FM.

By June 30, FCC figures there will be 3,758 broadcasting and telecasting stations on the air, with the number increasing to 3,958, a year later.

Chi Votes 150G For Educ'l TV

Chicago, Jan. 13.

The Chi Board of Education earmarked $150,000 for construction of TV studios at one of the city's trade schools last week in the first specific move toward the establishment of an educational station. The school system's studios will be an adjunct of the station which the city's educators and other groups plan to apply for on Channel 11 which the FCC has set aside for non-commercial use here.

Meanwhile, on another front, papers are being drawn up for the formation of a non-profit corporation which will formally apply for the channel as well as raise the necessary kitty. Officers of the corporation will be the heads of the various educational institutions and other civic bodies who have been working as an informal committee laying the groundwork for the station.

Colgate Changes Mind, Reinstates 'North' Radio Stanza in TV Markets

Underscoring the belief of some sponsors that radio cannot be abandoned in heavily-saturated TV markets, Colgate this week decided to reinstate its "Mr. and Mrs. North" show on the CBS Radio web in the eight markets it cancelled about a year ago. Each of these markets are key video areas, including N.Y., Chicago, Los Angeles, Boston, etc.

Radio nets have been arguing for some time, and offering statistics to prove their point, that TV alone does not give a sponsor complete coverage even in the most heavily-saturated TV markets. Besides evidence of a return to radio listening in some quarters, it's also pointed out that radio sets in circulation still heavily outnumber the TV sets. Colgate is one of the few sponsors to reinstate a full radio schedule after previously cutting back in deference to TV.

Johnson Wax Buys Raney

Johnson's Wax steps into the spot vacated by Dunhill cigarets on WABD's (N. Y.) nightly "Walter Raney and the News." Johnson will sponsor the Wednesday, Thursday and Friday airings of the show. The others remain sustaining.

Fifty-two-week contract, negotiated by Needham, Lewis & Brorby, is said to cost over $135,000. Johnson takes over effective tonight (14).

JACK ALLISON NAMED ALOHA WEB MANAGER

Honolulu, Jan. 13.

KHON and Aloha Network, interisle web of four outlets on as many islands, have named Jack Allison as commercial manager. Harry B. Soria remains with KHON as account executive, Ralph Fitkin, Aloha Broadcasting Co. president announced.

Burger Brewing's 500G Cincy Reds Pact for 4 Years

Cincinnati, Jan. 13.

Burger Brewing Co., which has been sponsoring airings of Cincinnati Reds' baseball games for 11 years, has signed a four-year contract for exclusive radio rights on all games and an option on telecasts. Agreement calls for payment in excess of $500,000 and a bonus that increases with each first division step the club may make.

Waite Hoyt, who has done all of the Burger miking, continues under a five-year pact he inked last year.

Jack Koons, vice-president of the brewing company and head of the Midland Advertising Agency, made new deal with Gabe Paul, general manager of the ball club. They agreed to follow last season's TV pattern of carrying all week-day home games, including Saturday, with make-good games, because of postponements, being replaced by Sunday or night games.

Hoyt's ballcasts originate on WCPO and WCPO-TV and spread to the Burger network of 26 other radio stations in Ohio, Indiana, Kentucky, West Virginia and Illinois, and to four TV stations, WHIO-TV, Dayton, and WLWC, Columbus, O.; WTTV, Bloomington, Ind., and WSAZ-TV, Huntington, W. Va.

Ziv's Lombardo Show With Greun Gets Lotsa Ad, Promotional Hoopla

Frederic W. Ziv is starting its new year with a new Guy Lombardo-Gruen watch radio show, supported by a novel and elaborate ad-promotion-merchandising campaign.

Each sponsor who backs the open-end show will get $2,500 worth of Gruen watches to distribute to his local audience. Each bankroller will also get free 2,000 copies of Listeners Clue Books imprinted with his name and carrying titles of the 156 mystery tunes Lombardo will play during the year. Listeners will be told they can pick up the books, which will be kept by dialers, at the sponsor's store. Newspaper ads and point-of-sale promotion material will also be provided cuffo.

Plans were unfolded last week at the Ziv radio sales convention. Alvin E. Unger, radio sales v.p., said that Ziv is launching new plans, new programs, new merchandising and new promotion. Ad director Leo A. Gutman, Jr., reported that he has increased his ad budget and enlarged his staff in preparation for this year's radio campaign.

JANE FROMAN SHOW GETS 2D SPONSOR

CBS-TV this week posted the SRO sign on its new Jane Froman show, with Revlon cosmetics buying in for the Tuesday night segment, through the Weintraub agency. Program has been bankrolled several weeks on Thursday nights by General Electric, which continues.

Miss Froman's show, titled "USA Canteen," is currently aired Tuesdays and Thursdays in the 7:45 to 8 p. m. slot. It teed off on the web as a single half-hour Saturday nights at 9.

WNBC-WNBT Taps Buck For Ad, Sales Promotion; Set New Program Unit

In a move designed to continue emphasis on co-op merchandising with sponsors, WNBC-WNBT, twin flagship stations of the NBC web in N. Y., this week appointed Max Buck as director of advertising, merchandising and sales promotion. At the same time, station manager-veepee Ted Cott set up a new programming division under program chief Dick Pack which is to concentrate on special feature-type shows, such as the upcoming "Life in N. Y." series which WNBT is doing in conjunction with Life mag.

Buck, formerly ad-sales manager for King's supermarkets, an 11-store chain in north Jersey already affiliated with WNBT's "Operation Chain Lightning," said the NBC flagships will continue to concentrate on supermarkets in merchandising efforts. He indicated, however, that the stations soon will move into co-op deals with local drugstore chains and then attempt tying up department stores as part of the "Chain Lightning" setup.

New special features division in the programming department will be headed by Steve Krantz. Working with him as associates are Phyllis Adams, Barbara Walters, Leon Takotyan and Dick Firestone.

300G Educ'l TV For New Orleans

New Orleans, Jan. 13.

A group of leading citizens interested in TV for schools will meet shortly with Mayor Morrison and School Board President Clarence Scheps to discuss a campaign to raise $300,000.

Banker William J. Fisher, chairman of the finance group of the New Orleans Committee on Educational Television, said Friday (9) that enthusiasm is high over the project.

"We are seeking all possible means for raising the amount," he said. "School Supt. Perry Walker is strongly in favor of the TV educational program here, and we will meet with Dr. Scheps to see how far the board will go in backing the plan."

A number of civic leaders, educational groups, civic clubs and Parent-Teacher Asociation groups are behind the plan to raise funds to make the project a reality.

The program would set up television station operated by a professional TV staff with broadcasts limited to the afternoon and early evening hours. It would be used solely for non-commercial educational work.

Which Bowl D'ya Like?

Network statisticians studying the three competing Bowl Games on New Year's Day have had to take out their football scorecards, because audience loyalties seemed to follow the ups-and-downs of gridiron battles, quarter-by-quarter.

Although the Orange Bowl on CBS-TV, with an 11.3, nosed out ABC-TV's Sugar Bowl (10.7) and NBC-TV's Cotton Bowl (10.4) for the entire game, according to Trendex, the ABC entry walked away with the honors for the last hour (3:30-4:30 p. m.), with a 14.2 against NBC's 8.9 and CBS' 7.9. Sugar Bowl's Georgia Tech-Mississippi contest was closer (24-7) than the Cotton Bowl's Texas-Tennessee 16-0 fray or Orange Bowl's Alabama-Syracuse 61-6 match.

In the N. Y. area, according to Trendex, WCBS-TV had a 12.3 against WNBT's 7.1 and WJZ-TV's 6.7, for the entire game. However, for the first two hours, WJZ ran ahead of WNBT and for the last hour it ran ahead of WCBS.

Ratings for the gridcasts indicate that where ABC-TV has a strong program it can pull its weight in the competitive markets.

Biebl's WISN Post

Milwaukee, Jan. 13.

Leslie Biebl, formerly manager of broadcast services for Muzak's Associated Program Service, has taken over as program director at WISN, the Hearst-owned CBS affiliate here.

Biebl succeeds Jack Raymond, who now heads up the station's public service department.

From the Production Centres

IN NEW YORK CITY . . .

Everett Sloane and **Ed Gargan** (brother of **William Gargan**) into "Barrie Craig" . . . **The Three Suns**, recently kudosed by **Mrs. Dwight D. Eisenhower**, devoting their shows on Inaugural Day to her favorite songs . . . **Charles Michelson's** transcription outfit will distribute the **Phil Rizzuto** Sports Caravan series . . . **Henry T. Hede** upped to administrative assistant to ABC v.p.-treasurer **C. N. Priaulx** . . . **Bert Cowlan**, of "Stella Dallas" cast, off to Coast for five weeks . . . **William F. Brooks**, former p.r. veepee for NBC, elected exec v.p. of Allied Public Relations Assns. . . . **Yale Shafer**, ex-Neff-Rogow, has joined Frank B. Sawdon agency, assisting **Jerry Bess** on AM-TV for Robert Hall Clothes . . . **Zel deCyr** completed a two-week stint on CBS "Aunt Jenny" . . . **William Gargan** to the Coast to mark 25th wedding anni, with his wife, **Mary**, in a ceremony Monday (19) with **Bing Crosby** and **Dennis Day** singing . . . **Joan Kehoe**, ABC secretary, and **Peter Wade**, of the web's station clearance department, to wed in April . . . Talent lineup for Philip Morris' "Playhouse on Broadway" includes **Corrine Calvet** Wednesday (21), **Glenn Ford** on Jan. 28 and **James** and **Pamela Mason**, Feb. 4 . . . WOR's **John B. Gambling** in Key West, with son **John A. Gambling** taking over his 6 to 7 a.m. and afternoon slots, while **Joe Bier** handles the 7:15 to 8 a.m. slots. Gambling returns Feb. 2.

Santos Ortega, **Joan Warburton**, **Anne Burr**, **John Raby** and **David Gothard** have been added to the "Just Plain Bill" cast . . . **Elizabeth Morgan**, **Joe Curtin**, **Frank Thomas, Jr.**, **Virginia Kay** and **Berel Firestone** are new members of the "Stella Dallas" cast . . . **Ray Johnson**, **Elaine Rost**, **Richard Newton**, **Ara Gerald** and **Florence Robinson** are in the new "Front Page Farrell" sequence . . . **Toni Darnay**, **Staats Cotsworth**, **Joy Hathaway**, **Berel Firestone** and **Ruth Gates** join "Our Gal Sunday."

John Henry Faulk, of WCBS, addresses Women's Club of Columbia U. Pharmacy College Tuesday (20) . . . WHLI using a series of quizzes to plug March of Dimes, with prize coin going to polio fund . . . **Merrill E. Joels** on "Greatest Story Ever Told" Sunday (19) . . . **Bill Leonard** signed to a new long-term contract by WCBS g.m. **Carl Ward** for "This Is New York" strip . . . **Jim Fleming** is producing "Mr. President," presenting tapes of figures on the national political scene from 1932 to date, on Sunday (18) over NBC radio.

IN HOLLYWOOD . . .

Jim Doyle, who has been announcing and acting on the Coast for the past 16 years, bought the radio station in Vernon, Tex., from **Robert Anderson**, who moves to Washington as secretary of the Navy. He goes there next week to personally operate the 250-watter in the town of 17,000 . . . KPOL, newest L. A. station, picked as its manager, **Forrest Wallace**, onetime with NBC and CBS in the east . . . At Phoenix, **Richard Rawls**, formerly with ABC, is the new manager of KPHO and KPHO-TV . . . **Jack Smock** moves his vice presidentcy from Foote, Cone & Belding to Young & Rubicam as manager of general advertising. He succeeds **Ed Smith**, v.p., who is being moved east by Y & R . . . **George Gruskin** of the William Morris agency returned east after passing the holidays with his family . . . **NTG** getting back in radio with a taped series called "Stories of the Stars," which is now making the agency rounds. He recorded a half-dozen "samples" in Las Vegas . . . **Jim Bannon** joined KNX announcing staff as replacement for **Clancy Cassell**, who moved to Frisco . . . **Cliff Gill**, operations manager of KBIG, received an order for 96 spots from the **Cliff Gill** agency. Not only not related but have never met. Their only contact is rerouting mail marked "opened by mistake."

IN SAN FRANCISCO . . .

Staff retrenchment eliminated announcer **Walt Harris** from KFRC . . . Marin Dell Dairies picked up half-hour of ABC's "No School Today" . . . KALW-FM off the air Jan. 13 through Feb. 2, while moving equipment to new John A. O'Connell Vocational and Technical Institute . . . **Don McNeill** to be honor guest and speaker at Press Club Gang Dinner while here . . . **Irma Parkes** rejoined KSFO music library staff, replacing **Joan Spencer** who'll freelance as actress-singer . . . **Les Keiter** to Monterey Peninsula to air the **Bing Crosby** golf tournament for KYA . . . Oldsters from Senior Recreation Center spent four days segregating donations to **Bill Weaver's** "Gifts for the Old Folks" campaign, there were so many . . . **Arthur Hull Hayes** to Hollywood for first CBS directors' meeting on west coast . . . Examiner rolling its fourth annual radio-TV favorite program poll . . . **Len Curley** airing again after vacation in Hawaii . . . **Del Courtney** radiating new daily matinee, "This Is Your Song," on KROW.

IN PHILADELPHIA . . .

John R. Shearer, former technician at WFIL-TV, has joined the TV transmitter division of the Allen B. DuMont Laboratories, Inc., at Clifton, N. J. . . . **Dick Clark**, WFIL-TV, announcer, has launched new live and film program "Movie Quick Quiz," across the board in the 6:45 to 7 p.m. slot . . . **Jini O'Connor**, former TV actress at CBS, has joined WIP as a continuity writer, replacing **Margaret Burnett**, who's planning a family . . . **George A. Hamid** is talking of a Saturday morning WPTZ program to compete with WCAU-TV's "Big Top." Segment will telecast a rodeo from Hamid's New Jersey State fairgrounds, at Trenton, N. J. . . . **Lee Allen**, sports director of KYW, has an article in the Feb. issue of Sports mag on **Jimmy Dykes**, manager of Philadelphia Athletics ball club . . . **Charley Ventura**, saxophonist and bandleader, has launched a one-hour daily disk show on WKDN, Camden . . . **Tom Fallon**, former staff announcer at KWOS, Jefferson City, Mo., and WDYK, Cumberland, Md., has joined WKDN staff . . . **Rolland V. Tooke**, assistant general manager of WPTZ, received three citations from Philadelphia County Medical Society, city's Department of Health and the Dental Society on the 250th telecast of "You and Your Health," longest running program series on public health in television . . . **Phil Sheridan** is spinning records and giving the time checks on "Rise and Shine," succeeding the late **LeRoy Miller** on WFIL's daily 6 to 9 a.m. wake-up show

IN BOSTON . . .

Harry Wheeler, for the past year associated with station rep **Bertha Bannan**, has resigned to become New England sales manager for WLAW. **Nona Kirby**, former sales manager, will now handle national sales . . . **Al Teachman** has resigned as WEEI's FM transmitter supervisor to accept a post on staff of Mass. Institute of Tech.'s Lincoln Laboratories . . . **Caroline Cabot**, who resigned from WEEI last year following 25 years of broadcasting, has been inked to transcribe sales pitches for Kussell Furriers, longtime sponsors of Miss Cabot's programs . . . WBZ General manager, **W. C. Swartley**, cooperating with Adm. John McCrea, USN, and Milton E. Lord, director of Hub library, holding a special exhibit of combat photographs, ship models, equipment, etc., at library this month.

IN CHICAGO . . .

Jack Eigen checking off his WMAQ "Chez Show" for 10 days of Miami Beach sun. Local celebs will sub. Deejay **Bill Evans** marking his 10th anni on WGN next week . . . **John Finley**, ex-WBBM sales,

(Continued on page 28)

THERE'S MUSIC IN THE AIR

With Donald Richards, Frances Greer, Clark Dennis, Nancy Evans, Alfredo Antonini Orch, Olin Tice, announcer
Producer: Louis Melamed
Director: Bruno Zirato, Jr.
Writer: Charles S. Monroe
60 Mins., Fri., 9 p.m.
Sustaining
CBS, from N. Y.

A minimum of gab and an abundance of music in the showtune vein make this entry an enjoyable hour's listening. Program is actually an extension of a 25-minute show originally introduced over CBS early in October under the label, "Autumn in New York." At that time production spotlighted singers Donald Richards and Frances Greer as regulars with tenor Clark Dennis being added for the current airer. Incidentally, there was a break of about two weeks between the cutoff of "Autumn" and the inception of "Music."

Indicative of the type of music offered on program was the teeoff tune, "There's No Business Like Show Business." Opener was followed by numbers culled from the works of Rodgers & Hart, Rodgers & Hammerstein, Cole Porter, Schwartz & Dietz, Irving Berlin Vincent Youmans and others. Richards, Dennis, Miss Greer and guester Nancy Evans handled their vocal assignments capably.

Introes to numbers were brief with show constantly keeping in tune with its title. Louis Melamed's production and Bruno Zirato, Jr.'s direction aided in sustaining a pleasant pace. *Jess.*

ON STAGE

(Bayreuth By Sunrise)
With Elliott & Cathy Lewis, others
Producer: Elliott Lewis
Writer: Richard Chandlee
30 Mins., Thurs., 8:30 p.m.
CBS, from Hollywood

CBS stalwarts Elliott & Cathy Lewis (he produces and directs "Suspense"; she's "My Friend Irma's" sidekick, Jane Stacy) have been teamed up for their first costarring series in "On Stage," half-hour productions of mellers, romances, chillers or comedies. The Lewises are slick radioites and this series gives them plenty of room to move around and display their respective mike talents.

On show caught (8)—series teed off a week earlier—the Lewises were involved in an action meller scripted by Richard Chandlee. Packed with intrigue and mayhem, the half-hour moved without letup from opening to windup. Set on a ship and ashore in the Near East, Chandlee gave them a yarn that was tops in excitement. The Lewises surrounded themselves with a topflight supporting cast who helped make the stanza a sock offering.

The quality of "On Stage" stanzas, of course, will vary with each production, but if the Jan. 8 show is a taste of what the listener can expect, the series will surely nab a strong footing in CBS' programming sked. *Gros.*

RED BLANCHARD SHOW

With Blanchard, others
Director: Pede Worth
30 Mins., Mon.-thru-Sat., 9:30 p.m.
Participating
KCBS, San Francisco

Still another promising payoff local series for KCBS. But not much of a gamble this time. The content has been pre-tested.

Red Blanchard is a wry, dry wit who migrated here via San Diego, Riverside and Las Vegas, where he had made a small reputation as a turntable talker. He had a rare sense of humor, a gift for mimicry, a Groucho Marxian interview technique—and a tendency to prolong his funmaking until it became earful boring.

But the boy showed promise. So KCBS showed him the basement side of its programming schedule (Saturdays, 11 p.m.) and kept him there an hour a week for 52 weeks. It assigned Hank Basayne to help polish this diamond in the rough.

The results were so satisfactory that last week (5) they put experienced director Pede Worth in the driver's seat and beamed Red across the board every night at 9:30.

He interviews studio guests with devastating frankness, and makes them talk up and talk back. He does satirical one-man vignets on radio-TV shows. He pokes fun at every one, including himself. He plays occasional records, mostly novelties. He groans, yells, moans, sobs, sings, imitates horses, sea lions, ducks and Arthur Godfrey. He has a splendid natural voice and a dizzy dialect. He gets loads of fan mail (and pan mail) and makes the most of it.

But what he does is not as important as how he does it.

If he improves as much on his new show as he did on his yearlong Saturday night test run, he could quite possibly become the talk of this town. *Dwit.*

THAT HAMMER GUY

With Larry Haines
Producer-Director: Richard Lewis
Writer: Ed Adamson
30 Mins.; Tues. 8 p.m.
KIX and CAMEL CIGARETS
Mutual, from N. Y.
(Esty; Tatham-Laird)

It was probably inevitable that Mickey Spillane's "Mike Hammer" character, that rough-tough hombre who solves crimes with the same determination with which he sidesteps romance, should eventually turn up on radio. Spillane knows how to turn out a fast-paced, exciting crime story, and the first show in the "That Hammer Guy" series reflected that knack.

Initial stanza went to almost as much trouble sketching the Hammer philosophy as it did in letting the private eye go through his paces in tracking down a murder of a friend. Twist finish had a good deal of punch and surprise.

Story, possibly by way of explaining Hammer's general disillusionment with life and, perhaps obscurely so, with women, told of the detective going to the aid of a war buddy who had saved his life. The friend is murdered in a bar before Hammer, who was waiting there for him, could talk to him. This leads to an arduous chase involving several soft-voiced-and therefore suspect—females. At the end of the trail, Hammer turns to find his buddy alive and a criminal. Latter had faked his own murder to trick his accomplices in a robbery job.

Larry Haines as Mike Hammer is just as rough and grimly caustic as the Spillane characterization demands. Ed Adamson's script, replete with every detective story cliche in the book, nevertheless caught an atmosphere and managed to hold it to the end with some of the corn sounding only half as corny as it rightfully should. Richard Lewis' direction played hard for suspense with the listener never sure which trap the hard-boiled Mr. Hammer would fall into next. Final climactic scene had a sock effect. Production was okay, but music cues were on the weak side.

Scripting is one of the show's big assets and occasionally lifts it out of the routine pattern. Supporting cast at the opening program included Martin Blaine, Joan Allyson, who turned in a slick job; Bill Quinn and Bob Sloane. Commercials were well timed and didn't break the story continuity. With Spillane's name and invention to aid it, series should come through in the future as okay listener attraction. *Hift.*

DEAR MARGY, IT'S MURDER

With Mason Adams, Ian Martin
Producer-Director: Cyril Armbruster
25 Mins.; Sun., 4:30 p.m.
Sustaining
MBS, from N.Y.

A meller with supposedly comic overtones, this MBS transcribed entry failed to jell on the initialer Sunday (11). There were no compensating factors to take away from the trite story-line and hackneyed characters introduced. If the remaining snows continue in the same vein there's little doubt that listenership will be hard to come by.

Program revolves around a Brooklyn-type character studying in England under the GI Bill. Guy is friendly with a Scotland Yard Inspector and aids him in solving various cases. Title is derived from letters sent home by the vet to his gal in which he relates his experiences. Story on preem, subtitled "Who Will Bell the Cat,?" dealt with a gang attempting to smuggle valuable machine parts out of England for eventual turnover to North Korea.

Acting, direction and production all seemed to follow the same stereotype pattern set by the story and dialog. *Jess.*

IN THE MOOD

With Joe Loss orch, Rose Brennan, Howard Jones, Tony Ventro; Rikki Fulton, emcee
Producer: Donald McLean
30 Mins.
BBC, from Glasgow

New weekly stanza on BBC's national Light Program network offers bright dance-music fare for dialers, though gabbing could be usefully cut down. It was oversentimentalized at airing caught, and delivered in clerical though breezy tones by Scot radio-thesper Rikki Fulton, who hasn't the right accent for pop program of this kind.

The Loss orch shows hep appreciation of what the public wants, and singer Howard Jones gives out current hits with vitality and color. Incongruous interpolation was the choral singing of the Phoenix Choir. Group has high vocal and choral talent, but isn't suited to be wedged into program of pops. Rose Brennan and Tony Ventro aided in vocalizing chores. *Gord.*

CRIME FILES OF FLAMOND

With Everett Clarke, Muriel Bremner, Harry Elders, Bev Younger, Maurice Copeland; Bob Cunningham, announcer
Producer: W. Biggie Levin
Director: Myron Golden
Writer: George Anderson
30 Mins.; Wed., 7 p.m. (CST)
Participating
Mutual, from Chicago

As part of the newly-launched block of thrillers and whodunits carrying its multi-message sales formula, Mutual has picked up this Chi entry which had a five-year run on WGN a few years back. Although the opening yarn (7) had a few too many twists and turns for easy dialer comprehension, the ingredients were all there for a better than average crime saga.

Switch stems from the fact that Flamond, the chief snoop, does his sleuthing via psychological methods, or a variation on the brains vs. brass knucks theme. Lead role was given a properly flamboyant turn by Everett Clarke with the other thespers likewise doing a smoothly competent job with the George Anderson script.

Slaying solved by Flamond's expertizing this time was that of rock-happy widow who was knocked off for her diamonds by an ex-con who was sent up originally for the theft of the same jewels. Seems the old gal recovered the diamonds by blackmailing the crook's gal partner. Finger pointed at all concerned including a third party who also got into the blackmailing act. But Flamond figured it all out in time and let the listeners in on his clues at the windup.

Harry Elders came through expertly as the killer; ditto for Bev Younger, as his partner. Muriel Bremner, as Flamond's secretary, and Maurice Copeland, as the blackmailer, were also adept.

General Mills' has a participation on the show for its Kix cereal. Selling job and intros were ably handled by Bob Cunningham. *Dave.*

FARM DIGEST

With Don Tuttle
30 Mins.; Sun. 8:30 a.m.
RALSTON-PURINA
WGY, Schenectady

Don Tuttle, WGY agricultural director, edits a listenable if lengthy "Farm Digest" on new Sunday morning program sponsored by manufacturer of feeds. He starts with international and national news, goes to weather reports, market summaries and farm news, and concludes with a hymn and "thought for the day." Two transcribed musical selections intersperse the wrapup.

Feature is well spotted for farm audience, to whom Tuttle's clear and cheery, if somewhat twangy and high, voice is familiar. To urban ears, a certain tonal monotony is noticeable on the 30-minute block, but ruralists may not care. *Jaco.*

Radio Follow-Up

Between Walter Winchell's plugs for Flair and Ed & Pegeen Fitzgerald's ditto, that's been one of the standout AM-TV builderuppers for any $10 book. WW rates the No. 1 feature in the Fleur Cowles annual, as the No. 1 news personality, and the Fitzgeralds' enthusiasm is seemingly a combination of kudos for the attractive year book, with special focus on Henri Soule's Pavilion, the plush Gotham eatery, which is apparently a fave cuisine hangout for the Mr. & Mrs. team. Incidentally, the RH publication is perhaps unique, also, in publishing circles in that it's a slick salvage job of a publication (under Look auspices) which has turned out better as a once-a-yearer than as a bimonthly. *Abel.*

Arthur Godfrey adopted via CBS (6) a mock tone of sorrow over the "misfortune" that befell his former Columbia side-kick, Frank White, in the latter's election as NBC president. Godfrey started by saying that an old friend had suffered a bad break. "Witty and well manner: l" White, he continued, had been a CBS vice-president; then he took an executive position with Mutual; now he was head man with NBC. "Most of us start at the bottom and work toward the top; White has reversed the process," quipped Godfrey. He added that White could be the man to do something with and for "that network" — NBC. Godfrey wrily concluded: "I'll receive a note on this today" (seeming to suggest CBS might not like his comments or reference to the rival web). *Jaco.*

BOB HOPE SHOW

With Jack Benny, Margaret Whiting, Les Brown orch, Bill Goodwin
Producer: Jack Hope
Writers: Larry Marks, Norman Sullivan
30 Mins., Wed., 10 p.m.
JELL-O
NBC, from Hollywood
(Young & Rubicam)

After so many years in bigtime radio, it's virtually impossible to associate Bob Hope with any other format than that which he's been using. His return to nighttime radio on behalf of Jell-O offers the same fast-gagging, informal and always likeable comic. He's the same human gag-machine all over again, a prodigious dispenser of jokes, asides, bits of business and charm. There's little reason to believe that Hope won't continue to hit a jackpot Nielsen on this session.

His initial show was topped with a guester by Jack Benny, who at one time was a Jell-O employee himself. The premise of the visit was fairly funny and the duo evolved some charming nonsense around the central theme which had a Jello-O veepee sending Benny around to supervise Hope. The exchange of insults between this duo presented neither of them at their best. They reached their peak with a burlesque of "Road to Bali," with Benny essaying the Bing Crosby part.

In regular support is Margaret Whiting, a top pop singer, who gives a fine account of herself whether she's vocalling or contributing to the comedy. Bill Goodwin, Hope's announcer-straightman for many seasons, also does creditably in handling the plugs and backing up the comic. Les Brown also offers staunch contributions musically and with gags.

The stock company that Hope has assembled has served him well during the years. Group has learned to work together excellently.

This session is taped and many of Hope's waxed shows will come from Army and Navy bases. His Jan. 14 show will come from Fort Ord, with Crosby as his guest. Initial show, however, was a studio-emanated project.

This evening stanza is paired with Hope's five-times weekly morning show, and represents a $2,000,000 annual investment by General Foods in Hope's ability to entice customers. *Jose.*

PRESS CLUB PRESENTS

With Wayne Schakel, Art Spaeth, Jack Sheridan, William F. McDermott, guests
Fri.; 25 mins., 9:05 p.m.
Sustaining
WHK, Cleveland

When the drama critics of Cleveland newspapers decided to pay tribute to their colleague William F. McDermott, Plain Dealer, for his 31 reportorial years, with the presentation of an oil painting by August F. Biehle, the Press Club of Cleveland offered its facilities in the Alpine Village Building as a fitting location to promote "superlative theatre."

Highpoint of the evening (2) was the half-hour "Press Club Presents" broadcast including phone interviews with Katharine Cornell, Maurice Evans and Tallulah Bankhead, along with scores of telegrams, and on the spot words by Frederick McConnell, Play House; Russell and Rowena Jeliffe, Karamu; Milton Kranz, Hanna, and Carl Friebolin and Joseph Newman, co-authors of the City Club's Anvil Revue. Jack Sheridan, Press Club president, made brief intro talk.

Wayne Schakel, news director of WHK, emceed, and Arthur Spaeth, film critic The News, conducted the phone interviews as well as made the presentation to McDermott on behalf of his colleagues who included Omar Ranney, Press, and Ward Marsh and Glenn Pullen, Plain Dealer. Spaeth also recalled highlights of McDermott's background and wove them into the script.

Both Schakel and Spaeth read telegrams that poured into the Press Club from such notables as Helen Hayes, Shirley Booth, Maxwell Anderson, Elmer Rice, Bea Lillie, Brooks Atkinson, Elliott Nugent, George Jean Nathan, etc.

The entire stanza showed deft handling and just enough nostalgia to prevent entire incident from lapping into a saccharine tearjerker. Schakel and Spaeth made neat combo in chitchat offering of McDermott history, with the phone interviews coming as wholesome and fresh return to yesteryear as each of the Broadway celebrities reminised about one point well remembered.

The 25-minute period was built into a beautiful climax when a husky-voiced McDermott made his brief, warm and touching acceptance speech ending seconds before signoff. *Mark.*

THE AMERICAN WAY

With Horace Heidt orch, guests
Producer-director: John Morris
30 Mins.; Thurs., 10 p.m.
AMERICAN TOBACCO
CBS, from San Antonio
(BBD&O)

Horace Heidt, who a short time ago was peddling Philip Morris cigarets with a similar show (although under a different tag), is now stumping for Lucky Strike. New name, "The American Way," is an indirect plug for the sponsor, American Tobacco, but it also is cued to the airer's concept, which stresses a patriotic motif. The multi-faceted public service approach is that the program raises money for causes, sells the idea of opportunity for talented young amateurs and provides concerts around the country via one-night stands.

Second show of the series on Thursday (8) was from San Antonio, before an audience of 5,000. It featured a 22-year-old pianist, whom Heidt had spotted in Oklahoma City, in a neat keyboarding of "Canadian Capers"; an Air Force corporal who did a sweet-swing warbling of "Old Black Magic"; John Standley, who led an amusing community sing on "Grandma's Lye Soap," and Ralph Sigwald, singer who once was a janitor before found by Heidt; last two performers are regulars in the troupe.

There was a pitch by a Veteran of Foreign Wars official about a local VFW blood bank, a brief tribute by the mayor of San Antonio to Heidt's organization and a thank-you speech by the head of an Odessa, Tex., youth band for a check from the HH Foundation.

The entertainment values of the show are somewhat blunted by an overdose of gab on the subject of Heidt's work. Particularly, the appeal for dialers to buy Luckies on the basis of the bankroller's financing the HH project is of questionable taste and seems to hitch a commercial to patriotic-pub service coattails.

In the daily two-and-a-half-hour concerts which the Heidt aggregation gives (proceeds of which go to worthy outfits) Luckies has a valuable adjunct, giving the brand an in-person sell on the local level. *Bril.*

CALL MAIN 1361

With Stew MacPherson, Police Chief Tom Jones
Producer: Jim Bormann
Director-writer: Charles Sarjeant
30 Mins.; Sat. (3), 9:30 p.m.
WCCO, Minneapolis

Almost any play, story, movie, radio presentation or TV offering concerning crime and its detection usually stacks up as surefire audience enlistment fare, and, capably done, whether fact or fiction, is calculated to sustain the average auditor's interest. Taking setowners into Minneapolis police headquarters on busy New Year's eve and giving a new and original documentary twist to the engrossing allied police work subject, "Call Main 1361," WCCO's own produced factual ether show, proved no exception, rating clicko. Skillfully assembled, it emerged as a sort of "Detective Story" of the air as it revealed, first hand, the local police department on the job handling a continuous succession of law infractions and the jams into which segments of the citizenry were getting themselves into on the holiday eve.

Main 1361 is downtown police headquarters' telephone number which listeners were instructed to call when the need for the law minions' services arose. What WCCO staffers Jim Bormann and Charles Sarjeant did was to go into the headquarters' new radio control room with a special dictaphone setup to record the New Year's eve telephone calls, edited the recordings, embellished the phone conversations with Stew MacPherson and Police Chief Tom Jones' narration and commentary, and come out with this entertaining and informative show which WCCO put on the air four nights later. MacPherson described the follow throughs on a number of the calls, how the complaints were run down and the final dispositions.

Show gave the police chief a chance to gab briefly about the coppers' work as he introduced the program which he hoped would provide listeners with a better acquaintance of law enforcement activities. The actual calls, reproduced from the direct telephone line into the headquarters, set in motion the wheels that begot the show's stories.

Vandalism and rowdyism seemed rampant in many sections of the city. A frightened woman barely escaped injury as a piece of lead pipe crashed through her sitting room window, she reported.

A clever conceit and highly successful, this radio show, with Bormann and Sarjeant meriting kudos. *Rees.*

PEOPLE, PLACES AND POLITICS

With Sandy Spillman, Dr. Alfred R. Sumner, Dr. Bert Gerow, Dr. Claude Buss; others
Producer-director: Stanley Donner
30 Mins., Fridays, 7 p.m.
Sustaining
KPIX, San Francisco

Stanford University has made several attempts to teevee an informative series. This is its best.

With Ford Foundation dollars to pad the kitty, and with experience gained from a previous series, "Frontiers of Understanding," to bolster production, this one jelled at the kickoff.

The program's theme is: "These things make trouble — people, places and politics." Then, with the aid of Stanford research and personnel, it proposes to take the viewer on a week by week visit to the world's trouble spots beginning with a tour around the rim of Asia.

First program (9), devoted to Indochina, opened with a silhouette shot of Sandy Spillman who said: "I have no face, no identity. I represent you."

As the show progressed his off-camera voice posed pertinent questions about Indochina—its people, geography, politics, language, rainfall, hydroelectric power, social customs, civil war and current events. The answers were provided on camera by Stanford professors Alfred R. Sumner, Bert Gerow and Claude Buss, and by a Stanford student, Ta Ngoc Chau, a relative of the former emperor.

With a globe, two large wall maps, photographs, sculpture and film clips they drew a comprehensive picture of Indochina highlighted with familiar comparisons. The ad lib responses by the professors registered according to their own stage presence and showmanship. Doctor Sumner was particularly effective—easy, forceful in his delivery and thoroughly at home before the camera.

A studied effort to dramatize the show through lighting resulted in some scenes being overly subdued to the point of eyestrain.

Show got off to a beautifully polished start, held consistently for more than a quarter of an hour but collapsed in the closing minutes, apparently due to poor pre-timing. Weakest segment of the show was Dr. Buss' interview with the Stanford student, the only interview in the show. It was stilted and ponderous, far below average interview standards, perhaps due to the professor's inexperience in this field.

But the material for good, timely, informative programming is here. Also the format with which to present it. In a few weeks the production should be as neat and tight as the famed "Science In Action" show which went through terrifying trials in its early months.
Dwit.

MINNEAPOLIS SYMPHONY ORCHESTRA

With Antal Dorati, others
Producer: Burton Paulu
Directors: Rudy Bretz, Sherman Headley
60 Mins.; Sun., 2:30 p.m.
Sustaining
WCCO-TV, Minneapolis

Series of 10 Sunday afternoon hour-long Minneapolis Symphony Orchestra telecasts, made possible by Ford Foundation and other contributors, including the TV station itself, of Minnesota and the local musicians union, finds the university coordinating the cooperative venture. Partaking of an experimental nature, because the concerts focus on the problem of relating the orchestra to the community which it serves, and because of the novel format and content presentation, the initial offering (4) hit a high level of video entertainment for music-lovers. In order to achieve this the sponsors directed the appeal to the eye as well as to the ear, and introduced a sprinkling of human interest conversation, always fit and proper for this medium.

Factors included ingenious camera manipulations, employment of visual effects, interesting commentary and down-to-earth interviews with conductor Antal Dorati and several orchestra members, as well as by shrewd selection of music and topdrawer performance. Incidental trimmings enhanced the music's beauty and impact. They also earned orchids for commentator Bud Kraehling, WCCO-TV staffer; Dorati himself, who takes to the TV camera like a duck to water; producer Rudy Bretz, New York radio-TV consultant, and his assistant, Sherman Headley of WCCO-TV, and executive director Burton Paulu, U. of Minnesota radio station KUOM manager.
Rees.

Tele Follow-Up Comment

CBS-TV's Red Buttons, now that he has a sponsor, is living up completely to the promise he showed as a sustaining entry, that he'd be one of the top TV finds of the season. General Foods bought the comic as replacement for its Monday night "Life With Luigi," and his slotting between the top-rated "I Love Lucy" and "Studio One" means not only that CBS will cement more firmly its grip on the Monday night rating parade but that more people will be exposed to Buttons. And that's as it should be for he's one comic who rates the biggest audience.

He proved again Monday night (12) that much of his lure lies in the humility he projects along with his comedy shenanigans. Whether in the guise of his punchy fight characterizations, Rocky Buttons, or as the husband in the "Mr. and Mrs. Buttons at Home" routine, he's still the little guy that falls under the thumb of the big guys, but then everything turns out well at the end. This immediately sets up even more of a rapport with his audience, which should serve to strengthen his hold on them.

Comic had a wow show Monday night, with his prizefight skit being a classic of its kind. Although reprising some of the lines from his original bit, the situation and most of the material were new and he punched them across solidly. Pat Carroll, as his mumbling gal-friend; Margaret Hamilton, as his mother, and Joe Silver, as his trainer, helped with the fun. Second skit, with Beverly Dennis playing his wife as usual, also made for yocks, as he brought his boss home for dinner only to find that they were all to be quarantined for measles.

Now that the show has an upped budget via its bankroller, Buttons has a gal singer guest between his skits. On Monday's show it was Mary Small, who was only so-so with "Carioca." Buttons, of course, also held down the middle spot with his getting-to-be-famous "hoo-hoo" songalog. Elliot Lawrence and his orch gave the show fine musical backing, and the efforts of producer Al Span and director Burt Shevelove were evident in the smooth pace with which it all ran.
Stal.

Steve Allen stepped into a difficult situation in willingly consenting to substitute for permanent panelist George S. Kaufman who was dismissed (and later rehired as of Jan. 24 when "This is Show Business" goes sustaining). Kaufman took with him an ingredient that Allen unfortunately couldn't supply. Kaufman's wry and frequently acerbic humor was very much missed. In combination with Sam Levenson and a femme guest, the panel has been an important ingredient on the show. In short, the show has in the interim shifted from a commercially valuable property to one of decreasing value and impact because of the ouster.

On the initial show (4), ZzaZza Gabor filled the femme post, and chattered aimlessly in what was an apparent effort to make her presence felt. The second week (11), Jaqueline Susann (wife of the show's producer, Irving Mansfield) filled in and her ad-libs had the earmarks of rehearsed spontaniety.

Allen's contributions on both shows comprised fairly standard lines in most cases. He stepped into a difficult spot and he acquitted himself ably, although with no particular distinction.

Talentwise, both sessions measured up amiably. Tapping of Johnny Lafferty, song by Robert Clary and the special material tune by Alice Ghostley showed up nicely. On the second Kaufmanless program, Ving Merlin and his femme fiddlers; comedian Artie Dann and tunester Ray Middleton did well in their respective spots.
Jose.

Imogene Coca was warmly welcomed back after her appendectomy to NBC-TV's "Your Show of Shows" Saturday (10) by Sid Caesar and quickly reestablished herself in sock fashion. She even did a fairly strenuous dance bit, "A Nickel's Worth of Sunshine," in her tramp characterization, with choreographer James Starbuck. Pair teamed as a couple of old, down-at-heels fellows doing a comic ballet to a segment of Tschaikowsky's "Nutcracker Suite."

This edition, one of the better canters of this consistently high-grade layout, had a topflight guest emcee in Michael Redgrave, the British pic actor, who handled the intros in a literate, straight-forward manner.

Caesar-Coca reprised their sketch built around their hiring a maid, a sock spoof of snobbishness. Another tiptop skit, in pantomime, was their shoestore routine. Redgrave also clicked as a magico, who called Caesar on stage to help in one trick—only to find that Caesar wouldn't leave the limelight, despite the pleading of Miss Coca, playing his wife. An outstanding number was "Birth of a Star," one of the series kidding films, in this case the genre of corny pix on the trials and tribulations of Hollywood stars. It was a solid item, with Caesar as the matinee idol, Coca as the autograph hound turned Bernhardt, with Howard Morris, Carl Reiner and Jack Russell assisting. Terrif tag had Caesar & Coca, as aged, retired thespers, watching one of their old films on TV.

Caesar's final monolog was relatively weak; he's been concentrating too much of late on men who suffer. In this instance it was a citizen with a hangover. While dullish in the earlier moments, it wound boff as the drunk discovered he'd been married but had jumped off the honeymoon ship.

Jack Russell sang "Gently, Johnny" nicely to a dance by Bambi Linn and Rod Alexander, a fair folk terp turn with a perky second half. Russell also did a sea chanty, "They Call the Wind Maria." Billy Williams Quartet offered an effective spiritual. Bill Hayes and Judy Johnson warbled "I Want to Wander" with an effective production as the chorus suggested various countries and modes of transportation in their dancing. The Hamilton Trio did a bubbly bit of terpsichore, with bebop improvisations, in "Country Capers." Per usual, producer-director Max Liebman, music director Charles Sanford, writers Mel Tolkin, Lucille Kallen and Mel Brooks and the rest of the staff, combined talents for a topnotch production.
Bril.

Metro finally broke down its ancient ban against cooperating with TV Sunday night (11) by furnishing Ed Sullivan with clips from its new feature, "Above and Beyond," and also okaying the live guesting of Robert Taylor, star of the picture. While Taylor himself had little to do except receive a citation from the Air Force Assn. for his role in the film, the clip represented a solid plug to M-G for one of its unreleased features. Combination of the two, playing to an audience of several million tuned into Sullivan's "Toast of the Town" via CBS-TV, should create immeasurable word-of-mouth for the picture and make Metro, as well as other major Hollywood studios, much more amenable to doing business in this way with TV in the future.

In addition to Taylor, Sullivan had one of the best casts on Sunday night's show that he's yet assembled and, in an obvious attempt to preclude any viewers tuning away from the channel, he paraded them all on stage before the show itself had started. Besides this added feature, Ed Wynn, slated to head the talent lineup for next week's show, also put in a surprise guest appearance. Stunt should stand Sullivan in good stead in his battle for ratings against NBC-TV's "Colgate Comedy Hour," airing directly opposite.

Besides the clip from "Above," Sullivan plugged a current Broadway legiter via a scene from the Margaret Sullavan-starred "Deep Blue Sea," and this should do as much for the Broadway show as the film clip does for the picture. Miss Sullavan, assisted by Alan Webb and James Hanley from the cast, scored solidly in one of the play's most dramatic moments. Star demonstrated her fine thesping abilities by building to a peak pitch in the scene, sans the lead-in she would have in the show itself.

Rest of the program represented high-grade vaudeo, with Guy Mitchell scoring with renditions of two of his disk bestsellers (which sounded, incidentally, like carbons of each other). Odgen Nash teamed with the Bil and Cora Baird puppets, plus maestro Ray Bloch, for a delightful bit of whimsy based on Saint-Saens' "Carnival of Animals." With Nash's unique poeticizing and some special effects worked out for the puppets, the sequence almost rivalled the best of Walt Disney.

Vocal impressionist Rex Remer registered with some zany takeoffs of a Spike Jones disk, a Scottish bagpipe, etc., ably asisted by an unbilled femme. Pro tennis stars Frank Sedgman and Jack Kramer appeared in the pre-show talent parade on stage but did nothing further, presumably because the rest of the show ran overtime.
Stal.

Tallulah Bankhead recaptured some of her earlier TV flash Saturday night (10) as headliner on NBC-TV's "All Star Revue." Although both the star's performance and the show itself were spotty, she was backed by a fine guest list headed by Milton Berle, Dennis King and Billy Daniels, and the combination of their talents made for a pleasant hour's viewing. Tallu brought in a much-needed change of pace from her usual "dahling" routines with a straight thesping job in a specially-scripted sequence based on the life of World War I nurse Edith Cavell and, with King turning in a solid assist, proved that she's still a standout thesp. She made of the bit a touching and poignant scene, as penned by Bob Tallman.

Producer-director Dee Engelbach also gave the star another skit similar to her adventures in N.Y.'s subways, with which she wowed audiences in her video bow several months ago. In this one she was let loose in a Broadway automat and if recollections of the subway bit hadn't taken the edge off it, it would have been just as yockful as the initialer. Berle teamed with Tallu and King in a takeoff on British drawing-room drama and as usual when Berle's on camera, both Tallu and King were almost eclipsed. Without being rude about it, he took all the play away from the other two and at one point, in fact, broke them up.

Daniels, backed by Benny Payne at the piano and on the vocals, scored with his unique interpretation of "Yiddishe Momma" and in a second number which gave him a chance to show off his ultra-rhythmic singing technique. Phil Foster and Patsy Kelly were wasted in another of their husband-and-wife routines. Duo deserve much better fare than they're getting on the Tallu shows. Ron Fletcher and his dancers looked good in a couple of production numbers but Tallu, for her own benefit, should stay out of these. She's a fine actress and comedienne, but her talents don't include terping.
Stal.

Why the "Philco Playhouse" decided to devote an hour last Sunday (11) to the post-betrayal period of the life of Benedict Arnold and his family is a little hard to understand. "Pride's Way" was the story of his ambition, pride and failures, and it made for a dull session. The story of the betrayal itself might have been more interesting.

The William Kendall Clarke script began with a visit of Peggy Arnold, the General's wife, to her father in Philadelphia and her subsequent departure at the request of the city fathers. She joins Arnold in London, and from there on in it's the story of his failures as a British Army staff member and as a speculator and merchant. As he dies, at the end, he professes his love for America.

Story is sympathetic to Arnold, hypothesizing that he committed the betrayal in the belief that it would help America. It shows him as a proud man, unwilling to accept defeat or failure, yet constantly plagued by both. And after a while it got tedious—nothing happened except that he got old and died.

Shepperd Strudwick created a believable Arnold, and Stella Andrew was excellent as his loyal and patient wife. Don Fellows, Malcolm Keen, Anne Jackson and Wesley Addy were good in minor roles.

Vincent Donehue's direction lagged with the script. Settings and camera work were good. But the entire production just couldn't overcome the law of inertia.
Chan.

Milton Berle's NBC-TV stint last Tuesday (6) was clicko. There were some spots that missed fire, but overall there was a wealth of material and plenty of help from the guesters. Show opened with a Tin Pan Alley theme, built around the comic's tunesmithing (his latest effort is "I") and involved a deftly satiric production number ribbing the concept that every Tom, Dick and Harry wants to play Irving Berlin. Robert Q. Lewis enacted a disk jockey role to intro a Berle-as-cleffer bit. Gene Lockhart was around for several sketches; his appearance keyed to the little-known fact that he wrote "World Is Waiting for the Sunrise."

Margaret Truman also guested,

(Continued on page 36)

MAN WHO WAS THERE

With George Grim
Producer-director: Tracy Lounsbury
Writer: Grim
15 Mins.; Sun. 10:15 p.m.
FEDERATED MUTUAL INS. CO.
KSTP-TV, Minneapolis

"Man Who Was There" takes George Grim before the KSTP-TV camera for informal chats about political and economic conditions, in the many European, Asian and South American countries he has visited as a Minneapolis Morning Tribune roving reporter to gather such material and write about it for the newspaper on which he's a stellar columnist. It also has him sprinkling the talk with his experiences and facts about the people whom he encountered and institutions abroad.

Long a top WCCO radio figure before he recently switched affiliation, Grim brings to his task a firstrate camera presence, a winning personality, an easy and smooth flow of language and a voice that already has captured its spurs on the older air medium. All the foregoing, along with his firsthand knowledge of and familiarity with his subjects, his journalistic skill at analysis and an ability to draw graphic and easily comprehended word pictures replete with human interest and brimming with news value, combine to make the show a natural of its kind for its particular spot and one which should always be able to enlist a sizable audience and snare a sponsor. Experience as a luncheon club and other speaker stands him in good stead, too, and he has a large fund of material to draw on.

Show caught had Grim discussing Yugoslavia where he spent some time last year and which, of course, being so much in the limelight, is a topic calculated to command interest. Sitting in a chair, he creates the effect of talking directly to you in your own sitting room and he succeeds in keeping his 15 minutes of unrelieved gab at a high interest level. It never seemed too large a dose of spieling.

Grim himself handled the unobtrusive commercials neatly.
Rees.

GOOD NEWS REEL

With Nick Kenny
Producer: Steve Krantz
Director: Ted Nathanson
Writer: Kenny
5 Mins.; Mon.-thru-Fri., 9:55 a.m.
Sustaining
WNBT, New York

The "Good News Reel" is a friendly, simple affair which in its own way is diverting. It's simply a video extension of Nick Kenny's N.Y. Daily Mirror column. He philosophizes a bit, then recites one of his poems dealing with the same topic. A pitch for a charity (a different one each day), a quick goodbye, and that's all there is to it.

Kenny's elocution isn't of the best, but his warmth and sincerity easily overcome it. It's the kind of show that will stop a housewife from her chores and make her sit down to watch and listen for five minutes.
Chan.

Foreign TV Review

DOWN YOU GO

With Marcus Dick, Elizabeth Gray, Marghanita Laski, Michael Pertwee, Paul Jennings
Producer: T. Leslie Jackson
30 mins., Thurs., 9:45 p.m.
BBC-TV, from London

British TV's latest parlor game to be imported from America got off to an inauspicious start. Program failed to capture the party spirit which has been inherent in similar features, and the stolid academic personality of the chairman, Marcus Dick, an Oxford don, failed to infuse a genial, convivial atmosphere. The four members of the panel, comprising one actress (Elizabeth Gray) and three writers, showed little enthusiasm and not a great deal of interest. Without much effort they were able to finish with a score of six to one in their favor, with the main honors going to the two femme members of the team.

Viewers were robbed of most of the interest in participating in this guessing game, by the insistence of the producers in letting the TV audience in on the secrets. Had they been kept in the dark in the same way as the panel, their interest might not have flagged so readily. Program will obviously get knocked into shape within the next few weeks. It is set as a fortnightly series.
Myro.

BROADWAY CAMERA

With Danton Walker, Hy Gardner, Frank Farrell, Robert Sylvester; Jimmy Powers, host
Director: Lou Florence
15 Mins.; Mon., Wed., Thurs., Fri., 7:15 p.m.
SOCONY-VACUUM OIL
WPIX, New York
(Compton)

New stanza is built around a quintet of columnists, representing three N. Y. dailies. They're Danton Walker, of the Daily News, who has the Monday niche; Hy Gardner, of the Herald Tribune, who's on Wednesdays; Robert Sylvester, the News' drama editor, Thursdays; and Frank Farrell, of the World-Telegram & Sun, handling the Friday stint. Jimmy Powers, News sports chief, is host and handles the commercials (Monday, Wednesday and Friday) for Socony-Esso competently. (The News, which has three men on the show, owns WPIX.)

After first viewings, it's hard to judge how this series aims at projecting the scribblers. The kickoff show Monday (5) was special, in that it consisted of an informal roundtable among Walker, Gardner and Farrell on the columnar trade. They gabbed about questions that citizens ask, such as how and where they pick up items. It made fairly interesting copy, although they didn't breathe a word about pressagents, publicity releases or legmen; it seemed that everything is dug up by confidential sources or at the multitudinous cocktaileries. A more candid coverage of the subject would be a good idea for a followup session sometime.

The scribblers aren't supposed to be actors, and they acquitted themselves okay. Gardner has had lots of radio experience and Powers is a tele vet, while the others expressed their ideas articulately. Direction was uneven. Biz about the trio of literati turning around in their Hollywood megger chairs was snafued and resulted in stage-whispered cues. A simpler, more direct approach, plus rehearsal, will help.

Sylvester, absent on Monday, was caught Thursday (8) when he had little to do but did it okay. His edition was a quasi-variety session (a capsule a la Ed Sullivan, another News columnist). Sylvester introed two pianists, Ralph Sutton, for the Dixieland style, and Billy Taylor, for the modern manner. Each did a sock solo and then joined at one keyboard for a solid "I Got Rhythm," demonstrating how two contrasting idioms can be combined. It was a topflight item.

Since show is billed as a column, some comment on the music by Sylvester or the two 88-ers would have added to airer's interest. Direction needed sharpening. While lensing of the musical sequences was good, finale had Sylvester fighting against loud pianistics.

Bril.

ONE MAN'S EXPERIENCE

(The Ghost of Hamlet)
With Jack Manning
Producer-director: Lawrence Menkin
Adaptor: Jay Bennett
15 Mins., Mon.-thru Fri., 11:45 a.m.
WABD, New York

If soap-opera Shakespeare were an inevitability, it's just as well it was kicked off by WABD, DuMont's N.Y. key, in an adaptation by Jay Bennett, with Lawrence Menkin producing-directing and Jack Manning as solo thesper. In their hands the revamped "Hamlet" doesn't become too hard to take. "The Ghost of Hamlet" has been booked into the station's "One Man's Experience" series for a limited run (10 episodes from Jan. 5 through Jan. 17), but it's good enough to get a return engagement and WABD should try to find an evening slotting for it, so that it can reach a wider aud.

Some Shakespearean diehards will probably wince at the liberties taken by Bennett in reducing "Hamlet" to popular terms, but he's managed to retain much of the original's mood and has kept it from falling into a silly groove. At times the quick switch from Bennett dialog to Shakespeare is jarring, but it takes little away from the original.

In the Bennett transition, Hamlet comes to tele clad in a trench coat, to tell of "the murder most foul." It's done in monolog on a bare stage, with props representing the other characters. It's all effective and shows tele at is imaginative best.

Role of the new Hamlet is an actor's tour-de-force and Manning fills the bill excellently. He gives a thoughful, sensitive performance that is at all times believable. The camera betrays him occasionally by pointing up hammy facial contortions in closeup, but on the whole his performance is masterful.

Each sesh rounds out a half an act of the Shakespeare play.

Gros.

DATE WITH JUDY

With May Linn Beller, Jimmy Sommer, John Gibson, Flora Campbell, Peter Avramo
Producer-writer: Aleen Leslie
Director: Don Richardson
30 Mins.; Wed., 7:30 p.m.
AMERICAN CHICLE
ABC-TV, from New York
(Dancer, Fitzgerald & Sample)

"Date with Judy" looms as a pleasing early-evening entry. This tale, revolving around the problems of a teenage daughter, seems to create the necessary atmosphere and the initial stanza contained good writing.

May Linn Beller, repeating as the central character, and John Gibson and Flora Campbell, as her parents, comprise a good cast core, who go about their thespic chores in a knowing manner. Trouble with a series of this type is the difficulty in finding themes that aren't imitative of what's already been done in this field. The initial yarn had some familiar aspects, but treatment took it out of the usual.

Story had Judy asking her father to a father-and-daughter school dance. Problem revolved around the fact that the parent's terping, when in form, was of the turkey-trot era. She was fearful that the girls in her class wouldn't dig this ancient blend. However, manipulations of the plot made this episode work out happily.

Writer Aleen Leslie is employing a lot of cliches generally associated with juve programs, such as the none too bright characterization of the adolescent Oogie, the boy who's always around Judy, and the precocious younger brother. But even with these handicaps, much of the hackneyed lines that usually crop up in familiar situations were missing.

The American Chicle plugs for Clorets and Dentyne were well done. The production, sets and direction were good.

Jose.

A CHANCE TO SHOW

With Jeff Dane and Jerry Collins, Rosette Shaw
Producer: Barry Gargan
Director: Grey Lockwood
15 Mins., Sun., 5:30 p.m.
NBC-TV, from New York

"A Chance To Show," talent showcase inspired by NBC's Comedy Development Program which got its initial airing Jan. 4 as a one-shot, is now part of the net's Sunday afternoon programming sked. It's a worthwhile effort to give tyros a chance to display their wares and if at times the quarter-hour stanza hits a clinker it's to be considered one of the hazards of the format. It's a hit-and-miss affair for the dialer but it should develop a fair-sized audience of those interested in the incubation of star material.

On show caught Sunday (11), stanza spotlighted the comedics of Jeff Dane and Jerry Collins. They're an energetic and personable team, but not too funny. Main fault in their routine is that they rely too often on the familiar mannerisms of the comedy vets. Material, too, is in the vintage groove and could use an overhauling. Occasionally the boys show a sock comedic sense which could be developed to a payoff with proper guidance.

Songstress Rosette Shaw was brought in to break up the comedy sequences. She hit hard with "Taking A Chance On Love" and "Why Don't You Believe Me?" registering okay on both. The behind-the-camera assists were an asset.

Gros.

LUNCH WITH UNCLE PETE

With Pete Boyle
Director: Benn Squires
30 Mins., Mon.-Fri., 12:15 p.m.
WPTZ, Philadelphia

Noontime session designed to divert estimated 600,000 elementary school students home for lunch won't get kudos from Mama. Although Pete Boyle exhorts his nieces and nephews "to eat up like Uncle Pete" (a man of considerable girth), segment is either aimed at two television homes, or gives sprouts another reason for not eating. Uncle Pete drinks his milk with enough relish to satisfy the dairy sponsor of his later-in-the-afternoon show, "Chuckwagon Pete."

Two films, heart-to-heart talks with the youngsters, cartoon drawings, birthday greetings, etc., have session jampacked. "Dessert With Uncle Pete" might be a more appropriate title from the hausfrau's point of view. Boyle keeps it on the personal level, comments and chuckles through the old films, generally cops and robbers fare—program caught had an old Mickey Rooney flicker. A former illustrator, Boyle also teaches kids how to cartoon. Advice is given throughout, sic. clean plate, finish milk, shovel snow, watch traffic and say prayers.

Gagh.

THE STORK CLUB

With Perry Como, Theresa Brewer, Fontane Sisters, others; Sherman Billingsley, emcee.
Producer: Billingsley
Director: Rai Purdy
Writer: Harry Junkin
30 Mins.; Sat., 7 p.m.
CHESTERFIELD, GEMEX
CBS-TV, from New York
(Cunningham & Walsh)
(BBD&O)

"Stork Club" kicked off its first show for Chesterfield Saturday (10) with a topflight entry, a party marking Perry Como's 10th year for the ciggie firm. (In the past "Stork" has been plugging Liggett & Myers' other brand, Fatima; the L&M sponsorship alternates with Gemex watchbands, which started the previous week.) Appearance by the Como troupe, and the guesting of Theresa Brewer, made this a basically vaudeo layout, with Como's easy manner adding a natural quality to the few gab segments.

Fete for Como brought some of the RCA Victor brass to Sherman Billingsley's show, including sales v.p. Larry Kanaga, pop recording manager Dave Kapp, and musical directors Mitchell Ayres and Hugo Winterhalter. Como was presented with a gold disk marking the fact that his pressing of "Don't Let the Stars Get In Your Eyes" has passed 1,000,000 in sales. Como, incidentally, has the enviable record of earning six gold masters. His warbling of "Stars" was one of the show's highspots.

Miss Brewer pleased with "Till I Waltz Again With You," an item that's well suited to her fresh, cute styling with a hillbilly inflection. Three Fontane Sisters and Ray Charles chorus also did well in their vocals. A standout novelty was "Big Noise from Winetka," tune by Bobby Haggart, which the bass-strummer played with drummer Terry Snyder. The duo from the Como show got a neat visual and aural effect as Snyder drummed on the strings while Haggart whistles and handles the fingerwork.

Talk segment featured some golf stories by Frank Farrell, N. Y. World-Telegram & Sun columnist; Nick Kenny, N. Y. Mirror versifier-columnist; announcer Dick Stark; Como, and pro Andy Fabrizio. Other celebs present included Mr. and Mrs. Brad Dexter (Peggy Lee), Hy Gardner, Bob Merrill and Lee Cooley (writer and producer of Como's show) and Sally Sweetland.

Stark gave an effective direct commercial, less slugging than his blurbs for Amm-i-dent. A film plug for the ciggie featured Ed Sullivan backstage at his "Toast of the Town," which, ironically, follows Lucky Strike's "This Is Show Business" on CBS-TV.

"Stork Club" was smoothly produced. Boniface Billingsley has warmed up and is better integrated into the show; his story of his daughter's baking some repainted golf balls was a cutie. Opening trailer for the nitery, repeated every week, is overlong.

Bril.

THE WORLD WE WANT

With Helen Hiett Waller, moderator; Richard Tobin, announcer
Producers: Miss Waller, Robin
Director: Victor Cavaness
30 Mins.; Sat., 7:30 p.m.
WOR-TV, N.Y.

Produced in cooperation with the N.Y. Herald Tribune High School Forum, "The World We Want" is a youth forum featuring students from all points of the globe. These students will be in the U.S. for three months, living with American families while taking part in community activities here. This show is giving them the opportunity to express their views on American life and, at the same time, is giving dialers the valuable opportunity of finding out at first hand what the world is thinking of this country.

On last Saturday's stanza (10), students from such diverse points as Pakistan, Chile, the Philippines and Singapore joined with a couple of American students to discuss such matters as anti-American feelings abroad, Point Four, racial prejudice and other inflammable subjects. These students, of course, were carefully selected and probably not wholly representative of their countries, but they nonetheless gave instructive insights on foreign attitudes, both friendly and unfriendly, towards this country.

As moderator, Helen Hiett Waller operates with candor and intelligence in stressing the key questions of the day. Miss Waller is also adept in getting across sidelights on the culture and customs of the overseas students. All of the latter, incidentally, showed a remarkable command of English, exceeding, in some cases, the American students on the show who did little but listen.

Richard Tobin handles the opening and closing announcements in straightforward style.

Herm.

MEET BETTY FURNESS

With Richard Rodgers, guest
Producer: Lester Lewis
Director: Ted Huston
Writer: Priscilla Kent
15 Mins.: Fri., 10:45 a.m.
WESTINGHOUSE
CBS-TV, from New York
(McCann-Erickson)

Betty Furness, who has been identified with Westinghouse via her commercials on "Studio One," the CBS convention coverage, etc., has launched her own show for the sponsor. It shapes up as a pleasant vehicle, appealing to women, and should do well on a cost-per thousand basis.

Stanza is an "at home" series, with Miss Furness in a good-sized living room and kitchen set discussing clothes, beauty tips, her personal life, hints for housekeeping, etc., and interviewing guests. On the second frame Friday (9) guest was composer Richard Rodgers, with actress Maria Riva skedded for this week.

In the first half, femme exhibited some sweaters which she had trimmed with braid, suggesting that other women might find the idea an inexpensive way of decorating their cardigans. She read a prize-winning letter from a viewer who recommended that women keep old buttons together on large safety pins; contest is a mail-pull device to acquaint dialers with their local Westinghouse dealers. She also spieled about her birthday party the previous week (she's 37, but her daughter mistakenly made it 73 on the cake) and her case of measles. In this segment Miss Furness didn't register as potently as might have been expected—a less breezy pace, covering fewer subjects more fully and a more down-to-earth approach would be more convincing. It was a little too slick a performance.

Tete-a-tete with Rodgers was more natural and clicked solidly. She and Rodgers gabbed winningly about his hit musicals, his new "Me and Juliet," his start with the Theatre Guild and the incident that saved him from a career of selling babies' underwear.

Overall, Miss Furness handles the stint smoothly and it has enough ingredients to lure the distaffers. She does her usual top-notch commercials for Westinghouse products.

Bril.

MEET ME AT THE ZOO

With Freeman Shelly, Roger Conant, Jack Whittacker, announcer
Director: Glen Bernard
Writer: Arnold Rabin
30 Mins., Sat., 1 p.m.
Sustaining
CBS-TV, from Philadelphia

This half-hour slotting, originating from WCAU-TV, CBS-TV's Philly outlet, is undoubtedly targeted at a juve audience. Program not only registers as solid fare for this element but should also make the grade with parents and other adults prone to furthering their knowledge. In this case information picked up revolves around reptiles, mammals and other inhabitants of a zoo. Program beamed from Philly's Zoological Garden is presented by CBS-TV in cooperation with the Philadelphia Zoological Society.

Preem show, Saturday (10), was devoted to a study of reptiles with Roger Conant, zoo's reptile curator, feeding the info. Assisting Conant in the question department were three kids and announcer Jack Whittacker. The lowdown on snakes, turtles and lizards was offered by Conant, aided visually by film strips and the live handling of some of the subjects discussed. It's in this latter category that the moppet viewers will probably get the most kicks. Bits such as Conant and the assisting youthful trio playing with various belly crawlers had definite kiddie appeal.

Freeman Shelly, director of the Garden, hosted graciously despite an apparent nervousness. Cameras ably supported Conant's text.

Jess.

THE HAPPY PIRATES

With Dick Baker, Joe White
Producers: Lee Salberg, Jules Pewowar
Director: Bill Taylor
30 Mins.; Mon.-thru-Fri.; 12 Noon
NATIONAL CLOTHING
WBKB, Chicago
(Laufman)

Now that the hitherto unexploited lunch-hour kiddie audience has skyrocketed WNBQ's "Noontime Comics" into phenomenal rating brackets, the other Chi stations are turning attention to the youngsters who like to ogle TV while gobbling their lunches. WBKB has counter-attacked with "The Happy Pirates," which uses a variation on the popular live-plus-film format. Hosted by Dick (Two-Ton) Baker and Joe White, his pint-sized assistant, both decked out in buccaneer garb, "Pirates" stacks up as a lively midday diversion for the tots.

Besides the two cartoon shorts run off on frame watched (6), there were plenty of other devices to hold the kids' interest. Baker knit the affair together in a pleasantly jovial style and tossed in three ditties for added spice. White, besides foiling for Baker, contributed a touch of magic by switching a slug of milk from one container to another, seemingly via the connecting string. Also on hand were a live parrot and a puppet porpoise.

Plugs, pitching a piggy bank come-on, were given an okay informal sell by Baker.

Dave.

THE CATHOLIC HOUR

With Archbishop Richard J. Cushing, Rev. Vincent Holden; Jason Johnson, David Anderson, Kirk Brown, Wilfred Lytell
Producers: Dean McCarthy, Doris Ann
Director: Martin Hoade
Writer: Jason Johnson
30 Mins.; Sun., 1:30 p.m.
NBC-TV, from N.Y.

"The Catholic Hour" is now a television reality after 23 years of programming on NBC radio, where it continues. Its insertion as a cycle on the network's "Frontiers of Faith" Sunday afternoon series, to replace the Catholic portions therein, represents an important bid, via the National Council of Catholic Men, for direct identification in the religious community. After "TCH" completes its four January telecasts, "Frontiers" moves back into the spot for an equal number of Protestant programs beginning Feb. 1.

Whether such a rotating system will tend to set up sharp sectarian competition for the viewer's time will be better known some weeks hence. It is clear, however, if the opening (4) is any criterion, that this 30-minute "Hour" is addressed to everyone, to Catholic and non-Catholic, but so constructed as to serve as an "indoctrination course" for members of other faiths. In the latter respect there is no point of similarity between "Hour" and "Life Is Worth Living," the "starring" vehicle for Bishop Fulton J. Sheen (ex-'TCH' radio) on the DuMont net and who, as far as television is concerned, is the most important single religioso personality in the medium.

There is no question but that Bishop Sheen's socko weekly essays in solo—a success that is all the more dramatic in that the prelate has pitted himself vs. one Milton Berle of the "Texaco Star Theatre"—have inspired other faiths in their radio and TV communications.

That "The Catholic Hour" in TV form is extremely basic in its approach to the laity at large is immediately apparent. The first program and the succeeding ones "feature dramatized explanations of what is found and what takes place inside a Catholic church." Since these facts are known to all Catholics, it must follow that the message in this respect is addressed to the non-Catholic world. This was squared in the opening via a number of vignettes, e.g., the lamp to show that Jesus is present, the Angelus bell, the crucifixion, proper manner of genuflecting, as well as a brief on hat-tipping while passing a church.

Another scene brought a statement by the sexton in the play, that non-Catholics are welcome to attend events given in an RC church. Fulcrum for this was a mature non-Catholic's quandary in that he wished to participate in celebrating his Catholic friend's birthday, scheduled to be held in the church.

Debut program alternated between the mood-setting sermonets of the Rev. Vincent Holden, C.S.P. (Paulist Fathers, Detroit Diocese), and dramatic enactment by a cast drawn from the Catholic Actors Guild and headed up by Jason Johnson as the easygoing, pipe-smoking, earthily philosophic sexton. He served as the protagonist vis-a-vis David Anderson, playing his grandson. Johnson also scripted.

Show is produced by the National Council of Catholic Men, with Washington as headquarters, and was launched on 47 NBC-TV stations, with kinescopes available as per an end-plug. Preceding the program proper was a brief address by Archbishop Richard J. Cushing of Boston, who is episcopal chairman of the Dept. of Lay Organizations, National Catholic Welfare Conference, of which NCCM is a part. Latter group is the producer (ditto in radio) with Dean McCarthy operating on that end for NCCM and Doris Ann for NBC, Martin Hoade (NBC) directs.

Trau.

From the Production Centres

Continued from page 24

added to the Chi NBC radio spot sales crew . . . **Gene DaDan** joined ABC's ad promotion department . . . Oliver Corp, bankrolling five-minute noontime weather show on WGN aired by farm service director **Norman Kraeft** . . . **Bill Wright,** prexy of Wright-Campbell Advertising, and announcer **Ed Cooper** back from a deep-sea fishing expedition off the Florida Keys . . . **Fahey Flynn** hosting a new twice-weekly afternoon interview show on WBBM for Carnation Milk . . . Chi NBC newsman **Clifton Utley** handed the 1952 award from the Chicago chapter of the International Society for General Semantics "for responsibility in communication" . . . Toni has renewed ABC's "Crime Letter from Dan Dodge" through Leo Burnett . . . Chi ABC publicity chief **Ell Henry** departed over the weekend to advance the "Breakfast Club" p.a.'s through the west and northwest . . . **Fred Reynolds** teed off a new four-hour Saturday afternoon disk session on WGN targeted at the high school set . . . **Byron Bonnheim** handed veepee chevrons at the Weiss & Geller agency . . . WENR deejay **Sid McCoy** will emcee a benefit for the World Student Fund at the U of Chicago Jan. 31 . . . **Julian Bentley's** 6:30 a.m. WBBM newscasts renewed by Whitehall Pharmacal . . . **Louis Carow, Jr.,** new veepee at Bozell & Jacobs agency . . . WBBM educational director **Dorothy Miller** and publicity director **Stu Riordon** down to Springfield Monday (12) to cover the inauguration of Gov.-elect William Stratton . . . **Bill Krenz,** pianist with the ABC "Breakfast Club" orch, has a new keyboard alubum out under the MGM label.

IN MINNEAPOLIS . . .

John B. Card, 18-year-old son of **Clellan Card,** ace WCCO-TV personality, killed in auto accident. Another of the Cards' three sons, Peter, 23, died in crash of an air force training plane in Texas less than four months ago . . . WCCO-TV took full page newspaper ads in all Twin City sheets to proclaim the TV newscasting debut of their top radio personality, **Cedric Adams** . . . Ceremonies in connection with the inaugural of Gov. C. E. Anderson and the convening of the state legislature were set for noon for the benefit of 41 of the state's radio stations which aired the proceedings . . . Minnesota Citizen's Committee for Educational TV named special committee of seven to define method of controlling policy under proposed University of Minnesota operation. Spokesmen for public schools have expressed fear they wouldn't get their share of program time with the university as licensee of the planned $5,000,000 network . . . When a WCCO engineer pushed the wrong switch or twirled the wrong knob a Cedric Adams' radio newscast suddenly went off the air and listeners heard music from KMOX, St. Louis in its place . . . KSTP-TV news commentator **George Grim** using a 30-foot set on his Saturday night Koolvent sponsored "Across the Board" show. It's a giant board divided into nine sections, one each for such categories as story of the week, picture of the week, etc., with space for keeping a boxscore on them . . . Theatre Circuit owner **Eddie Ruben** here and his associate **Joe Floyd** will start programming at their Sioux Falls, S. D., TV station, KELO-TV, in April, according to present plans. They have their FCC permit and construction now is under way. It will be the territory's first TV station outside of the Twin Cities.

IN WASHINGTON . . .

Robert W. Jonscher, ex of WTOP-CBS sales staff, has been named radio sales manager for WMAL-ABC, replacing **Harvey L. Glascock,** who was recently upped to sales manager for station's radio-TV operations. Other changes in station's revamping of its sales and promotion department, include switch of George E. Griesbauer from WMAL-TV sales to the newly-created radio-TV sales service department, and naming of **Charles S. Tappy,** another recruit from WTOP, to position of merchandising sales manager . . . **E. H. Meeks** heads the combined promotion-publicity department for station, assisted by **Adrian Gonzales,** ex of WLW, Cincinnati . . . **Hazel Markel,** WWDC and Mutual femme commentator, copped **George Murphy,** chairman of entertainment, for the Presidential Inauguration, for her network interview this week. Mrs. Markel was recently named to Hospitality Committee for the Inauguration . . . Federal Civil Defense Administration has issued an advisory bulletin urging state and local civil defense directors to set up Broadcasters Advisory Committees to consult with them on radio progamming in a civil defense emergency . . . **Richard Harkness,** NBC news commentator, doing a new local TV news and film show over WNBW-NBC . . . WWDC d.j. **Milton Q. Ford** back on the air after his Memphis vacation . . . **Joyce Gitlin** has been made assistant to **Irv Lichtenstein,** WWDC director of publicity and promotion.

IN PITTSBURGH . . .

Rege Cordic and **Diane Dunden,** both of WWSW, announced their engagement . . . **Bob Freker,** former Broadway actor and singer, has been added to the WJAS sales staff . . . **John R. Shearer,** former senior technician at WDTV, has been appointed to the DuMont Television Transmitter Department as a sales engineer. He's married to **Dorothy Anton,** until recently assistant traffic manager at the DuMont station here . . . Cameraman-technician **Chuck McGrath** has left Packaged Programs, Inc., to join the Faye Parker Workshop . . . An automotive firm has bought quarter-hour segment of **Sid Dickler's** daily platter-spinnings on WMCK. They originate from Dickler's downtown cubicle in Joe Hiller's booking office . . . **Doris Armstrong,** secretary to **Paul Palangi,** personnel manager of Channel 2, got an engagement ring from **Boyd Duncan,** a supervisor for the Blue Ridge Bus Lines . . . **Si Steinhauser,** Press radio-TV ed, to Miami Beach for a month's vacation . . . Engineer **Herman Schmidt** just celebrated his 11th anni with KQV . . . **Jerry Land,** of WCAE, put a sparkler on **Lee Granger's** engagement finger . . . **Ray Scott's** "Movie Quick Quiz" for a local baking company fades from WDTV the end of this month . . . Radio sportscaster **Bob Prince** currently without a sponsor for the first time in more than 10 years . . . **Janet Crediford,** ex-Nancy Dixon on KQV, announced her engagement to **Bob Thompson** . . . **Dudey Moore,** Duquesne basketball coach, now a Thursday night regular on Duquesne Beer's "Time Out" teevee series . . . **Kathy and Marty Brenman,** radio couple, have left Pittsburgh for Philadelphia . . . **Jan Andree** now has his "Star Show Case" on WPIT Saturday afternoons.

IN CLEVELAND . . .

Diana Thomas, last seen on WEWS, opens stand as supper club harpist at the Allerton . . . **Howard Lund,** onetime top disker in this area, returns to WJW for a daily afternoon turn of the shellacs. It's expected he'll toss a serious challenge to **Bill Gordon,** WHK, and **Bill Randle,** WERE, segments . . . **Mary Mangan** has resigned as flack for WERE to enter public relations field with **Maggi Chute** . . . **Leonard Hammer** has resigned from the Plain Dealer to join Nelson Moore & Associates . . . **Prof. Henry Miller Busch** starts a two-a-week WEWS television show on marital problems entitled "Marriage Is What You Make It" . . . **Nathan Milstein,** violinist, refused to judge final contestants in WJW's Nathan Milstein Violin Contest, saying he had not been asked in advance to do so by G. Bernardi whose "Cleveland Opera Association" booked him here . . . **Florence Roth,** freelance advertising, now doing publicity-promotion for WJW . . . **Hamilton Shea,** WNBK general manager, announced a change in card rates to correspond with the increase of 126,588 TV sets since last card. Rates are upped about 10% in some classifications . . . **Gene Carroll** is now producer for Old Dutch Polka Review, hour-long Monday 11 p.m. WEWS stanza . . . Bing Ad Co. readying hoopla campaign for Grotto Circus opening Feb. 11 at Public Aud.

HEINEMANN REVAMPS WNBQ ROSTER IN CHI

Chicago, Jan. 13.

With a flock of new ventures in the planning stage, WNBQ program director George Heinemann is retooling the sustaining portions of his schedule. Now that there's no NBC-TV service Saturday afternoons, the WNBQ Saturday morning local shows have been dropped into late afternoon time so the station opens at 3:15 p.m. rather than 10:15 a.m.

Several weekday strips are getting the axe in favor of new enterprises. The "Coffee and——," music-patter show is being dropped from its 9:30 a.m. half-hour slot at the end of next week. Slated to fill the period is a local edition of "Ding Dong School" which is fed to NBC-TV a half-hour earlier.

Two long-standing sustainers are being dropped out of the 12:30 to 1 p.m. period. They are "Meet Mintz," Herbie Mintz's piano-chat session, and the Jack Angell news. A musical show built around the Art Van Damme quintet is planned for the slot.

Also being cancelled is the "King Calico" vidpix series currently holding down the 5:30 space daily.

Telepix Reviews

Continued from page 20

land site until the phoney comes through.

Oddly enough, that land becomes very valuable when caverns are found at a nearby river, and tourists pay to see the sights. Con man marries a widow he'd given the deed to when he thought the land was worthless. Just why the banker never takes after the phoney is one of those things the script prefers to leave dangling.

Mowbray does the best he can with the trite role, and the same can be said for Barbara Brown as the widow and Karen Sharpe as her daughter.

Sobey Martin's direction is fair, hampered considerably by the stereo script of John Loring.

Daku.

Bert Parks even more excited than the Chisholm Sisters (Joan and Janet), school gals from Spokane, Washington, on vacation, who came to town, then broke the bank for $4,550.

Patricia Ann Hemmings, age 8, of Chicago, Illinois, with her pop lending support, answered the bank question in Christmas category and named Tiny Tim's pop for $3,400. A holiday bank break.

"Break the Bank Is One of the Best Cost per Thousand Buys in Television"

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Television's Foremost Quiz Show and Biggest Money Paying Program on the Air

BREAK THE BANK

(TELEVISION)

STARRING

BERT PARKS

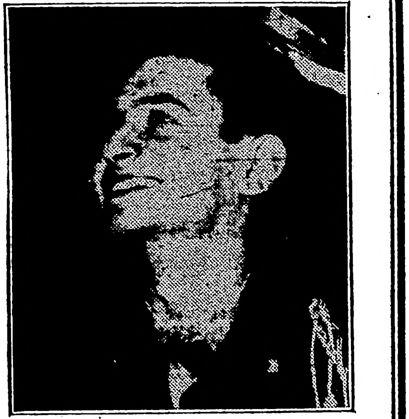
Currently Sunday Night

CBS Tele Network, 9:30 P.M., EST

Wolf Associates, Inc.

420 Madison Avenue, New York City

PLaza 5-7620



Corporal Martin Diamant, 22-year-old Korean veteran, picked category called "Dangerous Assignment" and broke bank for $11,840.

Another bank breaker, James Costello (auto mechanic), wife and family, from Ardmore, Pa., register real happiness when handed their check for $11,510.

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BOSTON 1144 [illegible] Building [illegible]
[illegible]

Television Chatter

New York

G. Bennett Larson, WPIX veepee, on a three-week trip to Hollywood and San Francisco scouting talent and first-run film possibilities for his station . . . TV actor **Frank Pulaski**, back in N. Y. after having completed his role in 20th-Fox's "Desert Rats," returns to the Coast in February to play the role of Quintus in the same studio's "The Robe" . . . NBC's monthly "TV Opera Theatre" series to be aired Saturdays at 5 p.m. starting with **Bohuslav Martinu's** "The Marriage" Feb. 7. Series was formerly aired Sunday afternoons . . . **Theodore F. Shaker**, account exec in CBS-TV Spot Sales' Chicago office, moving to the N. Y. office. **Bruce Bryant**, now with Petry & Co. in Chi, takes over Shaker's post there . . . Publicist **Frances E. Kaye** has formed Tele-Sketch for the production of animated cartoons for TV commercials . . . **Bud Grossman** signed as a writer on NBC-TV's "Aldrich Family" . . . **Johnny Johnton** pacted as singer on CBS-TV's upcoming **Ken Murray** show. New job will require him to return to the Coast . . . **Lillian Lang**, secretary to **Hal Kemp**, manager of NBC's talent department, getting married Saturday (17) to **Robert E. Bortnik**, member of the web's engineering department . . . **Fred Polangin**, formerly an account exec for Philco with the Hutchins agency in Philadelphia, reportedly joining Fuller, Smith & Ross in N. Y. as senior account exec for radio-TV on the Westinghouse billings. He was at one time a veepee of the Buchanan agency on the Coast . . . **Daniel Petrie**, director of NBC-TV's "T-Men in Action," also taking over "Big Story" while regular director **Dick Schneider** vacations . . . **Kingdon S. Tyler** named manager of CBS-TV's building construction department, with Harold W. Van Wagenen named assistant manager . . . Novelist **Pamela Frankau** in N. Y. for "Studio One" rehearsals on "To the Moment of Triumph," her new novel which is being aired on the CBS-TV series Jan. 26, six days after publication . . . **Joe Franklin** screening old films of Presidential inaugurals covering 1890-1929 on his WJZ-TV show Sunday (18) at 10:15-10:45 p.m. . . . **Jeanne L. Meyer**, of Medical & Pharmaceutical Info Bureau, lectures on TV and public service at N. Y. U. . . . **Jim Lister** upped to production coordinator on ABC-TV's "Tales of Tomorrow" . . . **Leo Fuld**, the BBC-TV singer, is in N.Y. for appearances on NBC-TV . . . **Donald Buka** doing the lead on NBC-TV's "Treasury Men in Action," with some romance tossed in, tomorrow (Thurs.) . . . **Peter Donat** doing a lead on **Robert Montgomery's** NBC-TV stanza Monday (19).

Hollywood

Gene Law has been upped to floor manager at KNBH, replacing **William F. Yageman**, who ankled . . . **Bill Symes** named as sportscaster for Olympic wrestling matches being telecast over KECA-TV . . . **Robert R. Hiestand**, former night supervisor, appointed director of production at KTTV . . . A. C. Weber Co. renewed "This Is My Melody" on KECA-TV, and show shifts from Fridays to Tuesdays . . . Owl Drug will angel **Gene Norman's** across-the-board daytimer on KHJ-TV for 52 weeks . . . Beaver Motors adds a second film feature to present sponsorship on KECA-TV . . . "Animal Panel," penned by **Mel Baldwin** and **Ken Finley**, preemed on KNBH . . . "Your Child and You," produced and moderated by **Arnold Pike**, made its debut on KECA . . . KNBH tees off 15-min. newscast in five-min. segments, featuring **Jim Hawthorne, Cleve Herman, Elmer Peterson** . . . **Lyn Osborn** of ABC's "Space Patrol" cast back from Palm Springs vacash . . . **Braven Dyer** handling color commentary on KECA-TV wrestling coverage . . . **Lenore Kingston** now featured on KNBH's "Foods for Thought." . . . **Peggy Lee** to N.Y. to guest on **Jackie Gleason** show . . . Richfield Oil signed to bankroll KNBH coverage of news and special events

Chicago

Jack Payne has taken over the emceeing assignment on WGN-TV's "Hi Ladies," with **Dolph Nelson** and **Tom Moore** checking out . . . WENR-TV will again beam the state basketball tourney finals in March with Illinois Bell lifting the tab . . . **Phil Ruskin** now directing WBKB's nightly "Vic Perry Show" . . . Ekco Products has renewed its alternate week 15-minute ride on NBC-TV's "Welcome Travelers," hosted by **Tommy Bartlett** . . . **Woody Klose** launching an adult-level science show on WENR-TV Monday night (19) . . . TV Forecast, fan mag, hit a net paid circulation mark of 250,000 last week, up 54,000 over a year ago . . . **Jay Solomon**, general manager of Independent Theatres and Southern TV, Inc. which has filed for Channel 12 in Chattanooga, in for a quickie video primer at WBKB . . . **Tom Duggan** back SRO on his nightly WNBQ sports show with Lyon & Healy taking over the Tuesday segment and the Chi Avenue Dealers of Evanston buying Wednesday night . . . **Jimmy Evans** has replaced Herald-American columnist **Warren Brown** on WBKB 10:15 sports session . . . **Helen Bolstad** will handle the Quick Chi TV listings when they bow next month, doubling from her Radio-TV Mirror assignment . . . **Angel Casey** emceeing WENR-TV's "Laugh Time" moppet-angled daily film strip . . . **Kay Westfall** of WENR-TV's "Bob & Kay" playing Eileen in the Showcase Theatre's two-week running of "My Sister Eileen."

San Francisco

Herb Bachman, former ABC-TV research man, named KPIX sales promotion and publicity director, succeeding **Frank Schiro**, resigned. . . . KRON-TV latched on to those 104 Republic pictures for local beaming, also replenished its pix reservoir with 37 British films, 67 Eagle Lion features, 64 Hygo TV films and 16 others . . . "Science In Action" producer **Ben Draper** conducting TV workshop series for U. of California extension . . . **Dorris Carr**, the KRON beauty, made cover girl in Skyline peninsula magazine . . . United Cerebral Palsy Foundation gave award to **Lee Giroux** for his emcee work on last summer's cerebral palsy telethon . . . San Francisco City College planning new KPIX series on adult psychology, with college credits offered.

NBC Cancels

Continued from page 21

theatrical values and chose to substitute another vehicle, "Zone 4," which had previously been produced on the veteran series.

Lindsay, who played the drug president in the legiter, said that he and Crouse were aware that drug manufacturers "would not like it, but there was evidence that these things had happened." He added that "we've got to the point where minorities are dictating to majorities, it seems to me."

Crouse said that rather than being "irresponsible," the play is about responsibility, showing a "business man who was true to people in general and not just to his friends." Miller told VARIETY that many drug firms were in favor of the play, because it showed a company taking a courageous step. He noted that a drug trade journal had printed a full page of pictures about the play.

Miller, who received his payment for the rights to telecast his play, reported that it opened three weeks ago in Copenhagen, Denmark, and that rights have been sold for German and Swedish productions, with negotiations currently going on for other European countries.

The play was adapted for TV by Howard Lindsay, not to be confused with the producer. Miller said he was not consulted on the adaptation.

Ev Meade

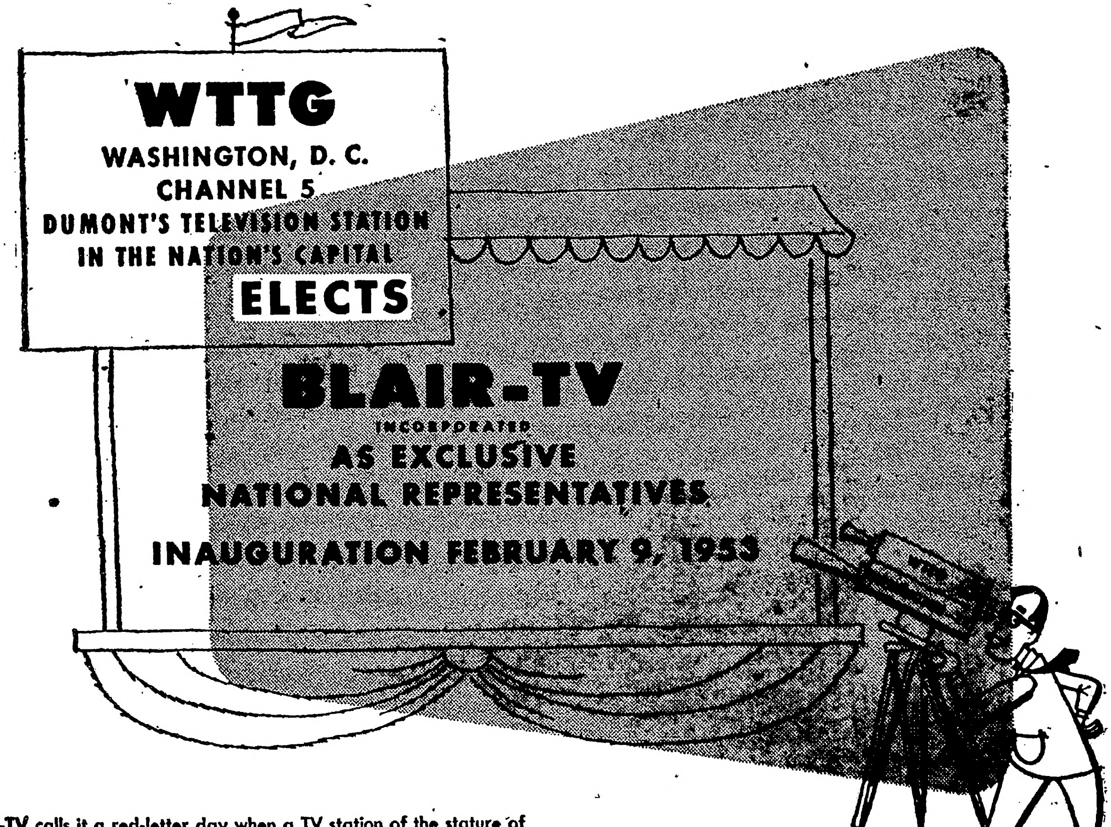
Continued from page 21

two weeks ago was named to the newly-created post of vice-chairman on the NBC board.

Following his activities as a writer-producer, Meade joined Y&R in 1938. He subsequently became radio chief for American Tobacco, leaving that post in 1943 to join the Navy. Returning from service, he became assistant to the prez of the ciggie firm. He resigned from American Tobacco in 1948 to rejoin Y&R as radio-TV veepee.

Canton, O.—VARIETY mugg Morton Frank now airs news commentary five afternoons daily at 5 p.m., over indie WAND, on remote line direct from his editor's desk at Canton Economist and Stark County Times. Stanza is billed as "Our Town of Air," monickered after his newspaper column, "Our Town."

MEET THE NEW REPRESENTATIVE-ELECT TO WASHINGTON-TV


WTTG
WASHINGTON, D. C.
CHANNEL 5
DUMONT'S TELEVISION STATION IN THE NATION'S CAPITAL
ELECTS
BLAIR-TV
INCORPORATED
AS EXCLUSIVE NATIONAL REPRESENTATIVES
INAUGURATION FEBRUARY 9, 1953

BLAIR-TV calls it a red-letter day when a TV station of the stature of WTTG adds its weight to the important roster of Blair-TV-represented outlets. As an original owned and operated station of the Du Mont Network, WTTG has for the past five years presented a popular combination of local and network shows. Its early dominance of the Washington market (America's 9th metropolitan market) has paid handsome dividends in terms of an impressively large and faithful following.

Coverage . . . programming . . . aggressive, far-sighted management have provided BLAIR-TV with a sales platform the alert advertiser will want to investigate now. For the full story, phone any BLAIR-TV office today.

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Inside Stuff—Radio

Cleveland newspaper personnel are free to take on radio and TV shows as a result of their new CIO Guild Contract which tossed out former clause calling for editors' approval of such outside activity.

According to Bill Davey, executive secretary of the Guild, new contract marks the first time in contractual relations that such understanding has been eliminated. Davey indicated that some newspaper personnel are considering taking on additional radio-TV spots, and that they would probably clear "those offerings with the front office. Should the front office refuse to approve, we'll have to talk it over," according to Davey.

Papers involved include Cleveland Press, Cleveland News and the Cleveland Plain Dealer.

Mutual is running its third annual "Mystery Month" promotion this month, plugging its whodunit lineup. Promotion topper Hal Coulter has made tieups with Dell Publications, Street & Smith, True Detective, Coronet and other mags and mystery publishers. A "Mr. Mystery" stanza, aired twice weekly, is also promoting the crimemellers. Publicity topper Frank Zuzulo has readied a "Mystery Flash Feature" press portfolio of stories, photos and mats. Audience promotion exec Sandy McVarish has prepped a big on-the-air campaign around the theme, "Relax with a good mystery."

Martin Agronsky, ABC commentator, has been elected president of the Radio Correspondents Assn., governing body of the radio-TV news galleries, for 1953. He succeeds Willard F. Shadel, of CBS.

Others chosen at the election past weekend were Richard Harkness, NBC, vice-president; Bill Costello, CBS, secretary; Joseph McCaffrey, Mutual, treasurer; and to the board at large, George J. Marder, United Press Radio; Julian Goodman, NBC-TV; and Ann Corrick, Station WLW.

Approximately March 1, Civil Defense Administration will put into operation a standby plan which will permit radio stations to continue broadcasting during an enemy aerial attack.

Under the plan, the 640 and 1,240 kilocycle channels would feed a steady flow of official information and instructions on survival and safety to the public. Public would learn to tune in on either of them for the information.

Weaver Memos NBC Staff

Continued from page 23

an indispensable element to our new NBC organization."

After expressing his thanks and appreciation to the NBC staffers for their work during the last three-and-a-half years, since he assumed his top exec post with the network, Weaver emphasized that "forward planning" is to be the key network phrase of the future. "NBC-TV," he said, "has been built to create a new great medium offering a program service quite different from the radio service, and it has been built to offer a wide range of advertising values to clients. In both the program projects and the advertising patterns, a tremendous planning job still lies ahead.

"Similarly, our plant problems, the final place of film, the coming of color, the extension of our network, the increased station competition, the need already for new programming forms, for development projects to create writing, acting and entertaining of high caliber and fresh vitality—everywhere one looks one sees the need for basic forward planning.

"And this is just as true in radio as in television. It is our belief at NBC that radio and TV are just two arms of the great broadcasting instrument, that only through this integrated instrument can we keep all America available, both to advertisers for selling goods efficiently and to the issues and history of their own times. Planned and programmed and sold together as complementary media, as I have explained often, NBC can go through the period of transition ahead and become the greatest social force, and the greatest selling force in American history."

DONALD RICHARDS
STAR OF
"THERE'S MUSIC IN THE AIR"
FRIDAYS, CBS RADIO NETWORK, 9-10 PM, EST
Dir. WILLIAM MORRIS AGENCY
Personal Mgt. DAVID L. SHAPIRO

NLRB Warns KHMO

Washington, Jan. 13.

Upholding a trial examiner's finding of unfair labor practices, the National Labor Relations Board last week ordered radio station KHMO in Hannibal, Mo., to stop interfering with activities of its announcers in organizing a unit of the International Brotherhood of Electrical Workers for collective bargaining purposes.

The station was ordered to reinstate to his former position one of its announcers, Robert Hewitt, whom the examiner held had been discharged because he joined the union.

Reach Settlement In 'Draw' Plagiarism Claim

Winston O'Keefe and Joel O'Brien, producers of "Draw to Win," have reached an out-of-court settlement with Kermit Schafer, producer of "Quick on the Draw."

Schafer acknowledges that "Draw to Win" was independently conceived by O'Keefe-O'Brien and that it doesn't infringe on his program. Originally, Schafer had contended that "Win" was a copy of his show while O'Keefe-O'Brien felt that Schafer's beef caused their show to be dropped. Settlement involves complete clearance of the "Win" name and the right to sell it.

Balto TV Goes to School

Continued from page 21

signments, with televiewing recommended as part of the homework.

Victor F. Campbell, WBAL-TV program manager, said that teaching on TV "became excellent programming," that the youngsters on the screen were relaxed and that teachers, familiar with use of visual aids, were "perfect moderators of what became, in effect, spontaneous quiz programs." He added that from a programming standpoint, "there was the all-important factor of new faces and that grown-up viewers were charmed."

WBAL-TV got several requests to sponsor the broadcasts, but nixed them on the basis that commercials would be out of place.

Kids interviewed on school-by-video reported almost unanimous viewing, but seemed to indicate that they prefer education in the classroom to TV.

Minneapolis—As a public service, WCCO-TV is giving over a half hour on Tuesdays to the League of Women Voters for a series of programs on "Know Your City Government," introducing office holders elected last November.

DENNY VAUGHAN
JUST SIGNED TO
ANOTHER
26 WEEKS ON
THE
DENNY VAUGHAN SHOW
Coast to Coast on Canadian Radio for Player's Cigarettes

"There's something refreshing about this fellow, Vaughan. After years of being bruised around the ears by vocalists who cry, wail, howl or whisper, it's downright nice to lean back and listen to one who sings."
RON POULTON,
Toronto Evening Telegram.

"... One of the most effervescent musical programs ever to hit Canadian radio. It has been a hit from the beginning ... No sooner had the first discs been played on some of the stations than the managers and program people were heard to exclaim that here was a good show indeed. When that happens, it must be terrific. ... A musical show of such variety, tempo, taste and imagination that other able programs are soulless by comparison."
TOM BRIGGS
Canadian Broadcaster & Telescreen

"One of the most neatly packaged bits of radio fare to caress Canadian ears in many a season is the Denny Vaughan show ..."
GORDON SINCLAIR,
Toronto Daily Star.

The D.J.'s New Favorite Record
"TWO OTHER PEOPLE"
B/W "CASTANETS"
M.R.T. RECORDS, NEW YORK

Starring CHRISTOPHER DRAKE
in
"101-Yard Run"
Channel 5—WABD
"One Man's Experience"
Monday thru Friday
11:45 - 12:00 A.M.
Jan. 19 to 23
Future Appearance
CARMEL MYERS
"Cradle of Stars"

MISERABLE AND UNHAPPY
although successful free-lance comic book writer (of the non-erotic variety), who has been an associate director on a NYC television station, assistant to the TV director of a local ad agency, and an announcer on a Georgia radio station, is fed up. This likeable guy can be had cheap while he lasts. Comes equipped with six original and unproduced TV packages, a car and a full tank of gas. Will travel. Box 1853, Variety, 154 W. 46th St., New York 36.

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GAC GENERAL ARTISTS CORPORA

Press Relations — ART FRANKLIN

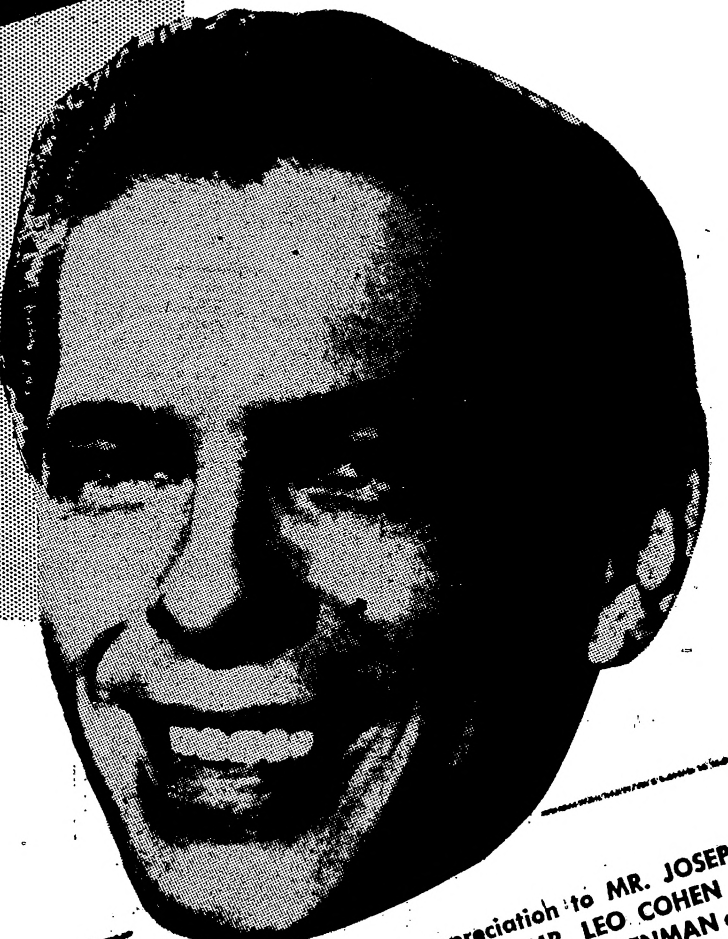
AT THE CAPITOL, NEW YORK

—FIRST WEEK!

ER—3rd WEEK

RAY

M, London



My sincere thanks and appreciation to MR. JOSEPH VOGEL, MR. GENE PICKER and MR. LEO COHEN of Loew's, Inc., and thanks to MR. HARRY GREENMAN and his entire staff for their cooperation.

A special thanks to RAY ANTHONY, GEORGIA GIBBS, GARY MORTON and the THREE ROCKETS for the pleasure of working with them.

Johnnie Ray

Personal Manager

BERNIE LANG

Radio-TV Gears For 'Ike's Day'

Continued from page 21

John Madigan, net's director of TV, will serve as his top aides. Advance spadework was largely handled by Bryson Rasch, ABC White House correspondent.

Top newscasters who will work here will include John Daly, Elmer Davis, Ted Malone Walter Kieran, Rasch, John Edwarde, Martin Agronsky, Gunnar Back, with Ruth Crane doing the femme angles. Walter Winchell will provide special coverage from the Capitol steps.

About 16 TV cameras will be used and the radio end of the net will also remain on the air with a running story from beginning to end. Willys-Overland is sponsoring.

CBS

Columbia Broadcasting is operating with two distinct units—one for radio and one for television.

Sig Mickelson, director of news and public affairs, will direct the TV coverage to be handled by a crew or about 60. General system will follow that used at the Chicago conventions, with Don Hewitt directing, Walter Cronkite as the news anchor man, and Bill Wood in charge of advance arrangements in D. C.

Ed Murrow is the only man skedded to work both radio and TV, although Eric Severeid may also do some of this. Other newsmen who will work TV will be Don Cochran and Alan Jackson. Like NBC and ABC, CBS will have a portable camera in a specially equipped limousine traveling near the Eisenhower car to follow his trip from the Capitol to the White House grandstand where he will review the parade. CBS will also make limited use of the "wedge" or INSE pictures.

On Sunday (18), the web will offer a preview to its audience—films taken at the Capitol and along the parade route to brief its audience. This will be repeated on Monday afternoon (19).

CBS radio will cover the actual inauguration ceremonies at the Capitol and then go off the air, instead of attempting a running story of the parade unless there is a last minute change of plans. Instead, at 4 p.m. (EST) there'll be a one-hour wrapup of parade highlights, man-on-the-street interviews, etc. There will be recordings of parade noises, etc.

CBS figures to use a crew of about 100 for this radio coverage alone. There'll be walkie-talkies, a car in the procession near the Eisenhower car and about two dozen strategically-placed mikes on the line of route.

In its roundup, CBS will include a round-the-world pickup — comments from foreign capitals, and also comments from folks in Abilene, Kansas.

Heading the radio crew will be Bob Trout with Wells Church, director of news and public affairs for CBS radio as overall supervisor. Arrangements have been worked out down here by Ted Koop and Lew Schollenberger. Commentators will include Ed Murrow, Ed Morgan, Charles Collingwood, Joe Wershba, Claude Mahoney and Griffing Bancroft. Packard sponsors.

NBC

This net will work the largest crew of all, close to 275 men and women on both the radio and TV ends. In addition to live coverage, NBC will have no fewer than six film camera crews recording the event, and a complete film laboratory staff to speed processing of the celluloid.

Overall producer for television will be William McAndrew, NBC manager of news and special events, Joseph O. Meyers will produce on the radio side. Charles C. Barry, vice president in charge of programming, and Davidson Taylor, network director of public affairs, will have supervisory spots and Charles Colledge will be technical coordinator.

Newsmen working the inauguration will include Frank Bourgholtzer, H. V. Kaltenborn, Merrill Mueller, Dave Garroway, Frank Blair, David Brinkley, Richard Harkness, Morgan Beatty, Clifton Utley and Earl Godwin. Jinx Falkenburg will be down on women's angles. They will be spotted at strategic points to call the shots and furnish color stores to the web's listeners and TV viewers. General Motors picks up the tab.

Mutual

Mutual and WWDC, its local affiliate are pooling facilities, and will have a combined staff of approximately 50 working the inauguration. Net is putting the coverage out on a cooperative basis for its stations.

Supervising coverage will be Arthur Feldman, special events director, assisted by Hollis Seavey, of the D. C. staff. Hazel Markel will report the feminine angle. Others reporting will include Baukhage, Everett Hollis, Joe McCaffery, Frank Singeiser, Fulton Lewis Jr., Les Higbee, and Bob Wolfe.

At night they will offer taped excerpts.

DuMont

DuMont will work two cameras at the oath taking outside the Capitol and will have three other cameras strategically placed on the route. Net will have Matthew Warren and Peter Jamerson doing the running commentary.

There will be a gap of about 45 minutes from the conclusion of the ceremony at the Capitol until the time the parade commences. DuMont plans to offer a special historical film about Eisenhower. At night it will present filmed highlights of the inauguration and the parade. Sponsorship is cooperative

CBS-TV Ties Ike Hoopla to Schools

CBS-TV, in a unique deal tying in its coverage of the Presidential inauguration next week with educators around the country, is keying its pickups of the ceremonies to subjects that can form the basis of discussion in high school classes. Tie-in will hold both for coverage of the inauguration parade itself Tuesday (20) and a special half-hour preview show the preceding day (Mon.). CBS is also slated to do another half-hour preview of the inauguration Sunday (18).

Educators' tie-in was made with the Citizenship Education Project of Columbia U.'s Teachers College. Group is rushing publication on a seven-page pamphlet based on queries from high school students on the significance of the inauguration, and which will also include suggestions from the teachers' group on how high schools can best tie in the TV pickups with their regular classroom curricula. Pamphlets will be forwarded to CBS-TV, which in turn will ship them out to its TV affiliates in some 72 market areas around the country for distribution to the schools.

Sunday's show, scheduled for the 4 to 4:30 p. m. slot, will spotlight CBS commentators and newsmen at key points on the inauguration parade route, plus pictures transmitted from the web's new mobile transmitter, which is to follow the parade of dignatories down Pennsylvania Ave. Tuesday. Monday's pickup, titled "Inauguration City" and scheduled for the 3:30 to 4 p. m. slot, will feature items which can best be tied in with the classroom lectures. While Packard Motors is sponsoring CBS-TV's coverage of the inauguration parade and ball, the Sunday and Monday shows will be sustaining.

'Radio for Polio' Rally Sets 8-Station Web, With Celebs, Politicos

Albany, Jan. 13.

An eight-station network in the N. Y. Capital District has been formed to air a March of Dimes rally on Monday (19), with Bob Haymes, of WCBS, N. Y., as emcee.

The eight stations in Albany, Schenectady and Troy will pool facilities at 8 p. m. and will broadcast the event from the Ten Eyck Hotel here until after midnight. Disk jockeys, civic and state officials and celebs will participate in "Radio for Polio." Funds will be raised by asking dialers to elect the top 10 tunes of 1952, with dialers paying $1 per vote. All web and regular local programs will be cancelled.

Stations and disk jockeys participating are: Bill Pope, WABY, Albany; Earl Pudney, WGY, Schenectady; Luigi, WOKO, Albany; Bill Bennet, WPTR, Albany; Keyes Perrin, WROW, Albany; Steve Fitz, WSNY, Schenectady; Paul Flannagan, WTRY, Troy, and Bill Hickok, WXKW, Albany.

Jack Frazier to Direct WLW Merchandising

Cincinnati, Jan. 13.

Latest appointments by Robert E. Dunville, president of Crosley Broadcasting Corp., advanced Jack Frazier to director of merchandising of all products for WLW-Radio and WLW-Television, and upped Art Nevins to film director of WLW-T.

Inside Stuff—Television

Squawks from irate viewers last week anent the George S. Kaufman incident on CBS-TV's "This Is Show Business" have convinced top CBS execs that it's apparently impossible to please all the public. Web revealed this week that the viewers complaining about Kaufman's reinstatement as a panelist on "Show Biz" outnumber those who beefed when the web was forced originally to drop him from the show. Despite that, however, CBS intends to keep Kaufman on the show in its new Saturday night at 9 slot.

Web orginally ousted Kaufman after viewers had complained about his quip on the Dec. 21 stanza about "let's make this one show on which no one sings 'Silent Night'." Number of other viewers immediately claimed the ouster was unfair, with CBS intimating at that time that the move was dictated by American Tobacco, which then sponsored the show, and its agency, BBD&O. In its new time slot, "Show Biz" so far has not come up with a sponsor.

A boom market in television picture tube manufacture was forecast this week by L. S. Thees, sales chief of the tube department of RCA Victor division. In fact, according to Thees, tube production will lag far behind demand. Chief reason for the strain on tube manufacturers is increased demand for picture tubes of 19 inches and over. While the larger tubes are expected to total 70% of the anticipated 10,000,000 tube output this year, they take longer to produce and manufacturers are not yet fully geared for their production, Thees says. Only 10% of the 8,000,000 tubes manufactured last year were 19 inches or larger. Of the 10,000,000 tubes to be produced this year, Thees estimates that 6,250,000 will go into new receivers.

Florence Sando, Pittsburgh TV personality who femcees the twice-weekly "Ask the Girls" program for Sparkle Markets on WDTV, is being married on Jan. 26 to Arthur Manson, Metro exploitation man in Canada, and an early wedding present was the announcement by Guide-Post Research that, in a poll of 2,000 Pitt district televiewers, she had been named their No. 1 femme local teevee personality. In the poll, Miss Sando also topped a number of well-known network figures since question put by the pollsters was: "Of all the women you see on television, which one do you like best?" She intends to continue heading "Ask the Girls" following her marriage.

Professional Training Program of the N. Y. American Theatre Wing launches its Television Workshop next week to run through May. It will be taught by Carl Beier and sunpervised by Lou Dropkin. Facilities of the School of Radio Technique will be used.

Coast AFTRA Nominees Set for Feb. Election

Hollywood, Jan. 13.

Membership of American Federation of Television and Radio Artists in L.A. elects officers and board members in February, following nominations just made by nominations committee, exec secretary Claude McCue of AFTRA reports. Additional nominations may be made by petition until about Feb. 1.

Prexy Frank Nelson and Larry Thor were nominated for prez, and other nominees are—for first v.p., William Johnstone and Tyler McVey; second veepee, Lee Millar and Don Wilson; third v.p., Ken Christy and Lee Hogan; fourth v.p., Peggy Gordon and Harry Stanton; recording secretary, Jeanne Mahoney and Robert Stevens; treasurer, Alice Backes and Stanley Farrar.

Of the 36 board members to be elected, there will be 20 actors; six singers; six announcers; two specialty acts, and two dancers, each category being pro-rated according to its proportionate membership.

Greensboro, N. C.—William E. (Red) Craddock has joined the staff of WSTP at Salisbury, N. C., as assistant commercial manager.

Deadline Thurs. (15) On Ohio State Awards

Columbus, Jan. 13.

Entries of radio and television programs for the Ohio State Awards have been coming in from all sections of the country to beat Thursday's deadline (15), according to Dr. I. Keith Tyler, director of Ohio State U's Institute for Education by Radio-Television.

This will mark the 17th annual American Exhibition of Educational Radio and Television Programs, which will be announced during the 1953 Institute scheduled here for April 16-19.

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RCA-VICTOR
Mgt.: GUMMO MARX

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Material collected over period of years. Valuable aid for gag-writer — new ideas.
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Specialized Show Business Service
THE TAX SAVERS
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Profitable TV Audience
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LANCASTER, PENNA.
Only TV station in — only TV station seen — in this large rich Pennsylvania market area
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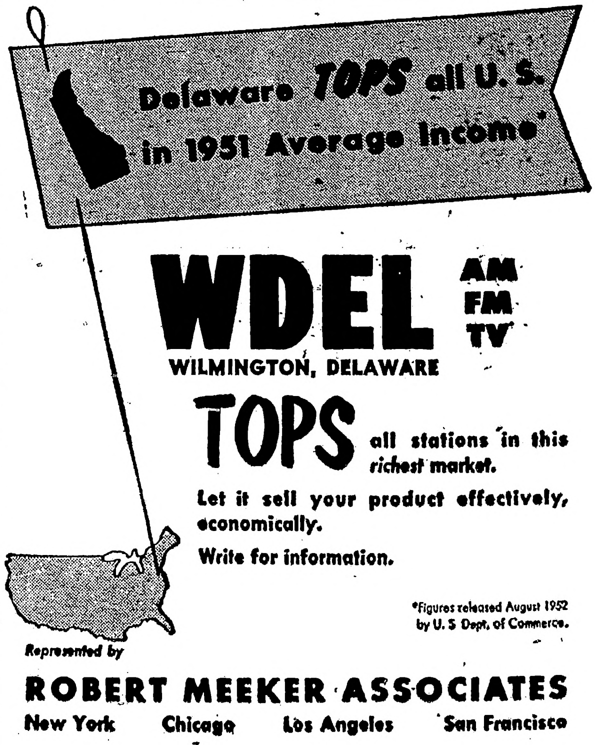

Delaware TOPS all U. S. in 1951 Average Income*
WDEL AM FM TV
WILMINGTON, DELAWARE
TOPS all stations in this richest market.
Let it sell your product effectively, economically.
Write for information.
*Figures released August 1952 by U. S. Dept. of Commerce.
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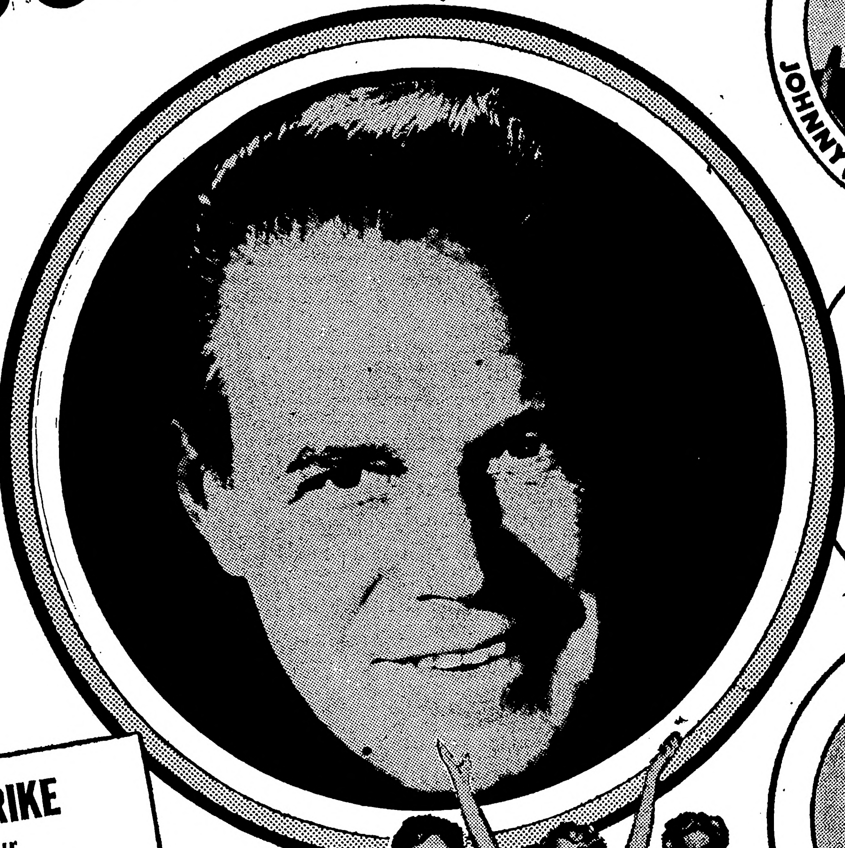
It's Now . . .

HORACE HEIDT *for* LUCKY STRIKE



JOHNNY (it's in the book) STANDLEY

LIZABETH LYNCH

RALPH SIGWALD

LUCKY STRIKE
presents our
NEW RADIO IDEA
"The American Way"
C.B.S. 10 P.M., THURSDAY, E.S.T.

Thanks to:
MR. PAUL HAHN
MR. ED HARVEY
MR. BEN DUFFY

PLUS OUR NEW CONCERT TOURING SHOW . . .

Circus Night with Horace Heidt

(a copyrighted feature)

Under Personal Management of JOHN LEER, 111 5th Ave., New York

Tele Followup Comment

Continued from page 26

with the second portion of the airer based on the concept of Berle's finding a tele show in which she can star. This inspired a takeoff on a "You Bet Your Life," tagged "Bet Your Boots," with Berle decked out a la Groucho Marx. The Marxian spoof didn't jell, Berle not quite coming up to Groucho's brand of bite, although parts of the sketch were amusing, with Miss Truman and Lockhart as the hopeful pair. (One sock line was Miss Truman's answer to the offer of being made a quizmistress; "I'd rather be a contestant; there's more money in it.")

Berle was funnier joshing, with gusto, Arthur Godfrey in "Codfry's Talent Touts." A kidding of "Meet the Press," with a gag panel, Berle as a Dixie Senator and Miss Truman as the commercial spieler (she couldn't get the refrigerator door to open) also pleased.

Miss Truman registered well, with many of the lines cued to the impending change of White House tenants, the President's daughter participating with good humor and poise. Also among the guests was singer Johnny Johnston, who put over "Yours." All in all, a bright, entertaining show, smoothly produced, although running overtime. Among the show's regulars, Ruth Gilbert, as "Maxie," and Bobby Sherwood registered potently. Gregg Garrison's direction was smooth.

Ventrilo Jimmy Nelson and his dummies, abetted by Lockhart, handled the Texaco blurbs deftly.

Bril.

Abbott & Costello obtained the aid of a powerful battery of guest talent in heading the NBC-TV Colgate Comedy Hour Sunday (11). Retinue made the stanza pay off in entertainment values.

The A&C routines have varied results on virtually every show. Theirs is the type comedy that can be watched by a roomful of people and generally there will be as many pros as there are cons. You can't fight these things. The surefire elements are those contained in the surrounding ingredients.

In Victor Borge, the session had a five-minute session of truly literate and high-level comedy. Borge is at times a brilliant performer. His pianistics and verbiage produced guffaws at will. He showed nothing new on this program, but his end result could not have been sharper.

Allan Jones showed an uneven vocal quality. There were times during his big numbers when he seemed to rely more on technique than on his natural pipes, but he showed up well tieing up his end of the session with "Donkey Serenade."

Also in the vocal sector Giselle MacKensie, who disks for Capitol, registered in her single number, "Don't Let the Stars Get In Your Eyes." She was given good surrounding production.

Final guest was Grace Hartman, who clowned nicely with Costello. She paired with the comic in takeoff of Spanish terping and threw herself into the spirit of the occasion.

The comedians' contributions had varied results. There were some worthless sillies such as the Mex band bit. The opening sketch with the trained mule was strong and the raucous finale also had some moments. The show was built around A&C's trip to Washington for the inauguration. It thus had some good political lines including the standard references to the outgoing administration and a Truman double parading through the proceedings. It also provided Abbott with the opportunity of throwing in a free commercial to an airline. End plug was devoted to the cause of retarded children.

Jose.

Now starring on NBC's
ALL STAR REVUE
Saturdays, 8-9 p.m., EST
Mgt.: William Morris Agency

ABC-UPT

Continued from page 22

"might well resort to various trade restraining devices to insulate their investment against the adverse effects of competition from television. In any event, the incentive to improvement that comes from active competition will inevitably be lost under common control."

In replying, Walker pointed out that the Justice Dept. had been kept informed of proceedings since their inception but that the Department informed the FCC a year ago it "was not in a position to participate formally."

Walker also reminded McGranery that "no request has been received from the Department of Justice . . . asking to intervene or to participate in the proceedings in any manner."

Commission topper further asserted that "to the extent that the matters referred to in your letter have been incorporated into the record . . . we shall of course give full consideration to them in reaching our ultimate determination. I am sure you will appreciate that the commission is required to reach its determination . . . on the basis of the record and the hearings before it."

Meanwhile, the Commission made public the text of a telegram it received last week from Sen. Charles W. Tobey (R.-N.H.) calling for congressional inquiry into the merger. The telegram follows:

"The Senate Committee on Interstate and Foreign Commerce will hold a hearing sometime in the next two weeks to determine whether or not the proposed ABC-Paramount Pictures (sic) merger is legal and whether or not in public interest and whether it would be helpful to prepare and pass legislation to prevent mergers of this kind in the future. Also to consider applications for TV channels for educational purposes. Please transmit this information to each member of the commission and will advise you shortly as to time and place and especially request your attendance at this hearing."

(The telegram erroneously referred to a merger with Paramount Pictures).

In addition to Tobey, who will be chairman of Commerce Committee, Sen. William Langer (R-N.D.) has registered a protest with the Commission against Examiner Leo Resnick's report favoring the merger. Langer is slated to be chairman of the Judiciary Committee which has jurisdiction over antitrust laws.

WTTV BLOOMINGTON

Serving a 2 BILLION $ MARKET
34% of the PEOPLE
34% of the FAMILIES
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35% of the SALES
in ALL INDIANA

WTTV—affiliated with all nets—maintains its own micro wave relay system between Cincinnati and Bloomington to bring LIVE network shows to viewers. WTTV ... owned and operated by Sarkes Tarzian and

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New York · Chicago · Los Angeles · San Francisco

Kansas City Star Faces Monopoly Rap; WDAF Cited

Kansas City, Jan. 13.

Charging violations of the Sherman Anti-Trust act, a Federal grand jury last Tuesday (6) returned an indictment against the Kansas City Star, following several months of investigations here. The Star is the city's only daily, operates the only television station, WDAF-TV, and radio station WDAF.

A half-hour after filing the original indictment, the Government filed a civil suit requesting the court enjoin the Star from certain practices it described as monopolistic and to revoke the licenses of WDAF-TV and WDAF. The two actions took place in the court of Judge Richard M. Duncan.

The indictment was based on two charges, attempts to monopolize and monopolization. Named as defendants were Roy A. Roberts, president and editorial head of the Star Co., and Emil Sees, a director and advertising director. Both were arraigned before Judge Duncan on Friday.

Roberts made a reply to the indictment in a two-column front-page statement in the Kansas City (morning) Times Wednesday in which he said the Star will meet the charges head on and will look to the courts and jury for vindication of the charges. The statement was published as an advertisement in other papers around the country in cities including New York, Washington and Chicago.

The indictment charged that advertisers were induced to use WDAF by special discounts, and that there were threats to refuse television time to advertisers not using the defendant's newspaper or radio station.

No date for hearings on the indictment or petition have been set. The two Star officials were arraigned without bond.

HAWAII TV PREEMS 1ST JAPANESE SHOW

Honolulu, Jan. 6.

First regularly scheduled Japanese language TV program has debuted on KGMB-TV.

Akiyoshi Hayashida is directing the hour show each Sunday afternoon, with Kanichi Murata and Peggy Ohta announcing. Opening show featured Kurenai Michiyo and troupe; Asuka troupe, Tsuruta Rokuro, recording artist from Japan, and Bill Murata, magician.

Japanese language broadcasts get heavy radio time in Hawaii and as more TV stations go into operation undoubtedly will play equally prominent role in Hawaii video programming.

Yuma, Ariz.—Station KSWB, Yuma, became an affiliate of the CBS Radio Network as a bonus station to KOOL, Phoenix, effective Monday (12).

CBS Philly Series

Continued from page 22

cast and crew running into hundreds. Leslie Urbach, director of dialog for films like "Murder, My Sweet," "Cornered," "Up Front" and "Meet Danny Wilson," was brought in from Coast to serve as executive director. Frank Fisher is production manager, with John Ullrich and William Bode directing.

Shooting will involve simultaneous use of both interiors and exteriors. WCAU-TV's two camera crews will work in all varieties of Philly weather, from blizzards to April showers. Action is purposely set in Montana, where climate approximates local weather. Feb. 2 starting date finds blue skies not the order of the day in this section.

"Action" sets the clock back to 1890 and will attempt to illustrate differences in values in the culture of the Old West and today's standards. As for the actual stories, Vanda says: "They can be as mild as two old men puffing on their pipes, and as serene as a child fast asleep. Or they can be as raw as men dead in the street at night, face down in the snow, their guns still hot from firing."

The writers plan to make Huberle, Mont. (alt. 2,291; pop. 486) live up to its "Action in the Afternoon" reputation. They've cooked up everything from a lynching mob and an Indian raid to a village square dance and old fashioned courting customs.

Program will star Jack Valentine, singing cowboy station brought up from Fort Worth. Featured performers will be Jean Corbett, Harrise Forrest, Blake Ritter, Phil Sheridan, Creighton Stewart, Milt Jacobson and Mary Elaine Watts. Basic story calls for 11 principals with dozens of supporting players.

Lanny Ross Gets Sun. Sponsor Ride on MBS; Also Sets Concert Tour

Singer Larry Ross moves into a 15-minute Sunday musical slot at 1:15 p.m. (EST) over Mutual, starting March 1. Tab for the show, to be carried by 554 stations, is being picked up by J. R. Wood & Sons, ring manufacturers. Deal was set by BBD&O.

Ross, who has been airing a cross-the-board deejay show for Mutual, is planning a concert tour, with the first recital scheduled for Sunday night at Town Hall. Singer will broadcast remotes during the tour and set up promotional tie-ins with Wood dealers.

Mutual has also set two more sales. A. C. Weber Co., distributors of the German-made Pfaff Sewing Machine, moves next week into the heretofore vacant 15-minute Wednesday time on "Queen for a Day," while Swift & Co. has bought a new five-minute cross-the-board show, "The Recorded Music Box," which will be aired at 12:25 p.m., (EST.)

"Queen" deal, set by Bozell & Jacobs, now leaves only 15 minutes on Mondays and Fridays open. "Music Box" was handled by J. Walter Thompson.

KDYL-TV... Now 30,000 Watts.. From 8,900 Feet!
KDYL-TV
Channel 4 NBC Network
Salt Lake City, Utah
National Representative
Blair-TV, Inc.

New GOP Congress May Lift TV Ban On Congressional Hearings

Washington, Jan. 13.

Likelihood of more televised Congressional hearings under the Republican-controlled Congress developed last week when Rep. Joseph W. Martin, Jr. (R-Mass.), new Speaker of the House, said he would leave it up to each committee to determine whether TV cameras will be allowed.

A ban on radio, TV and newsreel coverage of House hearings had been imposed last February by former Speaker Sam Rayburn (D-Tex.) who interpreted House rules as forbidding use of the media.

Immediately following Martin's announcement, indications that there will be some televised hearings began to appear. Chairman Dewey Short (R-Mo.) of the Armed Services Committee, permitted newsreel services at hearings into Air Force crashes. Chairman Harold H. Velde (R-Ill.) of the Un-American Activities Committee said he would permit TV at some hearings to "educate" the public on Communism and show that the inquiry is properly conducted.

Chairman Robert W. Keen (R-N.J.) of a subcommittee inquiring into tax scandals said he will allow TV if there are no bright lights which "tend to make a show of the thing and destroy the dignity of Congress."

Chairman Kenneth B. Keating (R-N.Y.) of a Judiciary subcommittee investigating the Justice Dept. said he would be in favor of televising hearings having general interest.

There has been no general ban on TV coverage of hearings in the Senate where the decision rests with each Committee.

WFAA-TV's 'Pun' Show

Dallas, Jan. 13.

"Let's Have Pun," new 30-minute wekly show by Larry DuPont, bows a 13-week run Thursday (15) on WFAA-TV.

Sustainer has a four-man "punel" board, with Jack Gwyn as moderator.

Eileen BARTON
AMERICAN MUSIC HALL and
U.S. COAST GUARD SHOW
EVERY SUNDAY, ABC, RADIO
CORAL RECORDS Dir.: MCA

PERSONAL MANAGEMENT

BETTY FURNESS
WALTER KIERNAN
ELOISE McELHONE
BOB SCHEERER (ARMED FORCES)
GLORIA WARNER

Writers

ALTON ALEXANDER
PRISCILLA KENT
MORT LEWIS
LAWRENCE MARKES
BARNEY NAGLER

For radio and television

VANESSA BROWN
DON CHERRY
EMILY KIMBROUGH
VERONICA LAKE
SKEETS MINTON
MARIA TALLCHIEF

ON THE AIR

HOLLYWOOD SCREENTEST
for Ironrite—ABC-TV

ALL ABOARD
for Lionel Trains—CBS-TV

MEET BETTY FURNESS
for Westinghouse—CBS-TV

SPARRING PARTNERS—ABC-AM

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Jocks, Jukes and Disks

By HERM SCHOENFELD

Louis Armstrong-Gordon Jenkins: "Listen To The Mocking Bird"-"Chlo-e" (Decca). Satchmo is still traveling in that ultra-commercial groove and turns up with another solid side in "Mocking Bird." His swinging vocal of the p.d. tune, with a big assist from Gordon Jenkins' arrangement, should mop up big pop sales. The workover of "Chlo-e" is more pretentious and somewhat less effective, but Armstrong's delivery gives this side good chances.

Eddie Fisher: "How Do You Speak To An Angel"-"Downhearted" (Victor). From the legit musical, "Hazel Flagg," the tune, "How Do You Speak To An Angel" shapes up as a likely big ballad which is due to stir up some noise. Eddie Fisher gives it a strong kickoff with one of his belting vocals. **Guy Lombardo** also gives this number a neat interpretation for Decca while **Bill Hayes'** cut for M-G-M is fair. On the Victor flip, Fisher impresses with an okay rhythm number handled with a light touch.

The Bell Sisters: "I'm Teaching My Dolly To Pray"-"A Fool Such As I" (Victor). There's an obvious religioso idea underlying this tune which may catch on. The Bell Sisters give this number one of their simpler renditions and manage to achieve some of the simple juve flavor which recently sent Jimmy Boyd's "I Saw Mommy Kissing Santa Claus" over the top. On the reverse, the young sister duo do a good blues number but it doesn t make the best kind of coupling for "Dolly."

Tommy Edwards: "A Fool Sucn As I"-"I Can't Love Another" (M-G-M). A reconverted hillbilly number, "A Fool Such As I" makes excellent material for Tommy Edwards. His restrained emotional piping highlights the simple melodic line and fine lyric and could drive this one into the bestseller lists. The reverse number is a featherweight rhythm item.

June Hutton-Axel Stordahl: "I Had A Little Too Much To Dream Last Night"-"Song of the Sleigh Bells" (Capitol). "Dream" has a longish title but it's worth it. It's a charming ballad with a clever lyric and gets a firstrate slice via June Hutton's vocalling with backing from Axel Stordahl's orch and choral groups. Solid jock and juke fare. From a Tchaikovsky theme, the flip is another lovely side in a descriptive winter vein.

Danny Thomas: "Oh Moon"-"Hush-A-Bye" (Victor). Two songs from the Warner Bros. pic, "The Jazz Singer." Danny Thomas, the film's star, propects with considerable impact while avoiding any imitative overtone of **Al Jolson.** "Oh Moon" is dramatic material which Thomas socks over strongly while the oldie "Hush-a-Bye" gets a softer workover in which the limits of Thomas' pipes is clearly revealed. Both sides have a cantorial quality.

Billy Eckstine: "Until Eternity"-"Everything Depends On You" (M-G-M). Billy Eckstine is looking for that new hit after a relatively long absence from the bestseller lists. "Until Eternity," one of the late **Russ Colombo's** numbers heretofore unpublished, is potent material which could make it for Eckstine. It's a big ballad in the contemporary groove and Eckstine polishes it off effectively. The oldie on the flip also gets okay piping in a very slow tempo.

The Modernaires: "New Juke Box Saturday Night"-"Runnin' Wild" (Coral). The old **Glenn Miller,** "Juke Box Saturday Night" click is updated by the Modernaires in a series of clever carbons of the current top wax names. The vocal combo do fine takeoffs of **Don Cornell, The Four Aces, Les Paul & Mary Ford** and **Johnnie Ray.** This could be another big juke item. The oldie, "Runnin' Wild," shapes up as less likely material for this crew.

Al Martino: "Rachel"-"One Lonely Night" (Capitol). Since "Here In My Heart," Al Martino has been looking for that click sequel. "Rachel" is one of those synthetic numbers with a dramatic gloss. Martino belts it strongly with a racing orch and choral background. It's dubious material, however, since this groove has been overworked in the last couple of years. "One Lonely Night," is an okay material on which Martino exhibits his more effective lyric singing style.

Sammy Kaye Orch: "Hurry, Hurry, Hurry"—"The Dance of Hurry, Hurry"-"The Dance of pleasing ballad with a nice lilt which fits the Sammy Kaye style perfectly. The choral arrangement and sweet orch styling make this a highly listenable side. The flip is a trite item with little chances.

Platter Pointers

Extending its curtain call series, Decca has reissued **Al Jolson's** "My Mammy" and "Sonny Boy" plus such oldies as "Humoresque" by **Guy Lombardo,** "Wabash Blues" by **Russ Morgan,** "Green Eyes" by **Jimmy Dorsey** and "Sunrise Serenade" by **Glen Gray** . . . **Mantovani** orch comes up with another tasteful slice of "Blue Danube" plus a flock of other sides issued by London . . . **Jerry Gray** orch, with **Jo Ann Greer** on vocal, clicks on "No Moon At All" for Decca . . . **Erroll Garner's** pianistics get a dazzling showcase in "I Never Knew" (Columbia) . . . **Cathy Carr's** "Heartbroken" has chances for Coral . . . A fine **Lester Young** disk by Mercury includes "Jeepers Creepers" and "Little Pee Blues" . . . **Dan Belloc** orch has an interesting instrumental in "Pretend" (Dot) . . . **Jimmy Young** impresses with his vocal of "This Is Our Night" (London) . . . **Chico O'Farrell** has a colorful slice of "The Peanut Vendor" for Mercury.

Standout western, folk, polka, jazz, religioso, etc.: **Steve Gibson Red Caps,** "Big Game Hunter" (Victor) . . . **Marie Knight,** "Get Away Jordan" (Decca) . . . **Le Frevre Trio,** "Nothing Can Compare" (Bibletone) . . . **Delmore Bros.,** "The Trail Of Time" (King) . . . **Sonny Thompson,** "Chloe" (King).

Best Bets

L. ARMSTRONG-G. JENKINS......LISTEN TO MOCKING BIRD
Decca ....*Chlo-e*
EDDIE FISHER ....HOW DO YOU SPEAK TO AN ANGEL
Victor ....*Downhearted*

LAWRENCE WELK
and his
CHAMPAGNE MUSIC
73rd Consecutive Week, Aragon Ballroom, Santa Monica, Calif.

RIAA to Name New Directors in Feb.

The annual meeting of the Record Industry Assn. of America for the election of directors for the coming year has been skedded for Feb. 11 in New York. Org, which classifies member diskeries according to their gross sales during the last fiscal year, elects directors as reps of their classification.

RIAA membership now includes 46 record manufacturers. It kicked off its program last year with 31 member companies.

Peer Gets Legitune Score

Peer International has tied up the publication rights for the Osvaldo Farres score from the Latino legituner, "Tapestry of Cuba."

Farres, a Cuban cleffer, arrived in New York last week for confabs with several Broadway producers regarding production of the musical.

Longhair Disk Reviews

Brahms: Symphony No. 1 (Victor, $5.45). Arturo Toscanini and NBC Symphony in a new recording of a top standard. Reading is warm-blooded and authoritative; technically, disking is sharp and well-defined.

Beethoven: Symphony No. 4 and **Schumann: Symphony No. 4** (Victor, $5.45). Good coupling here, by the San Francisco Symphony under Pierre Monteux. The Schumann is a vigorous performance of a passionate, romantic work; the Beethoven an ingratiating rendition of a gay, joyous symphony.

Offenbach: "La Vie Parisienne" and **Bizet: "Carmen" Arias** (Columbia, $5.45). Medley of songs from various Offenbach operettas are sung with style and sparkle by Jennie Tourel in a sweet, clear mezzo-soprano. Reverse has four "Carmen" arias in effective performance, with the Card Song truest in spirit and best sung. Jean Morel and Columbia Symphony lend good support.

Dvorak: Serenade in D Minor (Decca, $3.85). Pleasant sunny piece, of old-world, peasant quality, played sturdily by the London Baroque Ensemble, a polished woodwind group, under Karl Haas.

Dvorak: "New World" Symphony (Vox,) $5.95). Jascha Horenstein and Vienna State Philharmonia in a lush, expressive reading. Solo instruments at times are a little too dominant. *Bron.*

Winifred Atwell, Top Brit. Diskseller, Moves From Decca to Philips

London, Jan. 6.

Winifred Atwell, biggest British solo recording artist, has left British Decca for the new Philips label. In 12 months, her piano disks have sold over 1,000,000 (topseller, "Black and White Rag"—325,000 in Britain), but she has reportedly not been happy about the U. S. exploitation by Decca of her disks on their London label.

New deal means her output goes on American Columbia. Philips contract is stated to be over double what Decca was paying in royalties.

Sidelight on the switchover is that Decca launched a rival boogie-woogie pianoperator styled "The Duchess," to cash in on the Atwell popularity. Playing Atwell-type specialties in Atwell manner, disks caused some confusion, the general opinion being that original and imitator were same person. Fact is that "The Duchess" is Peggy Cochrane, wife of agent-exbandleader Jack Payne.

Allied Records, new Coast LP outfit, issuing an album of eight songs by baritone Igor Gorin, "Your Requests," as its first release.

VARIETY 10 Best Sellers on Coin-Machines Week of Jan. 10

1.	DON'T LET THE STARS GET IN YOUR EYES (4)	*Perry Como*	*Victor*
2.	WHY DON'T YOU BELIEVE ME (10)	*Joni James* *Patti Page*	*M-G-M* *Mercury*
3.	GLOW-WORM (14)	*Mills Bros.*	*Decca*
4.	TILL I WALTZ AGAIN WITH YOU (2)	*Teresa Brewer*	*Coral*
5.	TAKES TWO TO TANGO (13)	*Pearl Bailey*	*Coral*
6.	I WENT TO YOUR WEDDING (16)	*Patti Page*	*Mercury*
7.	TRYING (12)	*Hilltoppers* *Johnny Desmond*	*Dot* *Coral*
8.	OH HAPPY DAY (1)	*Lawrence Welk*	*Coral*
9.	KEEP IT A SECRET (1)	*Jo Stafford*	*Columbia*
10.	YOU BELONG TO ME (17)	*Jo Stafford*	*Columbia*

Second Group

YOURS	*Vera Lynn*	*London*
HAVE YOU HEARD	*Joni James*	*M-G-M*
TELL ME YOU'RE MINE	*Gaylords*	*Mercury*
YOU'RE WALKING ON MY HEART	*Hank Thompson*	*Capitol*
IT'S IN THE BOOK	*Johnny Standley*	*Capitol*
I	*Don Cornell*	*Coral*
WISHING RING	*Joni James*	*M-G-M*
MA SAYS, PA SAYS	*J. Ray-D. Day*	*Columbia*
MR. TAP TOE	*Doris Day*	*Columbia*
TOO LONG BETWEEN KISSES	*Ginny Gibson*	*M-G-M*
JAMBALAYA	*Jo Stafford*	*Columbia*
HEART AND SOUL	*Four Aces*	*Decca*
LADY OF SPAIN	*Eddie Fisher*	*Victor*
CONQUEST	*Patti Page*	*Mercury*

[Figures in parentheses indicate number of weeks song has been in the Top 10]

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director, Alphabetically listed.

Survey Week of January 2-8, 1953

A Shoulder to Weep On	Laurel
Be Fair	Weiss-B
Because You're Mine—†"Because You're Mine"	Feist
Bye Bye Blues	Bourne
Don't Let the Stars Get in Your Eyes	Four-Star
Everything I Have Is Yours	Robbins
Give Me Your Lips	Harms
Glow-Worm	Marks
Heart and Soul	Famous
I'm Never Satisfied	Simon H
Jambalaya	Acuff-R
Keep It a Secret	Shapiro-B
Lady of Spain	Fox
Lies	Shapiro-B
My Favorite Song	Gold
Open Up Your Heart	Longridge
Outside of Heaven	BVC
Second Star to the Right—†"Peter Pan"	Disney
Sleepytime Gal	Miller
Sleigh Ride	Mills
Stay Where You Are	Broadcast
Takes Two to Tango	Harman
Till I Waltz Again With You	Village
Trying	Randy Smith
Walkin' to Missouri	Hawthorne
Winter	Remick
Winter Wonderland	BVC
Why Don't You Believe Me	Brandom
You Belong to Me	Ridgeway
Your Mother and Mine—†"Peter Pan"	Disney

Second Group

A Millon Tears	Jubilee
Blues in Advance	Hollis
Even Now	Pickwick
Half as Much	Acuff-R
Hold Me, Thrill Me, Kiss Me	Mills
How Do You Speak to an Angel—*"Hazel Flagg"	Chappell
I Went to Your Wedding	St. Louis
Meet Mister Callaghan	Leeds
Mister Tap Toe	Montclaire
My Baby's Coming Home	Roxbury
Never Smile at a Crocodile	Disney
Nina Never Knew	Jefferson
Oh Happy Day	BVC
Somewhere Along the Way	United
That's What Makes Paris Paree—†"April in Paris"	Harms
Thumbalina—†"Hans Christian Andersen"	Frank
To See You	Burvan
Two Other People	Chappell
Walkin' My Baby Back Home	DeSylva-B-H
Whisp'ring Serenade	Chappell
Wonderful Copenhagen-†"Hans Christian Andersen"	Frank
Yours	Marks

Top 10 Songs On TV

Because You're Mine—†"Because You're Mine"	Feist
Blue Tango	Mills
Don't Let the Stars in Your Eyes	Four-Star
Glow-Worm	Marks
Make It Soon	Santly-J
My Lady Loves to Dance	United
Takes Two to Tango	Harman
Why Don't You Believe Me	Brandom
You'll Never Get Away	Bourne
Yours	Marks

FIVE TOP STANDARDS

Carolina in the Morning	Witmark
Green Eyes	Southern
Oh You Beautiful Doll	Remick
Tea for Two	Harms
There's a Small Hotel	Chappell

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† *Filmusical.* * *Legit musical.*

SHOWTUNES DUE FOR BIG RIDE

Juke Ops Rebuff ASCAP Efforts For Copyright Change Powwows

Efforts of the American Society of Composers, Authors & Publishers to reach an understanding with jukebox operators on a new Copyright Law have been sharply rebuffed. It's understood that the Music Operators of America, juke op association, refused to discuss the problem with ASCAP after the latter had invited the MOA to sit down for a friendly powwow.

The juke ops are evidently afraid that any revision of the Copyright Law is bound to hit directly at them and therefore they are flatly opposed to any amendments. ASCAP and other music biz organizations are seeking to get performance fees from 'jukebox plays.

ASCAP made the overture to the jukebox operators at the suggestion of Congressional supporters of revisions in the Copyright Law. After some suggested amendments were killed in committee last year, some Congressional leaders suggested that ASCAP get together with the juke ops and disk manufacturers on reaching an equitable solution to the problem of juke performance fees.

The movement for amending the Copyright Law will be renewed again this year and ASCAP now finds itself in a stronger moral position since it has made the necessary moves for an amicable settlement.

Music Biz Viewing Video as Source Of 'Personality' Tunes

The music publishing fraternity now is looking at tele as a source for new material as well as a growing hit-building medium. With an increasing number of TV's musical shows going in for original song material, the pubs are steadily scouting the shows for click potentials.

Interest in original tele tunes was kicked off recently when Jane Frohman introduced "I Believe" on her CBS-TV show, "U. S. A. Canteen." Song was penned by Ervin Drake, Jimmy Shirl, Irvin Graham and Al Stillman (the show's writers) to fit into the story line and created immediate publisher interest. Howie Richmond nabbed it for his Cromwell Music firm and several disk companies have set recording dates including a Jane Froman slice for Capitol. The pubs expect that most tele producers will follow the line taken by Irving Mansfield (he produces Miss Froman's show) and give new tunes a well-produced TV showcasing.

Pubs also foresee a time when they'll again be subsidizing tunesmiths to create new songs for stars. Practice died with vaude but a resurgence is indicated with the steady growth of tele personalities. Many tradesters believe that as tele develops as a potent tunebuilder and song-showcaser, the biz will leave the hands of the record companies and return to the publishers.

Hampton's 28½G Gross For Earle, Philly, Date

Lionel Hampton's band, which has been racking up solid theatre and one-niter grosses for the past year, closed 1952 on a strong b.o. note by hitting a $28,500 gross at the Earle Theatre in Philadelphia. Hampton's net for the date was $12,500.

Date marked the 15th anni of Hampton's formation of his own band after leaving Benny Goodman's organization. Hampton, incidentally, has been set to play at the Inaugural Ball and Festival in Washington, D. C., with Guy Lombardo's orch next week.

Col's Terre Haute Plant

Pointing up Columbia Records' biz upbeat during last year, the diskery has purchased a building in Terre Haute, Ind., which it ultimately plans to turn into a manufacturing plant. Until equipment can be installed, the building will be used as a warehouse.

Columbia bought the building from the Eaton O'Neill Co., furniture outfit in Terre Haute. Switch in occupancy is set for this summer.

Col Inks Miller To New 5-Yr. Deal

Mitch Miller, Columbia Records artists & repertoire chief and the key figure in the "new sounds" trend on wax in recent years, has been renewed to a five-year contract by Col prexy Jim Conkling. Miller came to Columbia from Mercury three years ago after Manie Sacks moved over to RCA as talent relations chief. Coin involved is understood to be over $25,000 annually.

Since his joining Columbia, Miller has turned the label into the disk industry's pacesetter with his use of horns, echo chambers, other gimmicks and new personalities such as Johnnie Ray, Tony Bennett and Guy Mitchell. Miller's new longterm deal with Col precludes his exiting the company for another diskery.

Miller is currently on the Coast with pop album director George Avakian. They are due back to the N. Y. homeoffice next week.

WHITE, NEGRO TOOTERS NEAR COAST MERGER

Hollywood, Jan. 13.

Trustees of Negro AFM local 767 are arranging a meeting with execs of local 47 to work out details of merger, voted by local 767 members over weekend.

Membership of local 47 had previously sanctioned merger. Previous ballot at 767 was against merger, but the favorable vote of local 47 apparently swayed the earlier dissidents.

MPCE Opens Talks For New Contract

Music Publishers Contact Employees kicked off its negotiations for a new publisher pact last week with confabs with Broadcast Music, Inc., and execs of the Music Publishers Protective Assn. Both meets were only preliminary seshes and further discussion dates are being set. Another MPCE-MPPA confab already has been skedded for Jan. 20.

The MPCE negotiating board is headed up by Bob Miller, union prez.

AFM's Quadrennial Cuffo

Chicago, Jan. 13.

James C. Petrillo is putting the music tab for the inaugural parade and balls in Washington next week on the cuff. Practice was started with the inauguration of the late President Franklin D. Roosevelt.

Petrillo, head of the American Federation of Musicians, is a Democrat, who campaigned for Adlai Stevenson.

Eugene Conley, Met Opera tenor, has signed with Columbia Artists Mgt. Conley will be under personal direction of veepee Andre

SIX MUSICALS SET FOR B'WAY

A bumper crop of showtunes will hit the market next month with the opening of a flock of legituners. Although the 1952-53 musicomedy season got off to a sluggish start, trade anticipates that the showtune field will get off its back with the output of several of Tin Pan Alley's top songsmiths who've penned scores for the upcoming shows. The scramble already is on for rights to original—cast albums, and the publishers and disk companies are gearing themselves for a big push on the scores.

Six musicals are skedded to preem on Broadway within the next five months, beginning with "Hazel Flagg" Feb. 9. Score was written by Jule Styne and Bob Hilliard. RCA Victor has nabbed the original cast album rights and Victor pactee Eddie Fisher is kicking off the show's plug tune, "How Do You Speak to an Angel?"

Other tunesmiths who'll be repped on the last half of the '52-'53 musicomedy season are Betty Comden-Adolph Green teamed with Leonard Bernstein ("Wonderful Town"); William Roy ("Maggie"); Cole Porter ("Can Can"); James Van Heusen-Johnny Burke ("Carnival in Flanders") and Richard Rodgers-Oscar Hammerstein 2d ("Me and Juliet"). Also skedded, but with no definite date set, is the Harry Revel-Milton Pascal score for the revue, "Saddle and Go."

First half of the season brought in only two revues ("New Faces of 1952" and "Two's Company") and two musicals ("Wish You Were Here" and "My Darlin' Aida"). Only one tune, title song from "Wish You Were Here," stepped out as a pop click via Eddie Fisher's Victor waxing. Victor latched on to original cast album rights for "New Faces," "Wish You Were Here" and "Two's Company" and had priority rights on "Aida," but held off cutting the album until the show's b.o. potential could be ascertained. "Aida" shuttered Sunday (11), which presumably eliminates an album probability since a diskery seldom cuts an original cast album after a show has folded. "New Faces" and "Wish You Were Here" were big sellers for Victor. "Company" has not yet been released.

Although showtunes have had little impact on the music market in the past few years the impressive list of topflight writers coming up with new scores is seen as an important factor in reversing the trend. The clicko pace set by Eddie Fisher's waxing of Harold Rome's "Wish You Were Here" indicated that there's public acceptance for showtunes and has helped do away with some record company resistance in waxing tunes from legit scores.

Capitol Corrals Ballet Theatre Orch

Sparked by the growing interest in ballet music around the country, Capitol Records recently inked the Ballet Theatre orch to a longterm pact. Orch will be under the baton of Joseph Levine, Ballet Theatre's regular conductor.

Cap will release the platters on long-play disks. Initial release, which will hit the market next week, includes Chopin's "Les Sylphides," Leonard Bernstein's "Fancy Free," Tschaikowsky's "Princess Aurora" and Aaron Copland's "Rodeo." Decca Records, incidentally, recently released the Ballet Theatre orch's waxing of "Fancy Free."

Cap distribs will work in conjunction with the Ballet Theatre, currently on a cross-country tour, in promoting the disks.

Irwin New M-G-M Rep

M-G-M Records named W. H. Irwin as its Wichita distrib rep.

Wichita territory previously had been handled by Thomas Wolfe out of Oklahoma City. Wolfe will continue as the diskery's Oklahoma City area distrib.

Sacks to See What Everyone Can Do Before Making Changes at RCA

Manie Sacks, RCA Victor's new general manager, will maintain the status quo in the diskery, as far as personnel is concerned, for the time being. Sacks said that the only changes he contemplates at present involve carpentry, meaning that he plans to shift some offices around on the 32d floor of the International Building in Rockefeller Center, the diskery's headquarters.

In the key artists & repertoire posts at Victor, Sacks will ride with the current lineup of George R. Marek, pop-longhair a&r chief who is liaison with the sales department; Dave Kapp, pop recording manager; and Henri Rene, assistant to Kapp. The sales department will continue under Larry Kanaga.

Although it's understood that Sacks will eventually revamp Victor's Coast setup, he stated that he would make no changes there at present. Sacks goes to the Coast Jan. 23 with RCA prexy Frank M. Folsom to o. o. the company's disk and radio-TV picture there. Al Miller, who replaced Rene when the latter moved east, is currently heading Victor's Coast department.

Sacks said that he wants "to see what everybody can do" before making any personnel switches. That reference applies especially to the second-line echelons which Sacks will attempt to revitalize. Sacks has already addressed the N. Y. office staff and will pitch a more intensified theme for fieldmen and distribs before heading for the Coast.

Paul A. Barkmeier, who stepped out of the RCA diskery top spot, has moved into another top RCA post as vice-prexy in charge of regional offices of the RCA Victor division. In this role, he will be the top distribution chief and will resume his role as a merchandising expert. Barkmeier formerly worked in such capacity at Montgomery Ward and Goldblatt Bros. in Chicago where Folsom also was located in the old days. Barkmeier will be in charge of RCA's expanded airconditioning and stove business and will probably have a decisive voice in the disk distribution setup.

Shearing's UN Combo

Joe Roland on vibes left George Shearing quintet at end of last week's engagement at the Copa in Pittsburgh and is being replaced by Cal Yjader, which probably gives Shearing the most remarkably international combo in the world.

Yjader comes from Sweden; Shearing of course is an Englishman; Jon Tilman on guitar is a Belgian; Al Mckibbon, bassist, hails from Morocco and Bill Clark, the drummer, is from the U. S. A. Even the outfit's property manager, Gene Rigenko, adds to the veritable United Nations that Shearing has assembled; he's a Russian.

RCA Royalties To Pubs in 16% Hike

RCA Victor's disk business began pointing upwards during the end of last year and royalties paid to the major publishers for the quarter ending Nov. 30 rose 16% over the previous year. Quarterly payment also showed a spectacular improvement over the preceding period with pubs getting 84% more coin. Payments cover the publishers who collect through the Harry Fox office of the Music Publishers Protective Assn.

Main reason for the Victor jump is ascribed to the introduction of the new 45 rpm Extended Play disks. The EP's have been moving at a potent sales clip.

'DANNY AT THE PALACE' GETS DECCA RELEASE

Timed for Danny Kaye's opening at the Palace Sunday (18), Decca Records is releasing a new album, "Danny At the Palace," next week. Set will include Kaye standards such as "Anatole of Paris," "Good Old' 49" and "Tchaikowsky." Meantime, Kaye's current Decca album of the Frank Loesser score of the Samuel Goldwyn pic, "Hans Christian Andersen," has gone over the 100,000 sales marker.

Decca is issuing the Kaye set as result of the good play it got on its "Judy At The Palace" album when Judy Garland played the Broadway theatre over a year ago.

Meyer Davis to Preem 'Mr. President' on Ike Day

Meyer Davis has composed a song for next week's (20) Inaugural Ball in Washington, titled "Mr. President." He'll preem it at the ball, where he's to conduct. He's signed Julian Patrick, Virginia Davis and the Mariners to sing with his orch.

Davis has also pacted with the U. S. Lines, starting Jan. 20, to handle music for the SS America. He'll place three orchs on the ship, similar to the three-band setup on the SS United States.

Griff Williams Retires

Chicago, Jan. 13.

Griff Williams is retiring from the band business after 20 years, 18 as bandleader. Currently at the Edgewater Beach Hotel here, he winds up Jan. 22, after which he becomes a representative for Haywood Publishers, Chicago.

Maestro started with the Anson Week band, and formed his own orchestra, debuting at the Mark Hopkins, San Francisco, in 1934. Oddly enough, he ends his musical career at the same spot he made his first Chicago appearance, the Edgewater Beach.

RCA's 500G Plant In Spain in Expansion Of Global Output

RCA will expand its global production setup by opening a new factory in Spain this year for the manufacture of disks, record players and television receivers. RCA will operate the new 322,000-square-foot site near Madrid in partnership with Gabriel Soria, prexy and managing director of Industria Electronica, RCA's associate company in Spain. Soria is currently in the U. S. for talks with RCA prex Frank M. Folsom.

Initial investment in the plant, which will be completed this year, is $500,000. New factory is part of RCA's policy of having nationals of foreign countries as partners. RCA now has plants in Chile, Argentina, Brazil, Mexico, Canada, Australia and Greece. Latter factory now makes only small radios but will start disk production shortly. RCA is also planning to set up a plant in Italy in May.

The Madrid factory will make only 45 rpm disks and machines at first due to their cheapness and trouble-free operation. Folsom said the plant would help in the cultural exchange between the U. S. and Spain and said that he is looking forward to "telecast of immortal paintings in the Prado museum and other art centers of Spain."

Besides Folsom and Soria, who will act as administrative head of the new factory, the board of directors will include the latter's brother, Antonio Soria, and Meade Brunet, RCA vice prexy and managing director of its international division.

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. DISK JOCKEYS

VARIETY WEEK ENDING JAN. 10

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP. † BMI.

						EAST													SOUTH								MIDWEST						FAR WEST			
						New York		Sch'ctady	Fitchburg	D.C.	Worc's'tr	Troy	Trenton	Phil.	Con'sville	Rochester	Hartford	Atl. City	N.O.	Har'sburg	Ch'ton W. Va	Atlanta	Richmond	Savan'h	Dallas	San Ant'e	Mpls.	St. Cloud	Chi.	Det.	Des M'nes	Cincy	Denver	L.A.	Phoenix	
Pos. this wk.	Pos. Dec. 27	No. weeks in log	Artist	Label	Song	Jack Lacy—WINS	Bill Silbert—WABD	Earle Pudney—WGY	Tal Hood—WFGM	Jerry Strong—WMAL	John Woods—WTAG	Paul Flanagan—WTRY	Stan Pat—WTMJ	Bud Brees—WPEN	Jim Haines—WCVI	Ed Meath—WHEC	Jack Downey—WONS	Alan Owen—WMID	Jerry Kay—WWEZ	C. Thompson—WFOR	Bill Dawson—WGKV	Herb Harris—WQXI	Harvey Hudson—WLEE	John Wrisley—WSAV	Jimmy Lowe—WRR	Bob Jenkins—KONO	Johnny Morris—WLOL	Art Blaske—KFAM	Ernie Simon—WGN	Don McLeod—WJBK	Don Bell—KRNT	Bill Dawes—WCPO	Ray Perkins—KFEL	Bill Anson—KFWB	Dick Gilbert—KTYL	TOTAL POINTS
1	1	6	Perry Como	Victor	†Don't Let the Stars	3	7	1	2	4	2	3	..	8	1	2	7	2	..	..	1	3	..	1	8	7	3	..	2	..	8	3	..	..	1	168
2	3	14	Joni James	M-G-M	*Why Don't You Believe Me	..	..	3	..	1	1	1	..	..	..	..	..	..	5	..	3	..	1	2	3	2	1	1	1	..	3	5	1	1	3	160
3	6	7	Teresa Brewer	Coral	†Till I Waltz Again	..	9	..	3	2	4	5	1	4	..	3	1	3	1	..	4	..	..	..	..	10	6	..	9	2	..	2	..	..	7	122
4A	4	9	Jo Stafford	Columbia	*Keep It a Secret	2	..	..	..	3	..	10	..	..	3	..	..	7	6	9	..	..	2	..	..	6	5	8	7	..	..	..	7	5	..	74
4B	5	18	Mills Bros	Decca	†Glow Worm	..	..	2	..	..	7	..	..	10	..	..	..	..	..	..	..	5	..	..	..	5	4	3	6	..	1	..	2	3	10	74
6	14	5	Gaylords	Mercury	†Tell Me You're Mine	5	..	..	2	6	..	9	..	5	..	1	5	..	..	..	..	..	..	..	..	..	..	..	..	1	..	6	..	..	..	59
7A	9	9	Paul-Ford	Capitol	*My Baby's Coming Home	7	..	6	..	..	6	8	..	7	..	..	8	..	..	6	10	..	..	10	..	..	..	..	..	..	4	..	4	..	..	45
7B	7	12	Don Cornell	Coral	*I	..	..	..	..	7	10	4	..	..	..	..	..	..	..	..	2	..	..	..	2	3	..	..	..	..	..	..	..	..	4	45
9	10	7	Don Howard	Triple A	*Oh Happy Day	..	..	..	8	..	..	2	3	..	..	..	6	..	..	..	5	..	..	..	..	..	..	..	..	..	..	1	..	..	..	41
10	34	3	Paul-Ford	Capitol	*Bye Bye Blues	..	..	7	..	..	..	..	2	2	..	..	..	..	..	..	..	..	..	4	..	..	..	2	..	..	..	..	..	..	..	38
11	11	11	Four Aces	Decca	*Heart and Soul	1	..	5	..	..	..	..	4	..	2	..	..	..	..	..	..	..	..	..	7	..	..	10	..	..	..	..	..	..	..	37
12	19	2	Joni James	M-G-M	*Have You Heard	4	..	..	4	..	..	..	..	9	..	..	..	4	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	32
13A	38	5	Ames Bros	Coral	*No Moon At All	6	..	4	5	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	30
13B	..	1	Sunny Gale	Victor	*Teardrops On My Pillow	..	..	..	..	..	..	6	5	1	..	..	..	5	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	30
15A	18	13	Eddie Fisher	Victor	*Outside of Heaven	..	1	..	..	..	5	..	..	..	..	..	..	..	..	..	9	2	..	..	..	9	..	..	..	..	..	..	..	..	..	29
15B	12	6	Karen Chandler	Coral	*Hold Me, Thrill Me, Kiss Me	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	7	..	..	..	..	..	..	..	..	3	..	..	..	4	8	29
17	8	22	Jo Stafford	Columbia	†You Belong To Me	..	..	10	..	10	8	..	..	..	..	..	..	..	..	..	..	..	..	..	9	7	..	..	..	..	..	..	5	..	5	23
18	12	15	Eddie Fisher	Victor	*Lady of Spain	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	7	3	..	..	..	8	..	..	22
19A	..	1	Eddie Fisher	Victor	*Even Now	..	6	..	9	..	..	..	..	..	..	10	..	..	..	2	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	20
19B	46	2	Lawrence Welk	Coral	*Oh Happy Day	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	8	..	..	..	..	2	..	..	..	9	..	..	..	..	20
21	..	5	Gisele MacKenzie	Capitol	†Don't Let the Stars	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	3	6	..	18
22	30	6	Patti Page	Mercury	*Why Don't You Believe Me	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	17
23	..	1	Russ Morgan	Decca	†Till I Waltz Again	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	16
24	..	1	Joni James	M-G-M	†Wishing Ring	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	6	..	..	..	9	..	..	..	..	..	..	..	15
25A	30	2	Lisa Kirk	Victor	*Boomerang	..	..	..	..	..	..	..	..	..	7	..	..	6	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	14
25B	..	1	Rosemary Clooney	Columbia	*If I Had a Penny	..	..	..	..	5	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	14
27A	..	1	Tony Bennett	Columbia	*Congratulations to Someone	10	5	..	..	..	..	..	9	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	13
27B	43	11	Vera Lynn	London	†Yours	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	4	..	..	..	..	..	..	6	13
27C	..	12	Nat (King) Cole	Capitol	*Because You're Mine	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	13
27D	..	1	Steve Lawrence	King	*How Many Stars	..	..	..	..	..	..	..	..	3	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	13
31A	27	18	Patti Page	Mercury	†I Went To Your Wedding	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	5	..	..	..	..	..	8	..	12
31B	..	1	Vic Damone	Mercury	*Sugar	..	..	9	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	12
31C	..	1	Ralph Flanagan	Victor	*Hot Toddy	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	7	..	..	..	..	..	12
31D	34	4	Perry Como	Victor	*Lies	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	5	..	..	..	..	..	12
31E	26	3	Tommy Edwards	M-G-M	†You Win Again	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	12
31F	..	3	J. Ray-D. Day	Columbia	†A Full Time Job	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	12
37	..	5	O'Connell-MacKenzie	Capitol	†Can't Quench Fire of Love	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	3	..	..	..	..	..	..	..	..	..	..	..	11
38A	..	1	Nat (King) Cole	Capitol	*Strange	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	10
38B	..	1	Eddie Fisher	Victor	*If It Were Up To Me	8	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
38C	..	2	Sauter-Finnegan	Victor	*Nina Never Knew	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
41A	..	1	Bob Carroll	Derby	*Say It With Your Heart	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
41B	..	3	Damita Jo	Victor	†I Don't Care	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	9
41C	..	1	Guy Mitchell	Columbia	*She Wears Red Feathers	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
41D	..	1	Margaret Whiting	Capitol	*Why Don't You Believe Me	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	9
45	..	7	Hugo Winterhalter	Victor	*Blue Violins	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	10	..	..	..	..	..	..	..	10	..	..	8
46A	..	1	Doris Day	Columbia	†Mr. Tap Toe	9	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	6
46B	..	1	Mindy Carson	Columbia	†Tell Me You're Mine	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	9	6
48A	..	1	Spike Jones	Victor	†I Went To Your Wedding	..	..	..	..	..	..	..	..	..	..	7	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5
48B	..	1	Four Knights	Capitol	*Oh Happy Day	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	5
50	..	1	Frankie Laine	Columbia	*I'm Just a Poor Bachelor	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	4
51	..	24	Eddie Fisher	Victor	*Wish You Were Here	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	10	..	3

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40 Top Disk Sellers of 1952

(Alphabetized by artist. ASCAP and BMI† sources indicated)*

Artist-Title	Label	Publisher
Four Aces “Tell Me Why”	Decca	†Signet
Leroy Anderson “Blue Tango”	Decca	*Mills
Pearl Bailey “Takes Two to Tango”	Coral	*Harman
Jimmy Boyd “Mommy Kissin’ Santa Claus	Columbia	*Harman
Rosemary Clooney “Botch-A-Me”	Columbia	†Hollis
Rosemary Clooney “Half as Much”	Columbia	†Acuff-R
Nat (King) Cole “Somewhere Along the Way”	Capitol	*United
Don Cornell “I’ll Walk Alone”	Coral	*Mayfair
Don Cornell “I’m Yours”	Coral	†Algonquin
Doris Day “A Guy Is a Guy”	Columbia	Ludlow
Percy Faith “Delicado”	Columbia	*Remick
Eddie Fisher “Anytime”	Victor	*Hill-R
Eddie Fisher “I’m Yours”	Victor	†Algonquin
Eddie Fisher “Lady of Spain”	Victor	*Fox
Eddie Fisher “Outside of Heaven”	Victor	*BVC
Eddie Fisher “Tell Me Why”	Victor	†Signet
Eddie Fisher “Wish You Were Here”	Victor	*Chappell
Georgia Gibbs “Kiss of Fire”	Mercury	†Duchess
Hilltoppers “Trying”	Dot	*Randy Smith
Joni James “Why Don’t You Believe Me”	M-G-M	*Brandom
Pee Wee King “Slow Poke”	Victor	†Ridgeway
Frankie Laine “High Noon”	Columbia	*Feist
Mario Lanza “Because You’re Mine”	Victor	*Feist
Vera Lynn “Auf Wiederseh’n Sweetheart”	London	†Hill-R
Vera Lynn “Yours”	London	†Marks
Mantovani “Charmaine”	London	*Lion
Al Martino “Here in My Heart”	BBS	*Mellin
Mills Bros. “Glow Worm”	Decca	†Marks
Guy Mitchell-Mitch Miller “Pittsburgh, Pennsylvania”	Columbia	*Santly-J
Ella Mae Morse “Blacksmith Blues”	Capitol	†Hill-R
Patti Page “I Went to Your Wedding”	Mercury	†Hill-R
Les Paul-Mary Ford “In Good Old Summertime”	Capitol	†Marks
Les Paul-Mary Ford “Meet Mr. Callaghan”	Capitol	*Leeds
Johnnie Ray “Cry”	Okeh	†Mellow
Johnnie Ray “Walkin’ My Baby Back Home”	Columbia	*Chappell
Jo Stafford “Jambalaya”	Columbia	†Acuff-R
Jo Stafford “Shrimp Boats”	Columbia	*Disney
Jo Stafford “You Belong to Me”	Columbia	†Ridegway
Kay Starr “Wheel of Fortune”	Capitol	*Laurel
Hugo Winterhalter “Vanessa”	Victor	*Morris

Inside Orchestras—Music

Further pointing up importance of disclicks in building a performer's personal appearance value, is the unprecedented booking of Georgia Gibbs into three Broadway theatres during the past year. On the strength of three click Mercury Records releases, “Kiss of Fire,” “A Moth and a Flame” and “My Favorite Song,” Miss Gibbs nabbed bookings into the Paramount (February), Roxy (May) and the Capitol (December). She winds her three-week Capitol date today (Wed.) and moves into La Vie En Rose, eastside nitery, next month.

RCA Victor's ad for its original-cast album of the legit revue, “New Faces of 1952,” in VARIETY's 47th anniversary issue (Jan. 8) was snafued by an inadvertent makeup error. A wrong illustration was used in place of intended cover of the “New Faces” album. A corrected ad is being run in the current issue of the music section.

The composer of “In a Little Spanish Town” was erroneously reported as Maria Grever in VARIETY's 47 anniversary (Jan. 8) issue. Composer of the music is Mabel Wayne, with Joseph Young and Samuel M. Lewis having written the lyrics.

Form New Jazz Label For Reissue of Oldies

William Grauer, Jr., and Orrin Keepnews have formed an indie long play label, Riverside Records. Riverside plans to issue its disks under two classifications: Jazz Archives Serie·, reissues of early jazz material, a..d Contemporary Jazz Series, waxings of current jazz artists. For the Archive series Riverside has acquired exclusive rights to jazz disks originally issued on the old Paramount, Black Swann, Broadway and QRC labels.

In the Paramount lineup (the diskery operated in the early 1920s), for example, are such jazz names as Louis Armstrong, King Oliver, Ma Rainey, Jelly Roll Morton, Meade Lux Lewis, James P. Johnson, Frank Teschmaker, Muggsy Spanier, Tommy Ladnier, Johnny Dodds, Freddie Keppard and Fletcher Henderson. Riverside also is dickering for reissue rights for disks on several other long defunct jazz labels.

Violinist Ruggiero Ricci left New York last week for a three-month tour of Europe. He'll appear in recital and with orchestra in Germany, Sweden, Norway, Finland, Italy, and The Netherlands.

French Bestsellers

Paris, Jan. 6.

Bestselling disks here last month in pop field were Line Renaud's rendition of “Ma Petite Folie,” Claude Dupius' “Si Toi Aussi Tu M'Abandonnes,” the Gallic version of “High Noon,” Edmundo Ros' “Blue Tango” and “Delicado,” singer Mouloudji's “Comme Un P'tit Coquilcquot,” Edith Piaf's “Padam,” Charles Trenet's “L'Ame D'Un Poet (Soul of a Poet); and “Fats Waller's Recital.”

Longhair records in the top payoff were Beethoven's Fifth, Sixth and Ninth Symphonies conducted by Bruno Walter and Eric Kleiber. Soloist was Dinu Lipatti with “Chopin Waltzes,” and opera was Moussorgsky's “Boris Goudonov.”

Josefovits Held Over

Teri Josefovits, composer-pianist, has been held over at Doran's, Westchester (N. Y.) roadhouse, which Alfredo and Ethel Bisetti recently took over. Latter long operated Villa d'Este, class midtown Manhattan bistro, and maitre d' Paul has shifted to the suburbs with them.

Josefovits has been a vaude-cafe lounge standard, his last Gotham date being at L'Ermitage.

U.S. Pops Don't Dent the Arg. Music Scene, Though Crosby, Jolson Tops

Buenos Aires, Jan. 6.

Slick-haired tango dancers have well-nigh vanished from Argentine dance floors. The popular music heard here is less sombre than before. It has developed away from the tango, with the Brazilian baiao and Cuban mambo now in full swing, and a craze for Paraguayan guaranias or Portuguese fados just around the corner.

North American influence on Argentine popular music trends is comparatively limited. Cuba, Mexico, Brazil and now even Paraguay and Portugal have made themselves felt; but the song and dance tunes most popular here over the last 10 years have not been of American origin. This may be due to restricted film imports over a long period, or to the political gap which keeps the natives out of touch with American magazines, literature and trends. Much is attributable to a seeming lack of interest by American publishers, who don't exert themselves unnecessarily to have their tunes plugged in Argentina.

Disk factory managements also seem indifferent to plugging American tunes, and when these seep over it is usually thanks to some independent deejays' discoveries. Many of the local deejays travel to the States from time to time and return with material for their disk sessions on the air.

The most recent trend, that of the Cuban mambo, stemmed from RCA Victor's importation of the Perez-Prado Brazilian combo for a session in a local nitery in 1952. That composer's “Mambos 5 and 8” took over with a bang and shared honors with the baiao rhythms.

The Paraguayan guarania is reckoned to be about to take over from the mambo in 1953, while the success of “April in Portugal” (Chappell) is starting music publishers to seek out possible new fado hits, so as to cater to the demand for sweet, swaying, sentimental tunes, which came in with the bolero some years ago and displaced the tango. The guarania is in a combined 6/8 and 3/4 tempo which seems to fit the mood. For

(Continued on page 42)

Peatman Annual Survey of Song Hits on Radio and TV

(Jan. 1, 1952, to Jan. 1, 1953)

The 35 song hits with the largest radio and television audiences are listed below in order of the total ACI points received in the ACI Surveys during 1952. (Songs in stage or film productions are indicated. Songs currently active are marked with an asterisk. Songs whose activity began on the ACI Surveys during the Fall of 1951 are noted by the 1951 date.)

Rank	Total ACI Points	Number Of Weeks On Survey	Song Title and Production	Publisher
1	33,960	33	Any Time	Hill & R
2	27,732	26	*Wish You Were Here (Wish You Were Here)	Chappell
3	26,904	35	Blue Tango	Mills
4	25,170	21	*You Belong to Me	Ridgeway
5	23,829	21	Cry	Mellow
6	23,600	24	Be Anything (But Be Mine)	Shapiro-B
7	22,540	18	Slow Poke (1951)	Ridgeway
8	22,063	22	Please Mister Sun	Weiss-B
9	21,227	23	Be My Life's Companion	Morris
10	20,991	31	Walkin' My Baby Back Home	DeSylva-B&H
11	20,046	24	Kiss of Fire	Duchess
12	19,496	27	Wheel of Fortune	Laurel
13	17,009	27	Singin' in the Rain (Singin' in the Rain)	Robbins
14	16,379	24	I'm Yours	Algonquin
15	16,012	21	Blacksmith Blues	Hill & R
16	15,763	39	Lover	Famous
17	15,648	18	Tell Me Why	Signet
18	15,507	27	*Somwhere Along the Way	United
19	14,948	20	Undecided (1951)	Leeds
20	14,938	23	Forgive Me	Advanced
21	14,926	20	*Because You're Mine (Because You're Mine)	Feist
22	14,116	19	*Glow-Worm	Marks
23	13,880	20	*Jambalaya	Acuff-R
24	13,772	19	Auf Wiederseh'n Sweetheart	Hill & R
25	13,517	23	I'll Walk Alone (With a Song in My Heart)	Mayfair
26	13,302	21	Zing a Little Zong (Just for You)	Burvan
27	13,167	23	Half as Much	Acuff-R
28	13,164	19	*I Went to Your Wedding	St. Louis
29	12,688	15	Little White Cloud That Cried	Spier
30	11,500	19	A Guy Is a Guy	Ludlow
31	11,418	19	Am I in Love (Son of Paleface)	Famous
32	11,396	17	Down Yonder (1951)	La Salle
33	11,337	21	Delicado	Remick
34	11,046	20	I Could Write a Book (Pal Joey)	T. B. Harms
35	10,981	17	I Hear a Rhapsody (Clash by Night)	Broadcast

Top Standards on Radio & TV

(Jan. 1, 1952, to Jan. 1, 1953)

Rank	Total ACI Points	Number Of Weeks On Survey	Song Title	
1	14,678	37	Tenderly	E. H. Morris
2	10,182	24	With a Song in My Heart	Harms
3	9,294	27	Somebody Loves Me	Harms
4	8,221	28	Tea for Two	Harms
5	8,152	25	Just One of Those Things	Harms
6	7,218	16	That Old Black Magic	Famous
7	1,099	5	Easter Parade	Berlin
8	6.422	15	St. Louis Blues	Handy
9	6,202	14	September Song	DeSylva-B&H
10	5.990	16	'S Wonderful	Harms
11	5,388	17	On the Sunny Side of the Street	Shapiro-B
12	4,974	13	Lullaby of Broadway	Witmark
13	4,877	14	Tiger Rag	Feist
14	4,800	18	Begin the Beguine	Harms
15	4,279	10	Blue Skies	Berlin
16	4,096	12	April in Paris	Harms
17	4,051	5	April Showers	Harms
18	3,829	8	I've Got My Love to Keep Me Warm	Berlin
19	3,691	10	I Got Rhythm	New World
20	3,619	15	Star Dust	Mills
21	3,571	11	Jealousy	Harms
22	3,529	3	Christmas Song	Morris
23	3,481	9	Because of You	Broadcast
24	3,459	12	How High the Moon	Chappell
25	3,454	13	Darktown Strutters Ball	Feist
26	3,422	13	Lazy River	Peer
27	3,229	10	Ballin' the Jack	Marks
28	3,217	12	I Can't Give You Anything But Love	Mills
29	3,181	11	My Blue Heaven	Feist
30	3,119	12	Night and Day	Harms
31	3,052	8	Someone to Watch Over Me	Harms
32	2,980	9	Bye Bye Blues	Bourne
33	2,922	9	Alexander's Ragtime Band	Berlin
34	2,879	12	Dancing in the Dark	Harms
35	2,851	11	Getting to Know You	Williamson

U.S. Pops In Argentine

Continued from page 41

something gayer and faster, the Paraguayan polkas have their possibilities.

Imported Disk Sale

Radio set sales plummeted in '52 as a result of depression and the disk factories' sales of around 500,000 platters a month each fell by about 60 to 70%. Disk stores, however, continued selling plenty of imported long-play novelties, which pointed to disk fans still having coin to spend if they were able to get what they liked. The disk factories don't seem to have known how to supply it. This has led to a hefty trade being done by small stores which sprang up all over town, selling imported disks brought in by travelers from abroad, who used this type of merchandise as a means of repatriating coin held abroad.

As result of the deejay's efforts and this type of importation Doris Day, Frankie Laine and Johnnie Ray have been "discovered" locally, and "Domino," "Jealousy" and "Cry" are familiar numbers. "Jealousy" has been published here by Fermata with lyrics by Ben Molar in Spanish, and local warbler Elena de Torres has waxed a version of it. Doris Day especially has whammed into top spot and "Domino" is a current disclick under the Columbia label.

Two top American disk celebrities have buttered the bread of Argentine bands and deejays for many years now. These are Bing Crosby and Al Jolson, and practically every radio outlet has daily sessions devoted to their platters. Radio Mitre, for instance, has had a Crosby stanza at 10:30 every night for eight years. Crosby rates as No. 1 favorite in Argentina.

The Jolson vogue sprang into being when Columbia's "The Jolson Story" was released about five years ago. It got a new fillip when the picture was revived during the 1949-51 film famine and this year both "Jolson" pictures were again reissued, keeping the Jolson cult plenty lively.

"A Guy Is a Guy" (Ludlow Music), published locally in sheet music form as "Que Muchacho" by Fermata, was a boffo click on the June hit parade here, and had been recorded by most name bands for all the diskeries. Fermata is still the publishing outfit hep to all the selling angles, and therefore responsible for most local tunes hitting an international pitch.

Musicals Backlog

"Song of September" also rode the crest locally in 1952 through the impact made by the film "September Affair," in which it was first heard. The suspension of film imports proved a setback for American popular music, and Argentine audiences are only just catching up with a backlog of musicals, all pretty dated, such as "Three Little Words," "A Date with Judy" and "Duchess of Idaho."

The film influence also serves to put over local tunes, and two Paraguayan tunes dished up by director Hugo del Carril in "Las Aguas Bajan Turbias" ("Muddy Waters"), which was exhibited at the Venice Festival, are due to become top favorites in 1953, to judge by audience reaction when the picture was released.

Following the nationalist trend evident in every phase of Argentine life, authorities are severe in forcing a preponderance of native tunes on the air, in niteries, on jukeboxes and so on. Fifty percent native tunes must be played in all entertainment spots, and many niteries have been shuttered as a penalty for infraction of this rule. This creates a problem for entertainers, since the supply of lively native tunes is limited.

D.C. Memorial to Foster

Washington, Jan. 13.

A memorial bust to Stephen C. Foster was unveiled last night (12) in a ceremony at the Library of Congress.

Tribute was paid to the 19th Century songwriter by John Tasker Howard, member of the ASCAP board.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 9 cities and showing comparative sales rating for this and last week.

Week Ending Jan. 10

National Rating This wk.	Dec. 27	Artist, Label, Title	New York—(Davega Stores)	Chicago—(Hudson Ross)	Philadelphia—(A. Williams Co.)	Cleveland (Record Mart)	Minneapolis—(Don Leary)	St. Louis—(Ludwig Music House)	Kansas City—(Jenkins Music)	San Antonio—(Alamo Piano Co.)	Seattle (Sherman-Clay)	TOTAL POINTS
1	2	PERRY COMO (Victor) "Don't Let Stars in Your Eyes"	2	2	1	4	..	3	3	2	2	69
2	2	JONI JAMES (MGM) "Why Don't You Believe Me"	1	7	4	..	9	1	1	1	3	61
3	2	MILLS BROS. (Decca) "Glow Worm"	10	4	5	3	3	9	2	4	4	55
4	5	TERESA BREWER (Coral) "Till I Waltz Again With You"	7	3	2	6	2	2	..	3	..	52
5	6	JO STAFFORD (Columbia) "Keep It a Secret"	6	..	..	..	4	4	5	5	..	31
6	8	GAYLORDS (Mercury) "Tell Me You're Mine"	8	1	..	1	..	..	..	7	..	27
7	20	DON HOWARD (Triple A) "Oh Happy Day"	3	..	3	..	..	..	8	..	..	19
8	7	MARIO LANZA (Victor) "Because You're Mine"	9	..	..	..	..	..	7	6	6	16
9A	16	PATTI PAGE (Mercury) "Conquest"	..	5	6	..	..	..	..	9	..	13
9B	..	JONI JAMES (MGM) "Wishing Ring"	4	..	..	..	5	..	..	..	..	13
11	18	PEARL BAILEY (Coral) "Takes Two to Tango"	5	9	..	..	..	8	..	..	..	11
12A	..	LES PAUL (Capitol) "Bye, Bye Blues"	..	6	..	..	6	..	..	..	..	10
12B	10	PATTI PAGE (Mercury) "I Went To Your Wedding"	..	..	..	..	..	..	4	8	..	10
12C	..	FOUR KNIGHTS (Capitol) "Oh Happy Day"	..	..	..	..	..	..	..	..	1	10
12D	16	LAWRENCE WELK (Coral) "Oh Happy Day"	..	..	..	..	1	..	..	..	..	10
16A	..	EDDIE FISHER (Victor) "Lady of Spain"	..	..	..	..	..	..	6	..	7	9
16B	..	JONI JAMES (MGM) "Have You Heard"	..	..	..	2	..	..	..	..	..	9
18A	12	JOHNNY STANDLEY (Capitol) "It's in the Book"	..	10	8	..	..	7	..	..	..	8
18B	..	LES PAUL-MARY FORD (Capitol) "My Baby's Coming Home"	..	..	..	8	..	6	..	..	..	8
20	..	AMES BROS. (Coral) "My Favorite Song"	..	..	..	..	..	..	..	..	5	6

FIVE TOP ALBUMS	1	2	3	4	5
	BECAUSE YOUR MINE Mario Lanza Victor LM 7015 WDM 7015 DM 7015	I'M IN THE MOOD FOR LOVE Eddie Fisher Victor LPM 3058	WISH YOU WERE HERE Bway Cast- Victor LOC-1007 WOC-1007 OC-1007	LIBERACE Liberace Columbia CL 6217	JAZZ CONCERT Benny Goodman Goodman SL 180

Halasz to Remington As Executive Director

Laszlo Halasz, founder and former musical director of the N. Y. City Opera Co., has been named exec director of Remington Records, indie low price label. Halasz who ankled the opera company post last year after a seven-year tenure, plans an extensive revision of Remington's classical repertoire.

Halasz will be assisted by Jessica Colfer who served in the same capacity when he was with the Opera Co. Miss Colfer previously had been with Columbia Artists Management.

Walters Exits BMI

Hollywood, Jan. 13.

Billy Walters has resigned from Broadcast Music, Inc., Coast pubbery operation as professional manager. Eddie Janis is remaining as Hollywood rep for the firm.

Jules Stearns, BMI's music firm general manager, is not planning to replace Walters.

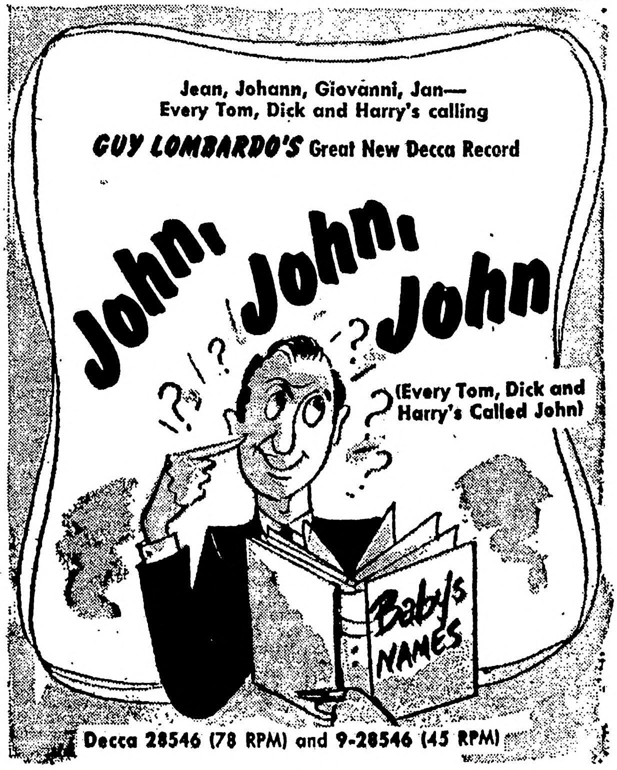
Kardale's New Firm

Chick Kardale, topper of Kardale Music, has opened up two new music firms in conjunction with Chubby Jackson, bassist, and trombonist Bill Harris. The Kardale-Jackson firm will be known as Zebra Music while the Kardale-Harris firm has been tagged House of Joy.

Both firms will be affiliated with Broadcast Music, Inc.

BILL HAYES
Sings
HOW DO YOU SPEAK TO AN ANGEL | THE DONKEY SONG
MGM 11394 78 RPM
K 11394 45 RPM
M-G-M RECORDS
THE GREATEST NAME IN ENTERTAINMENT
701 SEVENTH AVE NEW YORK 36 N. Y.

MILLS MUSIC Presents
HUGO WINTERHALTER'S
EXCITING RENDITION OF
FANDANGO
R.C.A. VICTOR 20-4997


Jean, Johann, Giovanni, Jan—
Every Tom, Dick and Harry's calling
GUY LOMBARDO'S Great New Decca Record
John, John, John
(Every Tom, Dick and Harry's Called John)
Baby's NAMES
Decca 28546 (78 RPM) and 9-28546 (45 RPM)

VAUGHN MONROE
at his RECORD Best!

20/47 5145

Isn't It A SMALL WORLD

Playing time 2:22

and

LONELY EYES

Playing time 2:55

This Week's BEST SELLING RCA Victor Records

	78 rpm/45 rpm	Playing Time
DON'T LET THE STARS GET IN YOUR EYES/LIES *Perry Como*	20/47 5064	2:37/2:30
EVEN NOW/ IF IT WERE UP TO ME *Eddie Fisher*	20/47 5106	2:18/2:40
LADY OF SPAIN/OUTSIDE OF HEAVEN *Eddie Fisher*	20/47 4953	3:06/2:36
I WENT TO YOUR WEDDING/I'LL NEVER WORK THERE ANY MORE *Spike Jones*	20/47 5107	3:26/2:36
CONDEMNED WITHOUT TRIAL/EDDY'S SONG *Eddy Arnold*	20/47 5108	2:30/2:20
HOT TODDY/SERENADE *Ralph Flanagan*	20/47 5095	2:22/3:00
TEAR DROPS ON MY PILLOW/STOLEN WALTZ *Sunny Gale*	20/47 5103	2:38/2:48
BECAUSE YOU'RE MINE/THE SONG THE ANGELS SING *Mario Lanza*	10/49 3914	3:30/3:30
BLUE VIOLINS/FANDANGO *Hugo Winterhalter*	20/47 4997	2:56/2:20
BLOCK BUSTER/SHORTN'IN BREAD *Boots Brown*	20/47 5110	2:39/3:04
WISH YOU WERE HERE/THE HAND OF FATE *Eddie Fisher*	20/47 4830	2:37/2:19
JAM-BOWL LIAR/YOU BELONG TO ME No. 2 *Homer & Jethro*	20/47 5043	2:42/2:14
THE GAL WHO INVENTED KISSIN'/A FOOL SUCH AS I *Hank Snow*	20/47 5034	2:35/2:30
I DON'T KNOW/HEY MRS. JONES *Buddy Morrow*	20/47 5117	2:40/3:04
I'M MOVIN' ON TO GLORY/HE'LL UNDERSTAND AND SAY "WELL DONE" *Hank Snow*	20/47 5021	2:30/2:20

RCA VICTOR
FIRST IN RECORDED MUSIC

RCA
"HIS MASTER'S VOICE"

PROGRAM
THESE HITS!

Band Reviews

STAN KENTON ORCH (20)
With Kay Brown
Mission Beach Ballroom, San Diego

No question, Stan Kenton's name is potent draw with one-nighter pulling 4,000 customers ranging from juves to oldsters. New Kenton crew is geared to supply demand for both dancing and listening, and leader divides each set into segments to please both factions, even to announcing what each selection is for. Payoff is solid.

Brass is accented, as always, particularly since Maynard Ferguson's return. But newcomer Lee Konitz, alto saxophone star of the "cool school," adds balance to group, his solos being the high points for true jazz aficionados. Another newcomer is drummer Stan Levy, a stony-faced youngster in tough spot of replacing Shelley Manne. But Levy has strong beat—necessary to Kenton unit—and boots band along its rhythmic paces.

Band plays many standards, even "Star Dust," a new venture for Kentonites. Many "Artistry" items are offered, including "Dynaflow" and "Artistry Jumps." But Kenton steers clear of "progressive" music of "Innovations" type.

Total effect is unified, surprisingly, despite seeming disparity in styles. Reason clearly is Kenton's ability to weld unit that can play modern music with very little compromise and still satisfy dancers.

Kay Brown, possessor of a small but pleasant voice, is unlike usual Kenton-type vocalist—that is, she sings in tune, without deliberate flatting—but for all her obvious ability seemed at odds with accompaniment. *Don.*

AL OVEREND ORCH (7)
The Flame, Phoenix

Al Overend's orchestra made its debut at the Flame in 1951 and has been going strong ever since, pyramiding as a draw over the last 20 months. Band's dinner music and dance tempos are smoothly blended for easy listening and terpsichore workouts on the center dance floor.

Band is made up of three saxes, drums, bass, trumpet, and piano, for effective instrumental fusing. While the accent is on the rhythm section, the reed department provides potent backing and the brass gets in its share of licks. Altogether, combo is welded for fine balance and shading.

Modus operandi calls for a plentitude of short sets, which gives hoofers ample opportunity to run the gamut from waltzes, foxtrots and rhumbas to mambos and tangos. Working with extensive library, band plays up oldies predominantly and gives short shrift to current pops. Dinner music gives more stress on slower tempos.

Arrangements, for the most part, are on the bright side, and Overend's vocalistics are okay for sound and phrasing. *Jona.*

RAMON RAMOS ORCH (10)
Hotel Muehlebach, Kansas City

Generous Latin flavor is contributed to the dinner room of the Muehlebach with the stand of Ramon Ramos and crew. Orch is no newcomer here, making its third stand in town in this room within recent years, although it's been a long spell since the last previous appearance.

Muehlebach management brought in Ramos to lend a different flavor to music during the holiday season, outfit being a variation from the usual style of bands playing the spot. Ramos provides the string ingredients with a pair of violins, and rounds out the body of the music with a trio of reeds and a trumpet. Rhythm section includes string bass, drums and piano.

Tune choices vary widely from the expected Latin rhythms and continental stylings of musical comedy favorites and standards to current list toppers and proven ballads. An extra fillip is added by Ramos' own vocalling, doing lyrics in both English and Spanish. In keeping with Latin characteristics of the music, strings are given a strong play, and much is made of maracas and other rhythm accessories. *Quin.*

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JESSE GREER
Program Today Yesterday's
SLEEPY HEAD
SHAPIRO, BERNSTEIN

UNPUBLISHED SONGS
If your unpublished song is suitably recorded for presentation to publishers, record companies, etc. . . . contact—
SONG AGENTS
Box V-11253, Variety
154 W. 46th St., New York 36

Best British Sheet Sellers

(*Week ending Jan. 3*)

You Belong to Me	Chappell
Here in My Heart	Mellin
Walkin' to Missouri	Dash
Isle of Innisfree	Maurice
Feet Up	Cinephonic
Half as Much	Robbins
Forget-Me-Not	Reine
Sugarbush	Chappell
Faith Can Move	Dash
Zing a Little Zong	Maddox
Homing Waltz	Reine
I Went Wedding	Victoria

Second 12

Outside of Heaven	Wood
Walkin' My Baby	Victoria
Takes to Tango	F. D. & H.
Comes Along a Love	Kassner
Blue Tango	Mills
My Love and Devotion	Fields
Somewhere Along Way	Magna
That's-A Why	Connelly
Auf Wiederseh'n	Maurice
Because You're Mine	Robbins
Meet Mr. Callaghan	Toff
I'm Yours	Mellin

Pastor to Coral

Coral Records added another orch to its roster with the pacting of Tony Pastor. Label currently is riding in the band field with Les Brown, Neal Hefti, Lawrence Welk and King Guion.

On the Upbeat

New York

Bill Heggner, formerly with the **Mike Hall** flackery, road managing the **George Shearing Quintet** . . . **Duke Niles**, of Ardmore Music, on disk jockey trek through the midwest . . . **Joni James** into La Vie En Rose, N. Y., tomorrow (Thurs.). . . . **Billy Eckstine** opens a two-week engagement at the Fairmont Hotel, San Francisco, Jan. 26 . . . **Mort Ruby**, former **Nat (King) Cole** road manager, joined **Buddy De Franco** in the same capacity . . . **Douglas Duke Trio** into Frank Dailey's Meadowbrook, Cedar Grove, N. J., Friday (16). **Henry Okun** is handling the trio's disk promotion . . . **Jack Walker**, Shaw Artists Corp. publicist, new disk jockey on WOV, N. Y. . . . Composer **Evelyn Danzig's** husband, **Manny Levine**, appointed Nassau County district judge . . . **Sol Yaged's** Sunday afternoon jazz concerts at Bill Green's Rustic Lodge, New Brunswick, N. J., to be aired by WNJR, Newark.

Herb Hendler, Ralph Flanagan orch manager, trekking through the midwest on a promotion tour . . . **Herbert Marks**, E. B. Marks Music topper, recuperating after minor surgery . . . **Al Calder** named Veronique Music publicist . . . **Bob Carroll** booked into the Chicago Theatre Jan. 23 on the strength of his Derby Records click, "Say It With Your Heart." . . . **Al Martino** set for three weeks at Ciro's, Hollywood, beginning Feb. 20.

London

N. Y. pianist **Marion McPartland** and singer **Annette Warren** flew back to the States last week . . . Flying the other way was British singer Jimmy Young, on a three-week N. Y. lookaround. William Morris agency will test his potentials . . . **Sarah Vaughan** arrives here Jan. 20 for nationwide string of one-niters spread over 23 days. Debut is at the Royal Albert Hall, Jan. 31 . . . Top-selling pop-disks in Britain this week are (1), Al Martino's "Here In My Heart"; (2), Jo Stafford's "You Belong To Me"; (3) Kay Starr's "Come Along A-Love"; (4) Guy Mitchell's "Feet Up" . . . **Ivy Benson** girls' band most widely travelled British band and armed forces' favorites, learned this week that they had been turned down for broadcasting by the BBC . . . Bandleader **Eric Winstone** facing leg operation after tripping over mikelead on Manchester one-niter. Vibes-player **Roy Marsh** fronting band pending his return.

Chicago

Towne Room, Milwaukee, which had contemplated dropping entertainment, resumes with the **Jack Gordon Trio** . . . Mercury Records is having a Coast sales huddle. **Art Talmadge**, a&r veepee, cut seven sides with **Rusty Draper**, who opens at the Mapes, Reno, Jan. 15 for two weeks before going into the Town Casino, Buffalo, and then into the Copa, Pittsburgh . . . **Dick Shawn** set for 10 days at the Tic-Toc, Milwaukee, Jan. 14 . . . **Leo Peeper** plays the Claridge, Memphis, Feb. 2 for three weeks.

Ray Pearl has a month of one-nighters after he leaves the Peabody, Memphis, March 31, where he starts March 1 . . . **Woody Herman** pacted for a two-week stand at the Blue Note Feb. 27 . . . **Four Freshmen** start at the Forest Park, St. Louis, Feb. 11 . . . **Robert Maxwell** repeats the Palmer House Feb. 26 with **Kyle MacDonnell** coming in same spot March 26 . . . **Four Aces** headline the Riverside Theatre, Milwaukee, Feb. 5 . . . **Continentals** inked for Eddy's, Kansas City, March 13, for two frames . . . **Richard Hayes** does two stanzas at Fazzio's, Milwaukee, Feb. 5.

Boston

Al Vega Trio into the newly reopened Parkway Club . . . **Nick Jerret** trio ankled Latin Quarter lounge to take over at Moulin Rouge . . . **Ed Andrews** set for series of Wednesday nights at new Boston Ballroom . . . The **Guy Ormandy, George Horwood** and **Syl Scaff** bands handling weekend assignments at Ocean View ballroom . . . **Ethel Waters** to make her first nitery appearance in Hub at Storyville, Jan. 16 . . . **Arnett Cobb** into Hi Hat for week . . . **Tommy Girard** into the Meadows following **Larry Green's** shift to the Latin Quarter.

Pittsburgh

Tommy Tucker opens week's engagement at the Vogue Terrace Tuesday (20) . . . **Wally Gingers** band out of Uniontown booked back into N. Y. Roseland Ballroom for an eight-week stay beginning in April, the result of combo's showing there right before the holidays . . . **Herman Middleman**, although retired as maestro of Carousel house orch to run an appliance store in Coraopolis, is still keeping his hand in at the

(Continued on page 46)

Aw, Fellas, You Shouldn't've...

But thanks anyway for underscoring my score of "More About Love" at the Versailles.

"A hit score. It has the calibre of any top Broadway musical. Bernie Wayne's brilliant lyrics and music mark him another George Gershwin!"
—TED GREEN,
Radio & Television Daily.

●

"An excellent score. Here is a tunesmith that Broadway will welcome."
—ROBERT W. DANA,
World-Telegram & Sun.

●

"It's inspiring to listen to Bernie Wayne's songs."
—HY GARDNER,
Herald Tribune.

●

"Good songs. Songsmith Bernie Wayne's 'Veradero' has already been waxed and considerably aired."
—*Abel*, Variety.

●

"A fine score. It appears that Wayne's talents will not go begging along the Broadway showshops."
—RUBE DORIN,
Morning Telegraph.

●

"A beautiful and distinguished original score. Bernie Wayne deserves a big hand for the music and lyrics."
—LEE MORTIMER,
Daily Mirror.

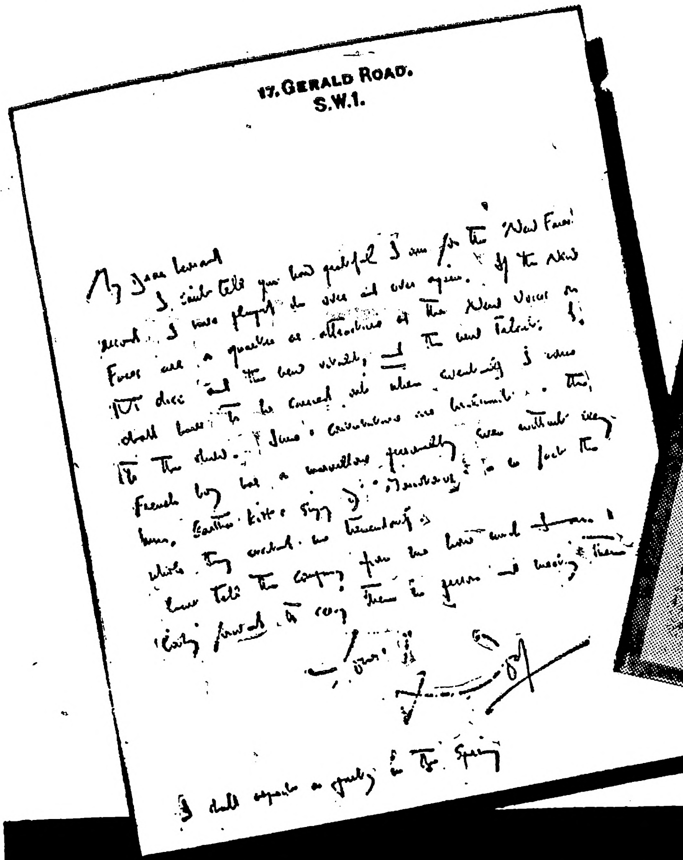
●

"Bernie Wayne's score ranks with the best in Broadway musicals. 'Brief Interlude' is a hit in Gershwin style."
—BLAIR CHOTZINOFF,
N. Y. Post.

Blushingly,
Bernie
1619 Broadway, New York
PLaza 7-4719

NICK LUCAS
THE CAVALIER TROUBADOR
SINGS!
"'TIL THE END OF FOREVER"
BACKED WITH:
"LADY BE GOOD"
CAVALIER RECORD No. 826
Plus
"TEAR DROPS AND COQUETTE"
CAVALIER No. 825
Opening
GOLDEN HOTEL, RENO
JAN. 28
CAVALIER RECORDS
545 Fredrick St. San Francisco 17, Calif.

MOVING UP — JO STAFFORD — PAUL WESTON — COLUMBIA
"ONCE TO EVERY HEART"



17, GERALD ROAD,
S.W.1.

My dear Leonard

I can't tell you how grateful I am for the 'New Faces' record. I have played it over and over again. If the New Faces are a quarter as attractive as the New Voices on the disc and the new vitality and the new talent, I shall have to be carried out when eventually I come to the show. June's contributions are brilliant. The French boy has a marvellous personality even without seeing him. Eartha Kitt's singing of 'Monotonous' - in fact the whole thing excited me tremendously.

Please tell the company for me how much I am looking forward to seeing them in person and meeting them.

Yours,

Noel

I shall expect a party in the Spring

Leonard
NEW FACES
1952
45

"THE WHOLE THING EXCITED ME TREMENDOUSLY..."

My Dear Leonard,

I can't tell you how grateful I am for the "New Faces" record. I have played it over and over again. If the New Faces are a quarter as attractive as the New Voices on the disc and the new vitality and the new talent, I shall have to be carried out when eventually I come to the show. June's contributions are brilliant—The French boy has a marvelous personality even without seeing him, Eartha Kitt's singing of "Monotonous"—in fact the whole thing excited me tremendously.

Please tell the company for me how much I am looking forward to seeing them in person and meeting them.

Yours,

(signed) Noel Coward

I shall expect a party in the Spring.

RCA VICTOR
FIRST IN RECORDED MUSIC

RCA
"HIS MASTER'S VOICE"

Nashville Notes

On Sunday night (11), WSM-TV reenacted the musical life of the late Hank Williams on their "Music City U.S.A." program. The dialog was sprinkled with Hank's songs sung by **Red Foley, Don Estes** and **Anita Kerr.** Film clips of Williams himself were also used.

Mercury Records expanding their Nashville offices to take in southern district promotion direction under the heading of **Dee Kilpatrick.** Full operation is scheduled before Feb. 1.

Elton Britt coming in for guesting on Jan. 17 NBC'er "Grand Ole Opry." **Ernest Tubb** will take the spot Jan. 24 with **Tex Ritter** scheduled for Jan. 31.

Hank Snow flew to the Coast Sunday (11) to begin two weeks of bookings on Monday (12) under Marty Landeau.

WSM's "Sunday Down South" guest schedule includes **Lonzo & Oscar** for Jan. 18 and **Tex Ritter** Feb. 1.

Country Chatter

Columbia's **Don Law** in Dallas last week end for meetings with label's talent to make plans for early recording work.

The Maddox Bros. & Rose joined the KWKH "Louisiana Hayride" from Shreveport on a permanent basis last Saturday (10). Group is also set for a daily show from station.

Columbia's **Marty Robbins** set to start at WSM during this week. Robbins comes from Phoenix.

"Ramblin' Lou" Schriver of WJJL in Niagara Falls has the **Wilma Lee & Stoney Cooper** show from WWVA booked in local auditorium for two appearances Jan. 18.

Bob Martin doing a daily country record show from WMIL in Milwaukee titled "Ranch House Roundup." Martin recently moved from KBIS in Bakersfield, Calif.

Jim Reeves has taken over the 11:30 p.m. to 1 a.m. spot onKWKH in Shreveport nightly. Reeves spins country records in this spot that heretofore has been assigned to pops.

Country deejays are forming bands for personal work. **J. C. Johnson** of WGOV in Valdosta, Ga., has organized Tennessee Rangers group for appearance in addition to his four hours a day with country records. **Bill Drake,** who leads the KEEN (San Jose, Calif.) "Dude Ranch" record airer, now has his own group with a current stand at The Old Corral in Sunnyvale, Calif.

BMI record report
AND FORECAST OF TOMORROW'S SONG HITS

STRONG WAXING ★ **HALF A HEART** (Weiss & Barry) [Non-exclusive BMI] — Jane Pickens (Vic.) comes to the fore in a most unusual performance. *Billboard* calls it "a lovely waxing . . . shows off her warm, intimate style, with the four voices bringing back memories of the Pickens' Sisters . . . could rack up attention with enough exposure. *Variety* concurs.

★ ★ ★ ★ ★

EXCITING INSTRUMENTAL ★ **MADALENA** (Rex) — A Brazilian import that's given an exciting instrumental treatment by Henri Rene (Vic.) *Variety* reports: "a tasteful side with a catchy theme." *Cash Box* rates it "B" and "...fast moving instrumental . . . the results are outstanding."

★ ★ ★ ★ ★

"FINE SIDE" ★ **I'M CRYING FOR YOU** (Pee Jay)—*Cash Box* credits Ziggy Lane (Jubilee) with "a fine side" and rates it "B." *Billboard* reports: "Chanter hands the romantic weeper a strong reading to good backing."

★ ★ ★ ★ ★

"DISK OF THE WEEK" ★ **AMOR** (Peer)—"Disk of the Week" honors from *Cash Box* go to Vic Damone (Mer.) for "a sensational recording of a beautiful standard that looks like a natural for the best seller list . . . gonna be tremendous." *Billboard* calls it "excellent."

★ ★ ★ ★ ★

"SLEEPERS" ★ **SAD** (Eastern)
★ **DO I WORRY** (Melody Lane)—"A polished job of chanting," is the *Cash Box* verdict of Bart Stewart's (Seger) first wax effort. Disk wins "Sleeper of the Week" designation.

★ ★ ★ ★ ★

"BEST BUY" ★ **I'LL GO ON ALONE** (Acuff-Rose)—Webb Peirce (Dec.) is living up to *Billboard's* earlier "record to watch" prediction. Now a "BEST BUY," in view of strong activity from Chicago, West Coast and Cincinnati.

★ ★ ★ ★ ★

CLASS ETCHING ★ **UNTIL ETERNITY** (Algonquin)—Billy Eckstine (MGM) turns out "one of his best etchings in recent months," says *Billboard*. "Could be a biggie for Bill," reports *Cash Box*. Tune is a romantic ballad done with top class.

★ ★ ★ ★ ★

"FINE ITEM" ★ **AFTER MIDNIGHT** (Frederick)—*Billboard* considers Ralph Marterie's (Mer.) latest instrumental a "new record to watch." Review calls it "a fine item reminiscent of the days of swing bands."

★ ★ ★ ★ ★

POTENTIALS ★ **HIGH ON A WINDY HILL** (BMI)—Allan Dean (MGM).
★ **FLASHING PEARLS** (Duchess)—Camarata (Dec.).
★ **YOU DON'T HAVE LOVE AT ALL** (Tannen) — Jimmie Dickens (Col.).

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Disk Companies' Best Sellers

	CAPITOL	ARTIST
1.	IT'S IN THE BOOK (2 Parts)	Johnny Standley
2.	MY BABY'S COMING HOME	Les Paul-Mary Ford
	LADY OF SPAIN	
3.	BYE BYE BLUES	Les Paul-Mary Ford
	MAMMY'S BOOGIE	
4.	STRANGE	Nat (King) Cole
	HOW	
5.	MEET MR CALLAGHAN	Les Paul-Mary Ford
	TAKE ME IN YOUR ARMS AND HOLD ME	

	COLUMBIA	
1.	KEEP IT A SECRET	Jo Stafford
	ONCE TO EVERY HEART	
2.	MR. TAP TOE	Doris Day
	YOUR MOTHER AND MINE	
3.	JAMBALAYA	Jo Stafford
	EARLY AUTUMN	
4.	I'M JUST A POOR BACHELOR	Frankie Laine
	TONIGHT YOU'RE MINE	
5.	CONGRATULATIONS TO SOMEONE	Tony Bennett
	TAKE ME	

	CORAL	
1.	TILL I WALTZ AGAIN WITH YOU	Teresa Brewer
	HELLO BLUE BIRDS	
2.	HOLD ME, THRILL ME, KISS ME	Karen Chandler
	ONE DREAM	
3.	OH HAPPY DAY	Lawrence Welk
	YOUR MOTHER AND MINE	
4.	I	Don Cornell
	BE FAIR	
5.	NO MOON AT ALL	Ames Bros.
	DO NOTHING	

	DECCA	
1.	GLOW WORM	Mills Bros.
	AFTER ALL	
2.	JUST SQUEEZE ME	Four Aces
	HEART AND SOUL	
3.	MUST I CRY AGAIN	Russ Morgan
	TILL I WALTZ AGAIN	
4.	BELLE OF THE BALL	Leroy Anderson
	BLUE TANGO	
5.	TAKES TWO TO TANGO	Louis Armstrong
	I LAUGHED AT LOVE	

	MERCURY	
1.	TELL ME YOU'RE MINE	Gaylords
	CUBAN LOVE SONG	
2.	WHY DON'T YOU BELIEVE ME	Patti Page
	CONQUEST	
3.	PRETEND	Ralph Marterie
	AFTER MIDNIGHT	
4.	SUGAR	Vic Damone
	AMOR	
5.	IT'S WORTH ANY PRICE YOU PAY	Eddy Howard
	KENTUCKY BABE	

	M-G-M	
1.	WHY DON'T YOU BELIEVE ME	Joni James
	PURPLE SHADES	
2.	HAVE YOU HEARD	Joni James
	WISHING RING	
3.	YOU WIN AGAIN	Tommy Edwards
	SINNER OR SAINT	
4.	WINTER	Art Mooney
	HEARTBREAK	
5.	JAMBALAYA	Hank Williams
	WINDOW SHOPPING	

	RCA VICTOR	
1.	DON'T LET THE STARS GET IN YOUR EYES	Perry Como
	LIES	
2.	EVEN NOW	Eddie Fisher
	IF IT WERE UP TO ME	
3.	LADY OF SPAIN	Eddie Fisher
	OUTSIDE OF HEAVEN	
4.	I WENT TO YOUR WEDDING	Spike Jones
	I'LL NEVER WORK THERE ANY MORE	
5.	CONDEMNED WITHOUT TRIAL	Eddy Arnold
	EDDY'S SONG	

Sam Coslow Injured In Auto Collision

Hollywood, Jan. 13.

Songwriter Sam Coslow has been hospitalized with a crushed chest sustained when his car collided with a truck in Los Banos Saturday (10) night.

He cleffed "Cocktails For Two" and "Just One More Chance," among others.

On Upbeat

Continued from page 44

piano jobbing around with the Don Charles society crew . . . Four Caldwells have replaced **Ralph & Buddy Bonds** at Bill Green's cocktail lounge . . . **Louis Morales** combo had option picked up again at Carnival Lounge . . . **Baron Elliott** winds up limited stay at William Penn Hotel's Terrace Room (reopened for dancing just for big glass convention) Saturday (17) . . . Long-range booking at Vogue Terrace has **Frankie Laine** spotted there for seven days beginning May 14 . . . **Walter Gable's** band resting until March 1 when alterations on Ankara will be finished . . **Anne McElhoe,** ex-TV singer here on "Perfection Time," now Jimmy Brunelli's featured vocalist.

Kansas City

Clyde McCoy orch into the Terrace Grill of Hotel Muehlebach for the second time within six months. Crew takes over stand from **Ramon Ramos,** who returns to New York . . . **Willie Shore** set for Lake Club, Springfield, Ill., and Chase Club, St. Louis, following fortnight at Eddys' here . . . **Ginny Scott** from same bill back to Chi and later this month to Swan Room of Hotel Monteleone, New Orleans . . . **Tony DiPardo,** orch leader at Eddys' Restaurant, out of the hospital after being laid up for several weeks and is taking a short rest at home before returning to the bandstand . . . **Tony Caracci Trio** has had its date extended in the Zephyr Room of Hotel Bellerive.

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(I Just Had A Date)
A LOVERS' QUARREL —Top Money Song!
SARAH VAUGHAN—Columbia • DON CHERRY—Decca • GEORGE MORGAN—Columbia

BOSTON LQ SUBMITS TO TOP TOOTER TAB

Boston, Jan. 13.

With Hub's Musician's Union, Local 9, refusing to budge on lowering the classification of the Latin Quarter from AA to A, boniface "Rocky" Palladino has replaced the Henry Kalis orch with Larry Green's crew.

Palladino, who has been fighting to get the nitery's classification lowered for several months, figures that Green's popularity will be added incentive to lure enough customers to make up the difference in the two classifications. New policy stymied, for the time being at least, Palladino's threat to bring in a non-union group rather than go along with the top scale.

This is the first time LQ has booked a name band on a "permanent" basis, in the past hiring a house band with occasional spot booking of such names as Ted Lewis, Xavier Cugat, etc.

RCA Victor Execs In 3-Day Philly Powwow

Top execs of RCA Victor are heading for Philadelphia today (Wed.) for a three-day sales conclave with the company's fieldmen. It's an annual powwow in which the fieldmen detail their work over the past year and are briefed on the coming year's program.

Among these addressing the conclave will be Manie Sacks, newly appointed head of the disk division; George R. Marek, a&r chief; Dave Kapp, pop recording manager; and Larry Kanaga, sales manager.

Yma Sumac Set for First Concert Tour Next Season

Singer Yma Sumac will make her first concert tour next season, under auspices of Kenneth Allen Associates (formerly James A. Davidson, Mgt.)

Miss Sumac will use a company of 13, consisting of dancers, bongo drummers and musicians, in a program entirely Andean and Peruvian.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales based on reports obtained from leading stores in 9 cities and showing comparative sales rating for this and last week.

Week Ending Jan. 10

National Rating This wk.	National Rating Dec. 27	Title and Publisher	Rochester, Neisner Bros.	Seattle, Capitol Mus. Co.	Chicago, Carl Fischer	Detroit, Grinnell Bros.	Kansas City, Jenkins Music Co.	St. Louis, St. Louis Music Supply	Cleveland, Grossman M. C.	San Antonio, Alamo Piano Co.	Minneapolis, Schmitt Mus. Co.	TOTAL POINTS
1A	4	**Don't Let the Stars** (Four Star)	1	1	1	5	2	3	1	2	1	82
1B	1	**Why Don't You Believe** (Brandon)	4	3	2	1	1	2	2	1	5	78
3	2	**Glow Worm** (Marks)	7	4	3	7	4	1	..	4	7	51
4	5	**Because You're Mine** (Feist)	..	7	4	2	5	4	4	5	..	46
5	7	**Keep It a Secret** (Shapiro)	6	..	7	4	..	7	..	3	3	36
6	13	**Till I Waltz Again** (Proser)	5	..	6	9	..	..	3	6	2	35
7	6	**You Belong To Me** (Ridgeway)	9	10	..	6	3	6	..	7	8	28
8	..	**Oh Happy Day** (BVC)	3	6	9	..	..	..	7	..	4	26
9A	9	**Went To Your Wedding** (St. Louis)	8	8	5	..	7	9	..	10	..	19
9B	13	**Lady of Spain** (Fox)	..	2	..	..	9	5	..	9	..	19
11A	..	**Jambalaya** (Acuff-R)	..	9	10	8	6	8	..	..	..	14
11B	..	**Tell Me You're Mine** (Capri)	2	..	8	..	..	..	9	..	..	14
11C	..	**Hold Me, Thrill Me** (Mills)	..	..	..	3	..	..	5	..	..	14
14	12	**Outside of Heaven** (BVC)	..	5	..	..	8	..	..	..	..	9
15	..	**Baby's Coming Home** (Roxbury)	..	..	..	..	..	..	6	..	..	5

M-G-M Inks Ken Remo

Ken Remo, legit and tele singer, has been inked to a longterm pact by M-G-M Records.

Remo's initial M-G-M sides, which which will mark his wax debut, are skedded to hit the market the last week in January.

MET PACTS NELLI

Herva Nelli, soprano recently with the San Francisco Opera and N. Y. City Center Opera, has been signed by the Metropolitan Opera.

She'll make her debut in the title role of Verdi's "Aida" Jan. 23.

Chi AFTRA Pacts

Continued from page 23

none having a competitive advantage because of a better talent deal.

AFTRA answers the complaints by pointing out it exhausted all avenues even to the extent of striking in its attempt to get the same contract from WGN and WLS as it had negotiated from the others, and claims the compromise was the best obtainable under the circumstances.

Union did have to do a retroactive backdown on pay hikes negotiated for models. Stations had all agreed to a 10% hike in models fees but several advertisers balked. Union finally settled for an 8% boost.

AFTRA bargainers Ray Jones and Sanford (Bud) Wolff are meeting this week with the so-called B stations and indie WCFL. Union is asking a general 20% pay hike for staff announcers and talent at the eight indies involved.

RCA's 'Mr. President' Album Gets Preview For Distribs, Dealers

RCA Victor will launch a unique promotional stunt today (Wed.) when it will give a preview of its new documentary album, "Mr. President," on NBC's closed circuit lines. Distribs and dealers in key cities have been invited to attend the preview.

Jim Fleming, producer of the album, will play excerpts from the set and George R. Marek, Victor's artists & repertoire chief, will also talk to the distribs.

Marek Wings to London For RCA-HMV Huddles

George Marek, RCA Victor's artists & repertoire director, flies to London Sunday (18) for talks with HMV execs. Marek will attempt to line up a more extensive Victor schedule of U. S. releases for the British affiliate.

Marek is also planning to go to Italy for talks with G. A. (Joe) Biondo, Victor's Italian rep, regarding RCA's plans for disk manufacturing in that country in the spring.

Victor Picks Up Four Ia. Choral Group Sides

Cedar Rapids, Ia., Jan. 13.

RCA Victor has picked up four sides from Recorded Publications here done by the El Kahir Shrine Chanters. Group of 36 male voices etched the sides early in December and radio stations in this area have been giving the records a heavy play since then.

Shrine choristers cut "Lord's Prayer," "Now is the Hour," "Stout Hearted Men," and "Casey Jones."

Sprung Forms BMI Firm

Louis Sprung, a former indie record dstributor, and theatrical attorney Everett B. Birch, have formed Challenge Music Co., which will be a BMI affiliate.

First release is "My Dreams of You," which Bette McLaurin has recorded for Coral.

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"SUSPICION"
inspired by the perfume "Suspicion"
and "BLUE PORCELAIN"
M-G-M Record
MGM 30725 (78 rpm) · MGM K30725 (45 rpm)

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ATTENTION DEALERS!
Watch for Norman Greene's personal appearance in your city.
Check your MGM Records distributor for details of the special promotional tie-in with Sardeau's *Suspicion* perfume.
Norman Greene will visit the following cities in the near future: Chicago, Cleveland, Detroit, Cincinnati, Youngstown, Pittsburgh, Harrisburg, Philadelphia, Baltimore, Washington, D.C., New Haven, Hartford, Providence, Boston, Albany, Troy, Schenectady, Syracuse, Buffalo, Rochester and Binghamton.

French Casino, Holiday Theatre 1st '53 Casualties on B'way; Other Foldos

The post New Year's score of New York amusement enterprisess was topped by the failure of the French Casino and the Holiday Theatre to reopen. French Casino is the major casualty inasmuch as it had a $7,500 weekly talent payroll in addition to a large operating staff. Performers were paid off out of a $7,500 bond held by the American Guild of Variety Artists. A union spokesman said that any time Naschat Martini returns to the U. S., he can get 1c. change, which is all that was left out of the escrow coin after payoffs were made.

Trouble started two weeks ago when Martini, prexy of Paris Entertainers, which stages shows in the nitery, went off to Paris. He was followed by Mrs. Martini and Ilia Boutrous, head of the cafe corporation, two weeks later. Cafe was thus left with no operating coin and income was insufficient to take care of running expenses. Union reps felt that they could not permit the spot to operate with their members because of inability of the spot to post additional bonds. The waiters were paid off out of the receipts of the last night of operation, Jan. 2.

Holiday's Union Tiff

There's was a report that Martini is set to return to the U. S. and reopen the spot.

Holiday Theatre folded after operator Michael Rose hassled with the International Alliance of Theatrical Stage Employees on stagehand scale for a midnight show. He already had completed dickering with Sherry Britton for a date and was set to sign contracts when he ordered the closing rather than accede to the stagehand scale. The house starts a first-run film policy this week.

Another closing was Tony's Caprice, an east side intimery. Alan Gale's Celebrity Club shuttered immediately after the big night and Gale is slated to open the Miami Beach edition of this spot this month.

Rosario & Antonio Split; New Group to Be Formed

Rosario & Antonio, who've played together as dance duo or heading a terp ensemble for six or seven years, with concert and nitery dates in the U. S. as well as on the Continent, have split up in Paris.

Antonio plans to form his own company in Spain in the spring, following dance commitments at La Scala, Milan, and the Paris Opera.

Sugar Ray & All-Stars Take Huge Pitt Beating; 5G Draw, 20G Overhead

Pittsburgh, Jan. 13.

The Gardens here did a real brodie with its all-star holiday show of Sugar Ray Robinson, Jimmy Boyd, Mary Small, Gil Lamb, Charlie Barnet's orch and Los Gatos. Bill was booked in for four performances, including one on New Year's Eve, and never got off the floor.

Despite reams of publicity, in sports as well as theatre columns, and heavy plugging on both radio and TV, show barely grossed $5,000, around $1,500 less than Robinson himself got for the date.

Overhead came to around $20,000, which meant a pretty bad end-of-the-year shellacking for local sports arena. Previously Vogue Terrace, big theatre-restaurant, had been dickering with Sugar Ray for a week's stand, and his agents begged out of the negotiations when he had a chance to pick up just as much dough on two days. Now Vogue isn't interested in the ex-champ.

Ray Porter has been named choral director of the Roxy Theatre, N. Y.

50G for L.A. Cops' Show

Los Angeles, Jan. 13.

Stuart S. Allen will produce and direct the 19th annual Los Angeles Police Show for Music Corp. of America with a talent budget of $50,000.

This year's production, tagged "Roman Holiday," will consist of eight acts with a Continental background. It will be held at the Shrine Auditorium, May 7 to 20.

Minn. State Fair Asks U.S. To Kill 20% Tax; '52 Net 101G; 255G for 96 Others

Minneapolis, Jan. 13.

Minnesota State Fair has called upon Congress to remove the 20% Federal admission taxes on its grandstand operation.

"We're only seeking a return to prewar regulations," said secretary Douglas K. Baldwin. "The old law gave agricultural societies such as ours tax exemption on these shows."

The exemption was partly restored over a year ago when the U. S. tax on outside gate admissions was lifted, along with the levy on grand opera, symphony orchestra concerts and other "educational, non-profit" institutions. Grandstand shows comprise vaudeville, spectacle, auto and other racing, cattle parades, etc.

At the same time the fair revealed net profit of $101,645 in 1952. This compares with $132,467 in 1951. At close of fiscal year, fair's balance was $397,748 or $62,939 larger than had been estimated. Total resources are $8,970,723, of which $8,283,748 is in real estate.

Minnesota's 96 county fairs grossed $1,284,453 and spent $1,028,761, including $174,448 received from the state legislature, in 1952. This left them a net profit of $255,692, which would have been reduced to $81,244 except for the legislative appropriation.

Largest receipts of any one fair were $35,961. The annuals spent $299,199 for premiums. They paid a Federal admission tax of $31,863, indicating that $159,315 was the total for the outside gates.

Miller's 2-Way Approach to New Fla. Cafe: Lower Menu Tabs, Ditto Names

Bill Miller, who'll operate the ex-Copa City as the Miami Beach Riviera, feels that the time has come to reduce menu prices in Florida. Before taking off from New York for Miami, he stated that nitery business today cannot support cafes which have beverage charges of $7.50 coupled with $5 food minimums.

Miller said that these prices may have been "normal" during the war when there was a lot of black market money floating around. That source of coin has dwindled but the prices haven't. Miller says that the menu tariffs will have to be brought down to present-day reality.

He thinks the resort can support a spot in which a couple can get out for a $20 tab. He says there is little reason for a duo to have to shell out from $40 to $50 to see a dinner show. Very few can afford those prices any more even in a vacation area, he feels.

However, Miller stated, an operator must lower costs in other departments if he's to be in position to lower the tabs. Miller said he's currently talking a deal with the Ritz Bros. to head the second bill. He's putting it this say to the comics: "I need names, but it's up to you whether you'll bankrupt me or let me remain in business." He wants to charge more reasonable menu prices and he has to lower overhead all around if he's to accomplish his purpose. He hasn't had an answer yet, but he feels the Ritzes will shave their price somewhat.

Miller thinks he'll get help from agents who realize that he'll have the buying power for two major niteries (his other is the Riviera, Ft. Lee, N. J.). Edith Piaf will head the third show, starting Feb. 17.

Miller declared that operation of his Ft. Lee spot convinces him that the price angle is important. Fact that the Jersey cafe operates only during warm weather, Miller said, provides no excuse to charge exorbitant prices.

Miller left last week to supervise the Jan. 20 opening which will have Ray Bolger, the Billy Williams Quartet, and the Szonys. Williams group will also work the lounge. Riviera boniface bought the spot recently for $450,000. It's reported that Canadian mining money is tied up in the Florida venture.

Marty May Takes Over 'Vanities' Stint of Olsen, Injured in Auto Crash

St. Louis, Jan. 13.

John S. (Ole) Olsen (& Johnson) is confined to a Highland, Ill., hospital suffering from a fractured leg sustained last week in an auto accident near Greenville, Ill., while enroute to St. Louis for the "Olsen & Johnson Skating Vanities" roller revue at the Arena. Olsen, 60, also suffered a wrenched shoulder and a cut on the head.

He and Miss Patricia Basso, New York, were riding in a car driven by Harry J. McGregor, Las Vegas, when the machine collided with a milk truck which suddenly turned into the road. Miss Basso and McGregor received bruises and after treatment in the Highland hospital were released and continued the trip to St. Louis. An Illinois state trooper reported marks on the pavement showed the Olsen car had skidded 100 feet before the accident.

Marty May, son-in-law of Chic Jonhson, took over Olsen's role. The Harold Steinman show copped plaudits from the crix and despite bad weather was a fine b.o. draw.

DRAPER'S PARIS CONCERT

Paris, Jan. 13.

Paul Draper is prepping a dance recital for spring presentation here at a concert hall.

He's currently terping at the plush nitery, Drap D'Or.

NEW YORK POST—6/50
TODAY'S BRAVO: "The Honey Brothers comedy at the Roxy."
Earl Wilson

VARIETY—4/28/50
Loew's Uptown, Toronto
"The Honey Brothers with their zany knockabout and tumbling, maintain the pace and are one of the funniest acts to hit here, and garner plenty palm-pounding." *McStay.*

VARIETY—6/2/50
Chicago, Chicago
"Honey Brothers trio, making their first appearance in Chicago, pull heavy laughter with comedy acro work. Clean-looking lads go through finely calculated miscues which find them taking some hefty prattfalls."
Zabe.

VARIETY—4/23/52
Ciro's, Hollywood
"At Ciro's, the Honey Bros. extended their antic hoofing and acrobatics to 18 minutes at show caught, but they milked every facet and really had the packed room steamed (not warmed) up, and their patter is particularly bright." *Bert.*

LOS ANGELES HERALD AND EXPRESS—4/21/52
Ciro's, Hollywood
"A trio of acrobat-comedians, the Honey Brothers. If you are in town, don't miss them. They are terrific. One of the highlights of the evening came when they dragged Proprietor H. D. Hover into the act and tossed him around in the air like a stooge. Hover also joined them in a hoofing number. Very good too." Harrison Carroll

THE DAILY MAIL—8/28/51
London Palladium
"The Three Honey Brothers hurl each other all over the stage with a magnificent disregard for life and limb. They bring down the house with their frenzied acrobatics."
Cecil Wilson

AL PHIL TOM

THE HONEY BROS.

Currently Appearing
PALMER HOUSE
CHICAGO

Just Concluded
PARAMOUNT
NEW YORK

Direction: MUSIC CORPORATION OF AMERICA

THE HOUSTON CHRONICLE—9/10/50
The Shamrock
"Clever and durable best describes the Honey Brothers trio of Phil, Tom and Al—The trio, though they are expert tumblers, draw their long suit in comedy antics, and they're terrific."
Charlie Evans

VARIETY—7/25/51
Latin Quarter, N. Y.
"Honey Brothers, a trio of uninhibited knockabouts. They're energetic performers who work feverishly for laughs and walk off to handsome mitting."
Jose.

VARIETY—2/27/52
El Rancho, Las Vegas
"Honey Brothers send customers into frenzy with hoofing, acro knockabouts. Roughhouse stuff slambanged by trio has guy in middle—Phil Honey—target for slapstickery. Honey's are showstoppers, sending ringsiders into furore."

VARIETY—8/51
Palladium
"Three Honey Brothers who do everything but kill themselves. Boys worked very hard, and put over some fine tumbling, even to falling into the orchestra pit, pratfalls and general clowning to bit hit." *Rege.*

THE BILLBOARD—5/2/50
Chicago, Chicago
"The Honey Brothers, three acrocomics, have a knockabout act in which every gimmick used was new. From start to finish they garnered belly-laughs." Johnny Sippel

THE BILLBOARD—12/20/52
Paramount Theatre, N. Y.
"Acro-tap antics of the Honey Brothers doesn't spare itself to get results, and its reception should be a pay-off for all concerned." Bob Francis

Twin Cities Headliner Scarcity Blamed on Video Competition

Minneapolis, Jan. 13.

With combined population of nearly 1,000,000, Twin Cities will have only one supper club and no nitery playing important acts, and also none offering big names except very infrequently, after Jan. 24, when Hotel Nicollet Minnesota Terrace here shutters.

Room will reopen temporarily April 20 for the third engagement there of Hildegarde, set for fortnight, and then, after another long stretch of darkness, for the annual all-summer run of the Dorothy Lewis Ice Show. Terrace demise will leave Minneapolis with a lone top cafe, Hotel Radisson Flame Room, affording guest dancing and floor entertainment. It means a new all-time low for the city in the way of late-hour entertainment. There will be a few spots presenting low-budgeted shows and theatre bars where exotic dancers and strippers are the principal performers.

In explaining the Terrace exit, Neil Messick, Hotel Nicollet managing director, said room's experience has been that only the biggest names attract sizable crowds and difficulty in obtaining such names to the point of permitting any consecutive policy has become so acute as to be almost impossible.

Messick places much of the blame on TV. He points out that video keeps most of the stars glued close to New York and Hollywood. Also, he points out, the public sees class variety entertainment on tele that it's difficult for any supper club to satisfy patrons with anything less than the very best.

Tourism Mex 2d Top Industry

Mexico City, Jan. 7.

Tourism became Mexico's second top industry in 1952 with the visitors spending $248,000,000.

Dr. Francisco del Rio Canedo, chief of the government's tourist department, announced this as he outlined intensified efforts to draw more visitors this year.

Minn. Echoes Mpls. in Fight Vs. Cafes on Juve Sales

Minneapolis, Jan. 13.

Police here and state authorities have started clampdown on niteries and bars which allegedly have been selling liquor to minors. Action locally followed fatal auto accident when car's 18-year-old driver told police he had purchased drinks in a loop theatre bar.

Police Inspector E. I. Walling immediately ordered the morals squad and juvenile officers to make a closer check on spots. At the same time, Gov. E. L. Anderson, in his inaugural address, asked the state legislature for measures to strengthen juvenile liquor laws. One proposal is to prohibit youths under 21 from admission to establishments serving liquor even when accompanied by parents or other elders and when they enter for the purpose of dining. This also would apply to hotel supper clubs.

Icer for L.A.'s Statler In March, Plus Carle's Pre-Start Return Date

Hollywood, Jan. 13.

The Statler Hotel, Los Angeles, will install an ice show starting March 20. Ed Leary will do the production.

Icer that has been booked is currently at the Statler, Detroit, but that show will be enlarged from 10 to 15 performances for the L. A. hospice.

On the same bill, Frankie Carle will play a return engagement, in an unusual pact in that the repeat is announced prior to the first booking. Carle was signed to start Jan. 23 until Feb. 19. He'll vacate for four weeks during Hildegarde's engagement, Feb. 26 and will return with icer.

'Esoteric' Vice 'Exotic'

Minneapolis, Jan. 13.

Feeling that the appelation "exotic dancer" has come into disrepute in describing stripteasers, Eddie Holman, owner of the Saddle theatre bar here, is billing "esoteric dancers." The adjective "exotic" has had bad publicity and he doesn't like it, he explains, so he hit upon "esoteric."

Saddle is latest to join the parade of Twin Cities bistros which have installed the strippers who are proving the economic salvation for a number of such establishments. It opened this week with a pair of them.

Threaten Curfew In Atlantic City

A.C.'s Curfew Threat

Atlantic City, Jan. 13.

Owners of nightclubs and the 300-odd saloons here are alarmed over the threat by Thomas B. Wootton, city's new and aggressive public safety director, that he will impose a 2 a.m. curfew. Wootton plans this move because of alleged sales to minors and other infractions of the liquor law which pop up from time to time.

In the long years of its history there has never been a curfew here where any liquor-dispensing spot has been concerned. As a matter of fact, the town has never been closed as tightly as it is today. Because of several recent state and municipal probes, situation is so acute that workers of the convention bureau, which brings in the large powwows, say they have trouble getting them here because the delegates claim they can't find means of enjoying themselves.

Meantime, all holders of licenses in the resort have been warned again on the matter of serving minors. This time they are being told that their license is at stake.

Should the resort close its bars at 2 a.m. it is a matter of conjecture what other sections of the county would do. None of them now has a saloon curfew law.

Nat'l Cafe Assn. Would List Act Prices, Fight U.S. Tax, AGVA Fund at Jan. 28 Meet in N.Y.; See Union 'Influenced'

Nightclub owners from all over the country will attempt a first major assault on performer salaries, union problems and high taxes in the first convention of the Theatre Restaurant Owners of America, at the Park Sheraton Hotel, N. Y., Jan. 28-29. The confab will precede by only a few days the national board meeting of the American Guild of Variety Artists which will start Feb. 2. Deliberations of the bonifaces, it's believed, will color the proceedings of the union meet.

The recently organized TROA of which Latin Quarter, N. Y., boniface Lou Walters is president, and Lenny Litman, Copa, Pitt, operator, is veepee, claims a membership of 300. Primary aim of the convention will be the formation of an information exchange setup in which prices of all acts will be registered. Thus, if a tour is being set up for a name, any owner can check the price he's being quoted.

Powwow will also set up a plan on lobbying for a reduction in the 20% Federal cabaret tax. They'll also blueprint means of getting some relief from the multitude of licenses which a cafe owner must get before being able to operate.

Although not the ultimate aim of the group, first order of business will be operator action on AGVA's welfare setup. Litman already has conferred with Jack Irving, union's national administrative secretary, on reduction in the union's impost on nitery owners for the actors relief fund. Union is currently engaged in a country-wide hassle with owners on collection of the $2.50 weekly assessment for each performer for the welfare pot.

Litman has proposed a payment by each boniface of a lump sum from $50 to $750 annually for welfare contributions. Sum would depend on size of the club and the show. It's likely to be turned down inasmuch as union's current commitment with Lloyd's of London, which insures the act, calls for $2.40 to the insurance company for each performer on a weekly engagement.

Expect 70 to 100

Litman, in his conference with Irving, asked for permission to have a representative appear at the union's board meeting Feb. 2. This is likely to be granted.

Litman expects between 70 and 100 to appear at the convention. As presently constituted, Litman claims a membership of 45 in Detroit, 30 in Pittsburgh, 35 in Philadelphia, eight in New York and only one in Chicago. He explains that prexy Walters, being busy in launching his Miami Beach Latin Quarter, hasn't been able to aid so far in organizing his area. The hassle between the union and the nitery owners in Chicago has made it politic for the organization to stay out of that area for the time being.

Harry Altman, operator of Town Casino, Buffalo, convention chairman, is currently conferring with Walters in Florida.

Rep. Dingl of the House Ways and Means Committee will address the confab.

Chorine Balks Mex Ouster

Mexico City, Jan. 13.

Jacqueline Simon Marin, French chorine, currently playing local vaude-revue theatres, got a temporary injunction from a federal court here against deportation from Mexico. The government ordered the action because her papers are not in order.

The court granted the stay when the chorine proved that she is a Mexican citizen by virtue of her marriage to Salvador Marin, local newsman.

LEO REISMAN

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Winter Season 1952-1953

History

INTERNATIONAL ENGAGEMENTS
Paris Exposition, France
Sporting Club, Monte Carlo
President's Ball, Guatemala
Etc.

HOTELS AND CAFES
Plaza, N. Y.
Waldorf-Astoria, N. Y.
Central Park Casino, N. Y.
Ambassador, L. A.
Rockefeller Centre
Rainbow Room
Ritz-Carlton, N. Y.
Ritz-Carlton, Boston
Statler Hotels
Palace, San Francisco
Chase, St. Louis
Peabody, Memphis
Beverly Country Club, N. O.
Beverly Hills Club, Kentucky
Arrowhead, Saratoga
Etc.

RECORDS
Victor
Columbia
Decca
Etc.

THEATRES
Paramount, N. Y.
Strand, N. Y.
State, N. Y.
Etc.

MOTION PICTURES
Warner Bros.
Etc.

PATRONS
Mmes.:
Vincent Astor
Cornelius Vanderbilt
Lady Mendl
Harrison Williams
George F. Baker
Allan Scaife
Marshall Field
Joseph Leiter
Andrew Carnegie 2nd
Margaret Emerson
John Wanamaker
Frederick Steinway
F. Lothrop Ames
Frederick Prince
Messrs.:
Conde Nast
Serge Obolensky
Etc.

RADIO PROGRAMS
Philip Morris
Lucky Strike
Ponds Cream
Fleischman's Yeast
Schaeffer Beer
R. K. O. Theatre of Air
Etc.

Night Club Reviews

Waldorf-Astoria, N. Y.

(EMPIRE ROOM)

Patachou, Nat Brandwynne's Orch, Mischa Borr Latin Band; $2 *cover after* 9:30.

From Montmartre in Paris comes an exciting new song personality in blonde, hoydenish Patachou, a newcomer without an American reputation in her first visit to these shores. When the word gets around, however, there should be no lack of fanfare over this latest importation, who is setting somewhat of a precedent in holding down the sole-headliner billing at one of America's smartest dining rooms, and in her first U. S. date, no less! If Merriel Abbott, who books the Hilton hotel chain, envisioned slipping in a sleeper, she certainly has achieved her purpose. Patachou is a tasty piece of French pastry.

Patachou has much of the dramatic intensity of Piaf when she does a sombre theme; there is a distinct similarity in the timbre of their voices. But there the similarity ends, since Patachou imparts gayety and vivacity. Short and stocky, she moves with the grace of a professional dancer in selling the kind of songs with which she apparently has been enormously successful in her own Montmartre cafe.

There is a pixie-ish vitality to her casual style, with her thick, tousled reddish-blonde hair framing a wholesome, eager face. Patachou sings about Paris and its people with authenticity, and she projects these with sharp changes of pace. She is unmannered though there is a suggestion of Chevalier in her gestures. And she is upsetting precedent in the Waldorf by her attire: a simple white blouse and short blue skirt. Patachou, poor kid, probably doesn't own a sequin to her name, only talent.

Her opener sets the standard for her repertory, being about a typical Parisian urchin. She has the nerve to do an oo-la-la second song, punctuated by a community-sing, and this has hardly ever been done before at the Waldorf. But she has the audience by this time and could sell it anything, even Nick Kenny's patty poems.

Then there's the lyric that suggests a new kind of falsie—the kitten that a village gal puts into her blouse to attract the boys. The boys come to look, and the other girls, angry with jealousy, kill the cat. The village gal gets herself a husband anyhow, though to this reviewer it isn't clear if the cat had anything to do with it. The latter is hilariously and inoffensively done, as are all her numbers, which are prefaced by Patachou's halting-English explanations of the French lyrics. Her explanations, incidentally, aren't the fractured-English type to induce audience laughter. Patachou doesn't need this gimmick.

She neatly dovetails, in English, the Rodgers & Hammerstein tune, "Wonderful Guy," with the follow-up "My Man," in French. The manner in which she does "Guy" is an eye-opener, incidentally, for R&H should they cast around for a femme lead in a possible French version of "South Pacific."

Nat Brandwynne's orch is back at the Waldorf and doing an excellent job playing for the straight dancing, alternating with Mischa Borr's longtime standby Latin band. *Kahn.*

Hotel Plaza, N. Y.

(PERSIAN ROOM)

Monica Lewis, Federico Rey & Pilar Gomez, Dick La Salle Orch, Mark Monte Continentals; $2-$2.50 *cover.*

Monica Lewis gets the top billing in the Persian Room's post-New Year's session. Comparatively, however, the kudos go to dancers Federico Rey & Pilar Gomez.

Miss Lewis is a luscious creature on face alone, plus that nifty, come-hither chassis encased in a smart pink bisque gown punctuated by a feathery bottom. On these two counts the pic (Metro), nitery and quondam videoriole bears lofty appeal.

Thus equipped, it's a lot easier for Miss Lewis to get by in the pipes department. Maybe she doesn't chant 'em on the straight and narrow, because "as written" chirping wouldn't pay off; the woods are full of routine canaries. So they come out mostly "arranged." The change of mood in songalog is almost too deliberately abrupt, as if being a versatile "stylist" is the main consideration.

Miss Lewis could be right in that thinking although the style doesn't always fit the song and the versatility isn't definitely revealed. She sometimes presses too hard on a saucy passage in a lyric, and the twinkle is only superficially indicated. In such slow stuff as "What Kind of Woman You Want Me to Be?" following quickly upon her "Almost Like Being in Love" opener, the reverse gait comes too suddenly, but she recovers lost ground in "They Can't Take That Away From Me."

More in the Lewis groove is the specially rigged "Ain't Misbehavin'." She also does some brief terping for a nice fillip. At this midway point she essays her only intro patter, covering her trip to the Korean front, and she sings a plaintive folk song which she says the GIs have latched on to there. It's logical that this be included in her songbook. "Get Happy" has her in a bit of roving with the mike, segueing into "Great Day" for an enthusiastic exit.

Rey & Gomez are resplendent in costumes (with multi changes; he's Freddie Wittop when operating as the Latin Quarter, N. Y., garb designer) and sizzling on the stomps and castanets. After the first two teamed numbers, Rey bursts forth in a peppy 18th century bolero set off by jumping-jack exercises that bring loud interim reaction. They mate again in a gay bit and Miss Gomez handles a folk pattern with style. As quick as a flash they're a duo once more in a colorful Aragonian jota, one of their top efforts that rates an encore.

This is a winning couple, with dash, verve and salesmanship—and those garments are ultra-ultra. Silvio Masciarelli takes over the baton at the piano for slick backing of the pair. Dick La Salle's orch is perfection itself in the overall cutting and alternates with Mark Monte's Continentals in tiptop scores for the customer dancing. *Trau.*

Hotel Ambassador, L. A.

(COCOANUT GROVE)

Los Angeles, Jan. 8.

Margaret Whiting, Margaret Sisters & Bruno, Tommy Gumina, Harry James Orch (17); $2 *cover*

Good entertainment is on display here for the current session, but there's little likelihood that the returns will be anything more than pleasant. Show is too much in the youthful vein to appeal strongly to the Pasadena potentates who generally give the Grove the bulk of its business.

Pop tune stuff, naturally, bulwarks the layout, with Miss Whiting selling a medley of her own platter stuff and some of the tunes cleffed by her late father, Dick Whiting. Some of the better stuff, unfortunately, is sacrificed to the demands of time; her reprise of "Might As Well Be Spring," for example, could stand the full treatment instead of the few bars it gets.

Among Miss Whiting's better offerings are "Honey," "My Ideal" and "Hannah From Savannah," a takeoff on the work of her aunt, Maggie Young, w.k. bleater of a generation ago. There is, however, a stiffness about the turn that even some folksy patter can't erase and Miss Whiting needs to loosen up considerably.

Show opener is young Tommy Gumina, accordionist whose dexterous keyboarding and intensive muscle work win applause. He gets a good tone and uses good arrangements to make the squeezebox mean something and joins with Harry James on a "Flight of the Bumble Bee" duet that stirs interest.

Dance team of Margaret Sisters & Bruno continue to evoke awe with this layout. They've holdovers from the previous show; the first team in many years to win a h.o. at the Grove and it's well-deserved. Swift turn generates almost continuous applause as Bruno easily spins and lifts his two femme partners in a series of graceful routines. Double airplane twirl finale continues to be a screaming begoff thrill even to regular patrons.

James band does an impeccable job of showbacking and the trumpeting maestro has neatly cued his troupe into the Grove mood for dancing. It's subdued rather than shrill and with the expected highly danceable beat. *Kap.*

Palmer House, Chi

(EMPIRE ROOM)

Chicago, Jan. 6.

Les Compagnons de la Chanson (9), *Chandra Kaly Dancers* (5), *Honey Bros.* (3), *Bobby Jule, Emil Coleman Orch* (12); $3.50 *minimum,* $1 *cover.*

Merriel Abbott, Hilton Hotels' entertainment director, who with this revue is starting off the cluster of names pacted for the Empire Room, has a sock package. There's fine balance in this bill along vaude values. The line isn't here this show, but there is so much terping by the Chandra Kaly Dancers that chorines would be in conflict.

Les Compagnons de la Chanson project their choral and instrumental work with a clarity and verve seldom found in groups in this country. Youthful-looking bunch, now in their fifth year in this country although their first time in Chicago, have practically an all-English library, only one song being done totally in French. However, even if the majority of tunes were in French, the expressive faces and incisive pantomime would make their meaning clear.

After clicking with a load of entries, they have a potent closer in a reprise of "The Three Bells" ballad, for smash mitt. Forced back they encore with French version of "Ghost Riders in the Sky."

Chandra Kaly, while sticking mainly to his East Indian dances, seems to have revised some of his offerings, bearing down more on the serious side. Trappings are exotic and colorful, catching the eyes of the femmes in the aud. Quintet does a stirring "Arab Dance" for the intro and then Kaly takes solo spot for hefty hand in "Swamp Fire." One touch of humor is the short "Boogie Woogie" takeoff with the wry neck and eye movements. Dancers return next to closing with a fiery "Caribbean Interlude" with sexy overtones.

Honey Bros. are a laugh-provoking act—really a combo of comedy, dancing, acro and judo. There is constant mayhem going on with each man being tossed aloft landing in some seemingly back-breaking falls. Nevertheless, trio gather themselves together by stealing purses, grabbing shoes, etc. Punchy acro ending gets them off solidly.

Bobby Jule pleases with juggling of tennis balls and Indian clubs. His forte is grabbing wandering missiles from every angle. *Zabe.*

Copacabana, N. Y.

Myron Cohen, Betty & Jane Kean, Alan Dale, Ramona Lang & Jack Purcell, Helene Dimone & Ted Martin, Mike Durso & Frank Marti Orchs; $3.50 *minimum.*

Like old soldiers, if you'll excuse the expression, old silk salesmen never die—they just become comedians. To say that Myron Cohen is a comedian isn't exactly the truth, but as a dialect storyteller he's at least getting as many laughs as he ever got as a piece-goods salesman, with one slight additional detail. As a laugh salesman he's getting paid a lot better. And his "season" is 12 months a year.

Since Durante's new-found success in the past few years, there are probably a flock of comedians trying to buy back their old noses; similarly, it wouldn't be surprising if some of the new, young comics are trying to break in their acts as silk salesmen. Myron Cohen's influence is that apparent. He can now put away the samples.

Florida-bronzed from the tip of his chin to the back of his neck, Cohen is heading the new show at the Copa, and the silk business has never been publicized better. Cohen's stories deal almost exclusively with his former vocation, and no matter their repetition. They're the kind of stories that can be told repeatedly because of the

(Continued on page 52)

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NOTICE
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THEATRE RESTAURANT OWNERS
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January 28-29
PARK SHERATON HOTEL
NEW YORK 19, N. Y.

The first convention of the Theatre Restaurant Owners of America representing major cafes, in 40 cities throughout the country, will be held on January 28 and 29 at the Park Sheraton Hotel in New York. Matters for discussion will include every problem, present and future in our business today. We are determined to present a united front on every issue.

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Mr. Alfred A. Duckett
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Chicago, Illinois
Dear Al:

A brief note to thank you and your staff for a splendid public relations job for our organization during 1952.

Madly,
DUKE ELLINGTON

Jackie Gleason's La Vie Maestroing at $225 Per Just to Satisfy a Yen

Monte Proser plans to get the cream of show biz names into his 175-seat La Vie en Rose, N. Y. He'll top off his quest for the top names with engagement of Jackie Gleason as orch leader at $225 weekly, starting Feb. 12. Proser pays for the sidemen.

Gleason, since cutting his "Music for Lovers" Album for Capitol, has had a yen to be a batoneer. He approached Proser with the idea and deal was worked out. There will be an orch of 25 strings and one trumpet (Bobby Hackett) in the setup. Proser will have to make some alterations to get all the catgut operators into his intimery.

Proser has also pencilled in the Andrew Sisters for an April date. Dorothy Dandridge will be on the same bill with Gleason.

Tomorrow's (Thurs.) starters at La Vie are Guy Mitchell and Joni James, both considered hot record names. Georgia Gibbs and Sue Carson are slated for Jan. 26. In addition, Pearl Bailey is slated for a return engagement, date not yet set.

During Gleason's engagement, spot will get a CBS wire for Wednesdays and Fridays at midnight for a half-hour.

Vaude Cafe Dates

Dallas

Sherry Britton tomorrow (Thurs) at Sky Club, replacing **Denise Darcel**, who postponed her date ... Ballet Theatre pacted for three nights, Feb. 2-4, in State Fair Aud. ... **"Olsen & Johnson-Skating Vanities"** upped Dallas Ice Arena dates to Feb. 3-8 ... **Beverly & Her Twin Tones** open Jan. 17 at the new Chateau ... **Yma Sumac** set for fortnight in Century Room of Hotel Adolphus, opening Feb. 27 ... **Guy Lombardo** orch and show set for March 9 one-nighter at State Fair Aud ... **Hugh Fowler** orch into Pappy's Showland, open on weekends only.

A.C.'s 1st Sports-Travel Exhibs for Steel Pier

Atlantic City, Jan. 13.

Steel Pier will be the site of the first Atlantic City Sports & Travel Show June 4-7, George A. Hamid, Sr., managing director, announced here.

The show, he said, will enable manufacturers, distributors and retailers of sports and the travel industry personally to meet and show their wares to the sportsminded public. With the exhibits there will be events including contests and demonstrations in casting, fishing, archery, weight lifting, ping-pong, horseshoe pitching, etc.

MIAMI'S 1ST CASE UNDER NEW STRIPPER LAW

Miami, Jan. 13.

First prosecution under the recently enacted municipal ordinance restricting "movements" and "unclothing" of stripteasers was invoked this week against Joanne Duprey, of the recently opened burlesque show at the Flagler Theatre. The divester was handed a 30-day suspended sentence, on condition of "good behavior."

The brunet undraper told Judge Cecil Curry that she was not aware of the ordinance restrictions and that she had, since arrest Dec. 12, been obeying the rulings laid down by the police department and American Guild of Variety Artists included in the final version of the law.

The burley house is the first to be opened in this city in years, and runs on a show-film grind policy.

Scot New Year Trade Off

Glasgow, Jan. 6.

New Year's day, normally one of the biggest of the season for biz at the cinemas, proved unexpectedly poor here this year. Geared for long lines, few theatres had big trade.

Dip in biz is ascribed variously to larger liquor supplies available and favorable weather after bad fog conditions.

19th Cent. German Work To Get U. of Chi Preem

U. of Chicago Theatre is presenting what's claimed to be the American premiere of George Buechner's "Leonce and Lena," a fantasy, Feb. 13-15. Although the play was first done in 1836 and has been a popular German standard for many years, it's reportedly never been done in this country.

Gerhardt Meyer, professor of economics at the school, is doing the new translation. Otis Imboden, director of the theatre, will produce.

N.Y. Assembly Gets Bill On 'No Bias in the Liquor'

Albany, Jan. 13.

Assemblyman Ludwig Teller, Manhattan Democrat, has reintroduced his bill which would amend the alcoholic beverage control law to prohibit persons selling liquor at retail for on-premises consumption, from discriminating in service because of race, color, creed or national origin.

Applicants for liquor licenses would be required to pledge a no-discrimination policy as a condition for obtaining the permit, and to affirm that no discrimination had been practiced, in license renewals. Proprietors would be held responsible for the acts of employees. The measure did not get out of committee in Assembly and Senate last year.

Royalty No Exception To Stockholm 'Show' Nix

Stockholm, Jan. 13.

A decree of the State censor barring children under 15 from attending screenings of Paramount's "The Greatest Show on Earth" proved a source of embarrassment to Par manager Paul Flodin here. For he had invited the Princesses Margaretha, Birgitta and Desiree to take in the Cecil B. DeMille spectacle at its preem at the Saga Theatre.

Came the unveiling and authorities refused to make an exception for Princess Desiree, who becomes 15 next June.

Nat'l Spotlight Feeds More Fuel To Vegas 3 G's - Gambling, Glam & Garble

By BILL WILLARD

Viewed in 1952 by a motley force of voluble supporters, detractors, predictors, appraisers, investigators, and censors, Las Vegas hit bigtime with enough force to give the resident nuclear fission boys several jolts. And big jolts are right down the alley of the atomic set.

The extraordinary amount of verbiage dealing with this desert hamlet filled columns of big city dailies, national mags, and assorted publications with fruitful copy—and all slanted one way or another.

From the handouts, mostly photos, by the town's energetic flack force called Desert Sea Newsbureau, to the peculiarly glib accounts by assigned writers for the slicks, Las Vegas became a byword for gambling, glamor and garble. The gamut of G's, notably topped by the latter, must have given readers the old hoteye while trying to determine just what sort of a burg is Las Vegas. From one confused hunk of writing to a so-called "frank" disclosure of the town's way of life, also hazy, the articles purportedly spanned every phase or segment. Most of the stuff was fluff.

But, the word got around about Las Vegas. However, unlike the stereotyped show biz ham who holds every line of his publicity releases to be absolute fact, townspeople refused to be taken in. Altogether they remained singularly unimpressed, remaining just as calm after reading a hot blast of sensationalism in the L. A. Daily News entitled, "Las Vegas, Sin, Gin, and Din," or an opposite tack taken by Lucius Beebe in Holiday—a pleasing bit of confection to the chamber of commerce which described the gaming and high life as being no more wicked than quoits. Perhaps the reason for the calm acceptance and attitude can be traced to a more or less popular opinion that Las Vegas has arrived and, feeling some oats, cares not what anyone says, just so long as they keep talking.

Superficial Gander

The garbled accounts of what goes on within this city of slightly more than 32,000 help to imbed a mystery in the minds of the people who live in far-off places. And, if the mystery is to be solved to satisfaction, what better method than the hopping of a fast plane, train, bus, or car to the touted Bagdad? Even with closer inspection, only the glitter rubs off on the visitor. Caught in the midst of a mad 24-hour pace, the Aaron Slick has little time to discover the inside of Las Vegas—and cares less.

Someone has yet to come up with a definitive "confidential." Reporters on the local beats for years would think twice before giving out a factual account of Las Vegas—inside and out. The first brave soul who attempts the venture will probably be long gone from the scene of his late valor, before the bigshots would begin their concerted trumpeting. Most of these brass loathe criticism, in fact would be pleased if any and all mention of things dubious were to never pop up on paper. From the most potent political officeholder in the state who commands Washington genuflection, to a pawn in the city commission, the spotlight would cause much discomfiture. The scribe would have a merry old time with libel suits for many years, and would naturally be blackballed from lucrative local employment.

Thus the garble is welcomed from on high. A most effective smokescreen of words, confusion and obscurantism hides the salient sin of the state. Where billions are involved, a tug-of-war for power is bound to occur. But, since a few reporters exist in Nevada's principal cities—Las Vegas and Reno—who can afford to mount chargers and joust the mighty windmills, the same old

(Continued on page 53)

WILL MASTIN

"MY UNCLE"

WILL MASTIN TRIO

featuring

SAMMY DAVIS, JR.

SAMMY DAVIS, Sr.

"MY DADDY"

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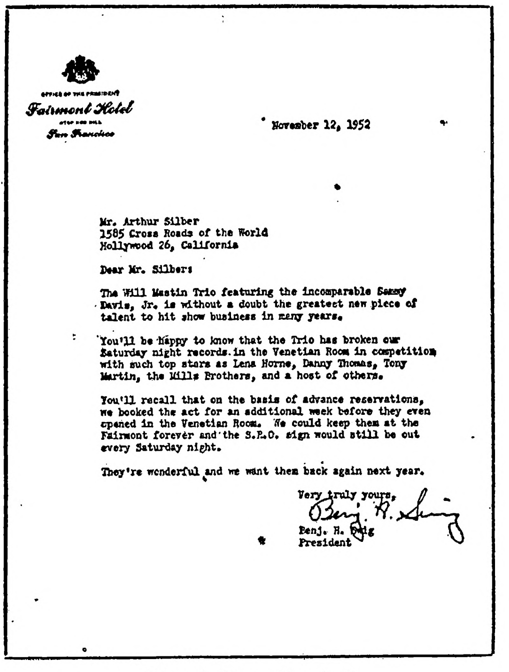

OFFICE OF THE PRESIDENT
Fairmont Hotel
San Francisco

November 12, 1952

Mr. Arthur Silber
1585 Cross Roads of the World
Hollywood 26, California

Dear Mr. Silber:

The Will Mastin Trio featuring the incomparable Sammy Davis, Jr. is without a doubt the greatest new piece of talent to hit show business in many years.

You'll be happy to know that the Trio has broken our Saturday night records in the Venetian Room in competition with such top stars as Lena Horne, Danny Thomas, Tony Martin, the Mills Brothers, and a host of others.

You'll recall that on the basis of advance reservations, we booked the act for an additional week before they even opened in the Venetian Room. We could keep them at the Fairmont forever and the S.R.O. sign would still be out every Saturday night.

They're wonderful and we want them back again next year.

Very truly yours,
Benj. H. Swig
Benj. H. Swig
President

Thank You, Mr. Swig

Exclusive Management: ARTHUR SILBER, Hollywood, California

Night Club Reviews

Continued from page 50

Copacabana, N. Y.

nuances that Cohen gives them, and because of their good taste. Though told in Yiddish dialect, none of it is offensive, none of it tainted with even the slighest blue stuff.

These are the stories that Cohen has picked up over the years through his association in the silk business, and he still makes the garment district his headquarters to replenish the constantly developing supply. Immaculately and conservatively attired—just like a silk salesman—Cohen is almost Mayfair in his diction when introducing his stories, which is inherent showmanship because of the disparate inflection given to the stories themselves.

The show's other headliners are Betty & Jane Kean, the sister comediennes, and singer Alan Dale. They round out a bright bill.

The Keans are back for the second time in a year, and they get their share of laughs with a madcap act of songs, gags and hoofing that doesn't relax for a moment. Their material has been better, but their innate sense of showmanship gets them through some dull spots with plenty to spare. Here is a sister act that has been knocking around for more than two decades, since they were kids, with Betty the zany and Jane the more decorous.

Dale has been making somewhat of a name for himself in the singer sweepstakes, and he's doing a creditable job here with his baritoning. He needs a lesson in routining, however, and choice of numbers, in addition to perking up the talk department. And that casualness that Dale adopts seems much too mannered; what may be okay for Perry Como isn't for Alan Dale. But these are mostly errors of deportment; Dale's voice is vibrant and strong, and he's got the kind of nice looks to get him over with the bobbysoxers.

The rest of this all-new show comprises Ramona Lang & Jack Purcell, who do okay on the production dancing specialties; Helene Dimone & Ted Martin, who do nicely with the production songs.

The Michael Durso band, as always, sparks the show with its accomp, and Frank Marti's Latin outfit does niftily by the customer dansapation. Added to this is the breezy staging of Doug Coudy—all of which should spell good biz for the duration of this four-week show. *Kahn.*

La Vie En Rose, N. Y.
(FOLLOWUP)

Hazel Scott replaces Ethel Waters on this two-act bill, and the jive pianist is dishing out a sock brand of ivory-tickling. This is one of her recently infrequent New York appearances, and Monte Proser's smart intimery is the right medium for her type of performance.

Wearing an expensively beautiful white silk gown when caught, Miss Scott goes through the catalog of jiving the straight numbers and also the longhair stuff, with her typical mugging and interpolated husky-voiced singing. Accomping are her own bassist and drummer (Joe Benjamin and Roy Hayes).

The other act is holdover Carl Ravazza, who goes over strongly with his highly styled songs. The personable, unassuming Ravazza is a fine intimate performer with his brand of special material and pops, all of which are well integrated to suit his particular type of personality projection. Van Smith does a bangup job of backing Ravazza from the piano, and is also nifty on the lull music with his trio. *Kahn.*

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Return Engagement After Two Months

Thanks STANLEY MELBA Management: MCA

Hotel Pierre, N. Y.
(COTILLION ROOM)

Doretta Morrow, Teddy & Phyllis Rodriguez, Stanley Melba and Chico-Relli Orchs; $1.50-$2 *cover.*

It's been only a few months since Doretta Morrow last played the Cotillion Room, and the brunet musicomedy songstress deserves the quick return. She's a class act for any smart hotel spot, with a voice that does longhair or pops with equal facility.

Gowned in white and projecting a bubbling personality that easily wins her audience from her walkon, Miss Morrow could improve her repertoire in one or two instances and sharpen her introductions, but these are negligible factors in a performance that stamps her anew as someone to be reckoned with in the Broadway musicomedy field, which is probably her top metier.

Miss Morrow's most notable performances have come during the past couple of years, firstly as Tuptim in "The King and I," starring Gertrude Lawrence, followed by the Metro picture, "Because You're Mine," in which she plays opposite Mario Lanza. With the name she has acquired with these two performances, and with the repeat showcase that the Cotillion Room gives her, there is no question that here is a singer and dramatic personality who can become a fullfledged star with her next Broadway show.

Miss Morrow sings such tunes as "Because You're Mine" (for her opener), followed by "C'est Si Bon," a poor second number because it's been done to death and gets no special treatment. "Autumn Leaves" is done well, in French and English, and ditto "La Seine." Then follows the inevitable, a medley from "King and I." Her medley of oldies is not a particularly good choice, in the main, and it's practically a throwaway bit. "Be My Love," from the Lanza film, is her capper.

A major factor to be ironed out is the almost frightening, distortive mike system in this big room. Miss Morrow, in fact, could easily dispense with the mike, since her voice is big enough to cover the room's outer reaches without any difficulty.

This new bill's only other act is the terrific ballroom team of Teddy & Phyllis Rodriguez, who go through a whirlwind few moments in which they do a waltz for an opener, a fast samba, tango, paso doble and a Spanish folk dance called the jota. They're a great crowd-pleaser, with the girl an especially big improvement over her last local appearance.

Stanley Melba, the hotel's entertainment director, handles the announcements neatly in addition to which his band plays the show and for the straight dancing, alternating on the latter with Chico-Relli's Latin unit. *Kahn.*

Thunderbird, Las Vegas

Las Vegas, Jan. 6.

Mills Bros. (5), *Mickey Shaughnessy, A. Robins, Jr., Johnny O'Brien, Christina Carson, Kathryn Duffy Dansations* (7), *Al Jahns Orch* (11); *no cover or minimum.*

The old Mills' stream of harmonic divertisements doubles to ring in the new as well as make Thunderbolt casino resound with counterpoint of silver dollars clanging.

The brothers Mills, with pere and guitarist, filled the hall with contented customers as recently as August, but here is one act that never pales in spite of returning within span of six months. Infectious mood is established immediately as the combo strikes up the melody, "Afraid to Love You," furthering boffo returns with "'Til Then," and a beatful "Be My Life's Companion." Always a fave, "Paper Doll" pulls encomiums and snickers as Harry Mills clowns with his freres. Moody "Some Day" is supplanted by lads' top Deccadisk, "Glow Worm," naturally wowing everyone. Return to early flavorings marks "Basin St. Blues" and "Up a Lazy River," with "Window Washer Man" serving as bright bowoff which ultimately wins begoff.

Mickey Shaughnessy's beguiling blarney hits big with gathering in this teepee. The Erinesque charm envelopes as he regales with well-chosen stories, and parodies wrapped around Frankie Laine and Johnnie Ray mannerisms. Tosses in a western tale about "Dapper Dan & Buckskin Gertie," for a yockspot. His lavender Texan is droll enough to titillate reps from the Lone Star State, and facial biz with moppets viewing film matinee of an Autry serial is big for windup.

A. Robins, Jr., turns up a different prime for his Vegas debut. Son of the late vaude clown, he has the identical capacious pockets from which is pulled gadget after gadget, and in particular, bananas. He starts slowly but goes off a winner.

Kathryn Duffy Dansations drop in three production routines, all easy on the eyes. Christina Carson is featured in "Girls, Girls, Girls," and the pictorially excellent "Nightingale" with top toeterps. She also teams with Babs Warden for some Dutch cavorting in finale, medley of tunes from "Hans Christian Andersen." Johnny O'Brien lends his tenor pipes to goings-on, with assists from Normandie Boys. Al Jahns orch comes across in solid style for every bit of backstopping. *Will.*

Latin Quarter, Boston

Boston, Jan. 12.

Gloria DeHaven, Dick Shawn, Florence George, Donn Arden Line (8), *Peter Hanley, Larry Green Orch* (8), *Zarde Bros. Orch* (4); $2 *minimum.*

Making her first nitery appearance in the Hub, pic player Gloria DeHaven is somewhat of a disappointment, and it's difficult to peg the reason. She's a looker, her thrushing and delivery get her by, her songolog consisting of such top standards as "Nice Work if You Can Get It," "Wish You Were Here," "Imagination" and "Almost Like Being in Love." However, on strength of customer reaction, a bit of informal chitchat between numbers would have served as warmer-upper, the gal never quite reaching ringsiders.

Her sole foray into the special material department is a cleverly-constructed arrangement aimed at the inarticulate boyfriend, allowing her opportunity to incorporate some slick lyrics by versifiers Hammerstein, DeSylva and Berlin. These click neatly, pointing up fact that more of this type stuff should be included to assure top results.

Another Hub newcomer is Dick Shawn, a comic with some mildly yockful stuff. Bypassing gags, he gives out with routines ranging from "my old Southern home" to comparing styles of current pop singers to jungle denizens. In this vein he likens Billy Daniels' gyrations to that of a snake, Johnnie Ray to a gorilla and Vaughan Monroe a lion. Nabs fair reaction.

Bill tees off with Florence George, a standard tapster, followed by spotlighting of newly-installed maestro, Larry Green, at the 88, giving "Fire Dance" a staunch workout. Baritone Peter Hanley warbles while Donn Arden girls prance through three production numbers with Green's boys backstopping capably and splitting customer terping tempos with Zarde Bros. combo. *Elie.*

Quaglino's & Allegro

London, Jan. 8.

Viera, Rudy Rome Quintet, Tibor Kunstler Gypsy Orch, Felix Sowande; $2.50 *minimum.*

Viera is an international artist who could be at home in cabaret in most countries. She is a polished linguist and her command of languages is generously demonstrated in her act.

Ironically enough, in her current stint she includes just a solitary English song and the rest of the turn is made up of numbers in French, Spanish and other languages. This may be a little tedious for some of the customers whose linguistic abilities are more restricted than those of the performer.

That criticism apart, Viera's style and material have improved considerably since she was last caught a year or so back. Her personality seems warmer and her presentation is far more polished. She does not need a mike and is occasionally self-accompanied on guitar.

If the pattern of the act were revised, the chirper could count on an even more generous response. Her style and personality are eminently suited to the atmosphere of these St. James' spots. *Myro.*

Sands, Las Vegas

Las Vegas, Jan. 9.

Lena Horne (with Lennie Hayton), Consolo & Melba, Copa Girls (12), *Ralph Strane, Peggy Dietrich, Joy Healy, Arnold Ross, Chico, Ray Sinatra Orch* (14); *no cover or minimum.*

Momentum of the flossy Sands opening in mid-December carries the posh hospice along in spite of of the annual January sag in biz, and with Lena Horne headlining for the next three frames, portals will be even more jammed. One hears much moaning and groaning from certain spas along the Strip when these days roll around, but the only moaning from the Sands comes from the stage of the Copa Room, where the subtle and savage Miss Horne chants her nightly rites. But the moaning transcends itself into a splendid song cycle replete with the incantations this chantoosie is noted for throughout her circuit of top cares.

Always reaching the nth in expressiveness and dramatic intensity, yet imbuing ner songs with enough charm to melt the most frigid auditor, Miss Horne contours her repertoire with elegance. She takes on a sprightly entrance, gowned expensively and a la Parisienne, to melt with "It's All Yours." Mood changes as she turns torchy for "Haunted Town," then works the tempo upward into one of the best Handy blues, "Beale St." A Gallic fancy pervades "Papa Don't Preach To Me," and rhythm flares during "Island in West Indies." Solid beat brings out "Deed I Do," with resultant cheers.

At show caught, husband Lennie Hayton caressed the keyboard for her plaintive "Can't Help Lovin' That Man," relinquishing his brief accomping post to Arnold Ross,

(Continued on page 54)

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NOTICE OF SPECIAL MEETING
To The Members of Jewish Theatrical Guild

A special meeting of the JEWISH THEATRICAL GUILD will be held Jan. 18 at the Fulton Theatre, 210 West 46th St., New York City, at 3 p.m., to elect directors and transact other business pursuant to the provisions of Sections 22 and 23 of the New York General Corporation Law.

Dated: Dec. 29, 1952.

Dave Ferguson,
Member

Las Vegas Spotlight

Continued from page 51

claptrap gets dished up in dozens of versions.

The economy of Nevada being mounted on fluctuation of sucker money, actual solidity of its base cannot be determined. Gambling has always been a common weakness for most Americans. That it is concentrated, and legally, within a state whose population would barely nick an edge of New York City, is no accident. Bosses of Nevada, whose names are seldom mentioned in the press, intend to keep it that way.

Jovial Norman Bilz and astute, shadowy E. L. Cord are perhaps the two most powerful men in the state. They are the kings who make the princes, who make the dukes, who make the underlings in county and city levels. Although never having made reputations as toss-and-roll gamblers, Bilz and Cord are the topmost gamblers in Nevada, but they hold high political chips.

An Eye on Publicity

The gambling business, legal or otherwise, has caused concern to a great many individuals of late whose vexation for its total effect upon the public springs from a variety of reasons. Some interested ones are deadly serious. They feel that siphoning-off of earnings into such questionable channels will eventually cause greater eruptions within government. Concentration of this loot into vaults of hoodlum syndicates acts as a big stick for political maneuverings, they claim. Other souls who shout from the rooftops about the evils of gambling seem to have direct pipelines into publicity corners, and their ride on banner headlines has been notoriously evident.

The gambling bosses of Las Vegas pay little attention to either camp. Even the guys who are named periodically on lists and who squirmed before the Kefauver Committee seem unconcerned. Inside their bailiwick, which is Nevada and which gives them asylum of a sort, the gambler is made to feel secure. He is a business man—and gambling is big business here.

If the garble goes streaming forth about the town and state, at least the top investors of casinos and hotels are seldom mentioned in dispatches. Once in a while front men are given play from the press. Wilbur Clark of the Desert Inn, who owns a small percentage of the Cleveland-controlled hotel, has been a top banana for publicity. He's a natural, and loves flashbulbs.

Beldon Katleman, eulogized as the "boy wonder" of Las Vegas Strip gambling circle, is another to have been mentioned many times in syndicated columns. He's El Rancho's "sole" owner, and also has a goodly chunk of the Last Frontier.

Milton Prell holds the limelight of the Sahara, while Abe Schiller makes all the ambassadorial moves for the Flamingo. Schiller books entertainment, and tours the country periodically turning up on TV shows dressed in fantastic western garb and clinking silver dollars.

Jake Kozloff of the Last Frontier and other gambling enterprises, would like to become a titan in Las Vegas civic affairs. The former Pennsylvania brewery owner first latched onto Las Vegas via healthy Golden Nugget shares some five years ago. Stupendous dividends from that downtown casino enabled him to expand onward and outward to the Strip. Kozloff likes to head philanthropic organizations, and is currently Chief Barker of Variety Club's Tent 39 here.

Freedman, Entratter, et al.

Latest entry in the field is Jake Freedman of the Sands who, with Jack Entratter, will run neck and neck for linear space. Both men are good for copy, Freedman being the Horatio Alger prototype from fruit peddler to Texas oil man and former owner of Houston's most exclusive gambling club, and Entratter having already won his spurs along Manhattan beats—at the Copacabana.

Least garbled of all accounts datelined Las Vegas are those pertaining to show biz. No more incredible stories could emanate from this desert metropole than ones calling attention to million dollar outlays for entertainment. Some exaggeration creeps in, but proof of all scribblers' puddings is fastened in letters upon huge marquees that line the two-mile stretch of Highway 91.

Thousands of words have already been etched about the recent Xmas-New Year's holiday outlay—the purchase of big names to bring in customers for the tables. Such staples of the nitery brigade as Sophie Tucker, Andrews Sisters, Xavier Cugat, Danny Thomas, Tony Martin, Ritz Bros., Carmen Miranda, Mills Bros., and even Bert Lahr playing his first date in a new medium at the Thunderbird until New Year's Eve, formed a fine collection of show biz gems.

Even when the joynts along the Strip aren't putting on their best marquee bait, the lineup is still good and expensive. During January and February, which should follow usual low-biz pattern, the guy wanting to be laughed, sung, razzle-dazzled or otherwise cajoled into losing his shirt can do so while applauding Mickey Rooney, Lauritz Melchior, Jimmy McHugh, Lena Horne, Sportsmen, Mimi Benzell, Sugar Ray Robinson, Edith Piaf, Hildegarde, and even a whopping ice show.

Whatever the lads write about the glamor side of Las Vegas, which has to do with marriages and divorces, amounts of money won and lost, the unceasing carnival grinding on day and night, will capture some of the more obvious viewpoints. All of this surface stuff makes the garble that has built and will continue to build for some time—the legend that is Las Vegas.

William Morris Agency was inadvertently omitted from Myron Cohen's ad in VARIETY's 47th anniversary issue last week. The Morris office continues as Cohen's agents.

Lee Ambers, pianist, is in the Ten Eyck Room of the Schine-owned Ten Eyck Hotel, Albany, the first act booked into the room in several years.

AGVA Asks Chi Ops for Escrow Coin Before Peace Conferences Start

The American Guild of Variety Artists is ready to loose its heavy legal artillery in Chicago within 10 days unless current negotiations with the Chicago Cafe Owners Assn. result in settlement of the strike situation in that city.

Union is now awaiting counter-proposals from CCOA attorneys. AGVA last week met with Stanford Clinton, who with Milton T. Raynor is counsel for the cafemen's org, and it was proposed that the Chi club owners pay the $2.50 welfare assessments and start negotiations toward minimum basic agreements. AGVA is now awaiting their reply.

Clinton at outset of his talks proposed that AGVA call off the strike and then proceed to negotiate. This was refused. Clinton later asked whether, if the cafemen put the money in escrow, would the union negotiate. Union stated that it would do so. However, the cafemen didn't go along with this proposal.

At a meeting last week of Clinton with the AGVA exec board, convened especially to talk with the attorney, it was proposed that negotiations be held as soon as the Chi owners put up the welfare coin. AGVA is now awaiting a reply to that proposal.

Jack Irving, union's national administrative secretary, stated that unless there are indications that the current negotiations are in earnest, AGVA would put the entire city of Chicago on the unfair list. He stated that performers who work struck spots will get no amnesty and that agents who supply talent to the unfair spots would also be adversely cited. Irving is making another trip to Chicago this week.

The original situation stems from a revolt of Chi bonifaces over the $2.50 per-performer weekly welfare fund assessment.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Jan. 13.

Thanks to Arlene Dina, Dean Parker, Neal Kenyon, Joe Eick (Mello-Larks), who took time out to detour up here while enroute from Detroit to Gotham to entertain the gang with their full act. They also paid a bedside visit to two of their former singers, Tom Hamn and Bob Smith, who are doing the observation routine.

Birthday greetings to Virginia (Loew) Ferraro and Jean (Loew) Standridge, both newcomers who rated a real good first clinic.

Ida Brandt planed in from Miami to spend the holidays with husband Al, whose progress has upped him for special privileges and pictures.

Morris Wecker, musician, registered as a new arrival.

Leo Mantel, office staff of Randforce Theatres, all agog over his progress.

Mae Sullivan of Madison Square Garden (N. Y.) staff, planed in to see husband George, whose progress denotes he's won the first round by a TKO.

A bow to Jack Webb of Oklahoma, former circus entertainer, for sending us a Sooner State fruit cake for the holidays; ditto to Loft Candy Co. and A. Bohren Co. of N. Y.

Jackie Fondran, assistant manager of Riverside Theatre, Cleveland, a new arrival and doing extra well while on observation, was handed her first clinic that was tops.

Lou Oshins, director of the "52" Assn., took time out and stopped off with a contingent of sports stars to visit every patients' room at the V. C. Hospital. Among them were Joe Collins and Tom Gorman of the Yankees, Billy Loes of Brooklyn Dodgers; Larry Knapp, American League umpire; Pete Scalzo, former world's featherweight champ, and Murray Rose A. P. sports-writer. This was a real tonic for the ailing gang.

Write to those who are ill.

"SET RECORD, WIN GROVE HOLDOVER!

Margaret Sisters and Bruno, acro-dance team current at the Cocoanut Grove, has won the first holdover in the room's history. Originally booked for a three-week stand, act will hold an additional fortnight."

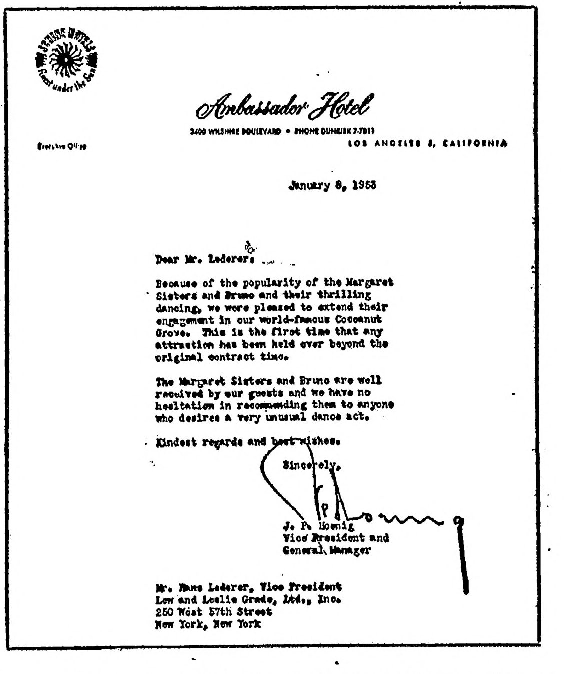
— DAILY VARIETY, Jan. 6, 1953

MARGARET SISTERS and BRUNO

"Margaret Sisters and Bruno display a dance technique that is fresh and reveals routines featuring grace, strength and rhythmic beauty. The finale causes ringsiders to gasp at the furiously paced over-the-audience twirl."
—Willen, HOLLYWOOD REPORTER.

"This trio does some of the most daring and magnificent acrobatics ever seen on a night club floor."
—A. P.

"The Margaret Sisters and Bruno do a series of sensational dances—some on the acrobatic side — some Apache — all excellent."
—L. A. CITIZEN NEWS.



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Executive Office

January 8, 1953

Dear Mr. Lederer:

Because of the popularity of the Margaret Sisters and Bruno and their thrilling dancing, we were pleased to extend their engagement in our world-famous Cocoanut Grove. This is the first time that any attraction has been held over beyond the original contract time.

The Margaret Sisters and Bruno are well received by our guests and we have no hesitation in recommending them to anyone who desires a very unusual dance act.

Kindest regards and best wishes.

Sincerely,

J. P. Hoenig
Vice President and
General Manager

Mr. Hans Lederer, Vice President
Lew and Leslie Grade, Ltd., Inc.
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New York, New York

"Margaret Sisters and Bruno provide spectacular opening to Cocoanut Grove show — the exciting musclework of Bruno who tosses both sisters thru the air with greatest of ease and the finale airplane spin has ringsiders ducking in breath-taking bow off."
—Kap, VARIETY.

"The Grove has a spectacular opening turn—the Margaret Sisters and Bruno. Act generates great excitement as Bruno spins Les Soeurs around to the awe of the guests."
—DAILY VARIETY.

"The headliner was hard pressed for top honors by the Margaret Sisters and Bruno."
—L. A. MIRROR.

Thank you, Mr. Hoenig and Mr. August V. Tozzi, Director of Promotion

Direction: LEW AND LESLIE GRADE, LTD., INC.

Night Club Reviews

Continued from page 52

Sands, Las Vegas

permanent 88er in the Horne entourage. Something special has been added to her setup, the smartly topical and typical Horne roundelay, "I Love To Love," which insures a begoff in melody, the inspired "Stormy Weather."

Consolo & Melba fly around the parquet in more or less standard ballroomology, kicking up heels effectively, but seldom luring the palms with tricks. Best turn is "I'm Forever Blowing Bubbles," during which bubbles cascade down from the ceiling to fill the stage. Terping through this colorful envelopment, the pair win best mitts of their segment.

Copa Girls hold over "Good Old Days" and the Spanish Gypsy routine, with femmes looking and posing prettily. Ralph Strane and Peggy Dietrich share vocalistics in former, with Strane warbling role of gypsy in latter. Joy Healy solos in the Magyar episode with neat heel-and-toe.

Arnold Ross, long known in jazz circles as one of the better pianists, gives Miss Horne all the benefits of his keyboard know-how, and with Chico, her drummer, furnishes rhythmic background necessary for the thrush. Ray Sinatra orch glides through the scores with precision. *Will.*

Chez Paree, Chi

Chicago, Jan. 10.
Jackie Miles, Gail Robbins, George & Betty Johnstone, Johnny Martin, Chez Adorables (8), *Brian Farnon Orch* (10), *Lucia Garcia Orch* (4); $3.50 *minimum,* $1.50 *cover.*

For the first regular show in the newly remodeled club (Joe E. Lewis was in for only nine days) Dave Halper has brought back Jackie Miles who fits the decor, past and present, perfectly. Wan-faced comic is a favorite here with stories about the Miami Beach regulars; members of the mixed sex, with topical allusions to Danish doctors and the like; and hopped-up musicians. Perhaps these are not polite subjects for dinner table conversation, but are here rewarded with steady yocks.

While necessarily some of Miles' material is new, it's the oldies the seatholders yell for; wisely, the comedian has learned not to adhere to all their plaint, though by no means is his material lily white. He covers some hecklers quickly and tosses off some fine ad libs. After hefty applause, soft-spoken wit returns to sock over his standard about Gene Autry.

Gail Robbins is welcome relief from the host of femme chanteuses who have inhabited this spot for the past six months. She's not only a solid looker, but the raven-tressed miss can actually sing, which hasn't been the case here recently. She tees off neatly with "Will You Still Be Mine," stills the room with "How Are Thing in Glocca Morra?" and follows with some of the tunes she sang in films. Does a fine torch edition of "Old Black Magic" and tops it off with teasing the male seatholders, touring the room with a handmike, chirping "I've Got a Crush on You."

George Johnstone, assisted by his wife, Betty, uses magic as a foil to draw some hilarious laughter from the crowd. They bring two males on the stage, obviously not plants, and then proceed to buffalo them; all the time letting the rest of the audience in on the gag. Youthfullooking pair work swiftly after a corny opening that could easily be dropped since it's not up to the rest of the act.

Production numbers have been held over with Johnny Martin doing the emcee and vocal backing. *Zabe.*

Jung Hotel, N. O.
(COTILLION ROOM)

New Orleans, Jan. 10.
Denise Darcel, Martha Ann Bentley, Bernie George, Tommy Reed Orch (14); $2.50 *minimum.*

Current layout in this popular nocturnal rendezvous packs entertainment ingredients to satisfy all tastes and presages nice biz.

Toplined is Denise Darcel, curvaceous French bombshell, and a capacity house was on hand to see what the gal had to offer. She's loaded with eye-appeal and although her Gallic chirps are for the birds, she puts more stress on her fractured gab than on chanteusing. In such territory, she has only to sell her personality, which she does nicely, and her oomphy chassis, which sells itself.

Clad in a tight-fitting strapless gown of gold material which spotlights her abundant physical gifts, she has the rapt and undivided attention of the customers from her walkon. Her free-and-easy manner, plus the special material she features, take her out of the straight warbler category and into the "personality" class.

While Miss Darcel doesn't have enough vocal equipment to be classed as a top thrush, she nevertheless sings in a provocative accent for neat results. She flits around the audience with a handmike and busses a few males at ringside as she sings "Kiss Me," utilizing her nose-wrinkling and half-lidded stares for sexy impact. Tunes in her repertoire include "La Belle France," a songstory of Paris; a ditty called "Nothing," and exits with "When You're Smiling" for heavy palm-pounding, mostly from the male contingent.

Giving Miss Darcel more than enough competition for the show's top honors is Martha Ann Bentley, a looker with ash blonde hair and shapely gams. Exquisite is the word for the winsome terper, who presents enchantingly beautiful routines. She displays nifty agility and grace while in dizzy spins and pirouets on her toes. Her artistry is of top-drawer quality.

Diminutive Bernie George dispenses some uncanny, surefire mimicry that clicks all the way. He's a talented, polished comic who specializes in carboning noises and voices. He starts with a few standards like Arthur Godfrey, Fred Allen and Eleanor Roosevelt, but quickly turns to noises associated with a prize fight, an overseas broadcast of a Winston Churchill spiel and others.

Tommy Reed and his musical crew are playing their second engagement in the room in less than a year. What he offers is designed primarily for dancing. There's considerable entertainment value in the crew, in addition to acceptable dance stylings. They also provide nice accomp for the acts and contribute in no small way to their effectiveness.

Band played on loud side night caught but it was evident that toning down was in the offing. Emphasis on brass can create considerable din in big room like Cotillion. *Liuz.*

Beguin, Rio de Janeiro

Rio de Janeiro, Jan. 6.
Bernard Hilda Orch with Jackie Kern, Berta Cardona, Dolores Duran; T. Machado Orch; $5 *cover.*

Versatile Bernard Hilda and his brassy, friendly European-style orch have succeeded in creating an amiable and lively atmosphere at this recently inaugurated intimery in the Hotel Gloria. Brazilian patrons, notoriously diffident, still demur about participating in the show via a number of funny though not ridicule-provoking props, but Hilda's glib emceeing usually does the trick.

There's no doubt that Hilda smash over in his first Brazil engagement. Word-of-mouth is unanimously favorable, although stage and room are too small for his type band. He comes on at about 12:30 relieving T. Machado, okay Brazilian dance ensemble, then again at about 2. Hilda supplies fine but not gooey schmaltz on his fiddle with such oldtime faves as Gypsy medleys and "Black Eyes," latter in a pleasantly caricaturesque version in which he vies with whole orch.

Effective French and English caroling is done by cute Jackie Kern, while Berta Cardona renders a few Latin-American songs in an intense voice that's got plenty of "ole" in it. Hilda himself sings a few numbers in a voice comfortable yet peppy. He's specially good in Yiddish numbers. Also singing with orch is Brazilian crooner Dolores Duran, a throaty-voiced new favorite here.

Pre-Carnival season has taught Hilda that Brazilian music, and lots of it, is a must right now. Band does excellently in sambas and baioes and is being held over for six weeks. *Urja.*

Maisonette, Mont'l

Montreal, Jan. 6.
Nancy Kenyon, Gilberto Asias; no cover or minimum.

Boniface Carol Grauer leads off the New Year with attractive Nancy Kenyon doing the vocal chores in his elegant La Maisonnette Carol. Miss Kenyon got her first cafe start with Carol several years ago in Montreal. Since that time thrush has developed considerably with the accent mostly on light operatic works and the established but seldom-heard musicomedy faves.

Working in the rectangular-shaped main dining room with Gilberto Asias backing her at the piano, Miss Kenyon creates a nice feeling of an intimery whether she is doing something from "Fledermaus" or "Look to the Rainbow" from "Finian's." Handsomely groomed brunet projects a sense of warmth with her piping and regardless of how classical she may lean, never forgets the structural limitations of the room with the usual ear-splitting results.

With the early closing on holidays over, Carol, like most operators in town, can now settle down with a regular show formula and try to recoup the recent losses. *Newt.*

Stork Club, London

London, Jan. 8.
"Angel's Aces," with Bryan Blackburn, Kay Waring, Tabby Francis, Lane Claire, Ernest LeRoy, Denny Termer's Orch; $3 *cover.*

This new edition of "Angel's Aces" goes a long way toward atoning for its recent fiasco at another West End nitery when it had to be withdrawn after opening performance. Production has been completely rejigged. Most of the material has been rewritten and the presentation now follows a slick and fairly orderly pattern. It makes no pretense at sophistication but has humor and topicality to help the show along.

Entire production is written by Bryan Blackburn who also emcees and has a big share of the playing time. He's a versatile youngster with a good foundation of talent and a quick appreciation of keeping his lyrics up to date. For example, a reference in one of his numbers to Elizabeth Taylor's infant on the day it was born.

Star comedienne of the production is Kay Waring, a girl who has had plenty of experience and knows how to sell a number. Together with the other femme members of the cast, Tabby Francis and Lane Claire, she sets a forceful pace for a few production numbers.

Ernest LeRoy, who hails from Vienna, does a fine job as accompanist and takes his place at the keyboard with the resident orch, maestroed by Denny Termer. *Myro.*

Eddys', K. C.

Kansas City, Jan. 9.
Willie Shore, Ginny Scott, Tor DiPardo Orch (8); $1 *cover.*

Booking of Willie Shore into thi smart downtownery brings back t town a favorite comic, establishe from previous stands in the now dark El Casbah. In this cafe, wit its always near-capacity biz, th Shore brand of fun is even mor catching. With the vocallings o blonde Ginny Scott, the comb comes off as a high-rating 45-min ute package.

Miss Scott, a newcomer to thes parts and more recently of radi and TV in the Chi area, leads of with a round of songs, beginnin with a peppy "Sing You Sinners Second entry, "Why Don't You Be lieve Me?," is a let-down and no for her, but she comes bac strongly with "Maharajah of Maga dore" as her most personable bit

The Shore entry runs into a bi of a lull to begin with, but comi soon gets pace stepped up an laughs begin to roll as he goes int softshoe terp following some chat ter on assorted subjects. Soo shows he has added a generou amount of new material, particu uarly funny lines, since his las stand here, while generally stick ing to the dances and bits of busi ness which are backbone of hi turn. *Quin.*

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VARIETY BILLS

WEEK ENDING JANUARY 14

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit. (FM) Fanchon Marco; (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner; (WR) Walter Reade

NEW YORK CITY
Music Hall (I) 15
Jeannette Tannan
George Sawtelle
Patricia Rayney
Joe Jackson Jr
Rockettes
Corps de Ballet
Sym Orc
Palace (R) 18
Danny Kaye Rev
Paramount (P) 14
Carmen Cavallero Orc
Larry Storch
Toy & Wing
Roxy (I) 12
Ice Colorama
CHICAGO
Chicago (P) 16
Asia Boys
Mr Kitzel
Sunny Gale
Elsa & Waldo
MIAMI
Olympia (P) 14
Angelina & Francisco
Danny Dennis Co
Martin Bros
Stew Erwin & June Collyer
Maurice Colleano Co
ROCKFORD
Palace (I) 16-18
2 Bakers
3 Fredys
Jessie Roselle
Kenny Pierce
Clem Bellings Dogs
WASHINGTON
Capitol (L) 15
Tom Paris 3
George Guest
Jack Durant
Denise Darcell

AUSTRALIA

MELBOURNE
Tivoli (T) 12
Tommy Trinder
Jim Gerald
Harry Moreny
Gloria Dawn
Toni Lamond
Babs Mackinnon
Joe Lee
George Pearson
Lloyd Martin
Elizabeth Kent
Gus Brox & Myrna
Frank Cleary
De Paulis
Tivoli Ballet
Boy Singers
SYDNEY
Tivoli (T) 12
Armand Perren
Fayes 3
Pat Gregory
Chribi
Marika Saary
Phillip Tappin
Wim De Jong
Jacques Cartaux
Jimmy Elder
Joe Whitehouse
Cissy Trenholm
Terry Scanlon
BRISBANE
His Majestys (T) 12
Daresco 3
Lowe & Ladd
Botonds
Bert Duke 3
Guy Nelson
Prof Olgo
Renita Kramer
Bouna
Norman Vaughan
Carl Ames
Sonya Corbeau
Betty Prentice
Alice Ray
Show Girls
Nudes
Boy D & Singers
Ballet

BRITAIN

BLACKPOOL
Palace (I) 12
M Frasers Harmonica Co
Gold & Cordell
Mabel Melrose Sis
Karen Greer
Suma Lamonte Co
Eddie Arnold
Stan White & Ann
J & M Kinson
CHELSEA
Palace (I) 12
Ted Heath Orc
Dick Valentine
Lita Roza
Dennis Lotis
A J Powers
3 Spallas
Evelyn Taylor
Fe Jover & Jack
Rex Roper & Pat
EAST HAM
Granada (I) 12
Silvany 3
Roy & Ray
Nixon & Dixon
Bel Louis Bros
Rene & Elaine
Henri Vadden Girls
Metropolitan (I) 12
Max Miller
Roy Stevens
D & L Ferroni
Keith Warwick
Carlisle & Waldon
Harry Benet
Skating Orlandos
Les Cassidy
Juan & Juanita
NOTTINGHAM
Empire (M) 12
Anne Shelton
3 Jills
Dr Crock & Crackpots
Beryl & Bobo
Billy Shakespeare
Terry Hall
PORTSMOUTH
Royal (M) 12
Joe Steiff
Louis Hayden
Max Carole
Marcellis
Skylons

Cabaret Bills

NEW YORK CITY

Bandbox
Gene Krupa
Charlie Ventura
Birdland
Bill Davis
Sperie Karas
Blue Angel
Alice Pearce
Marc Laurence
Harry Belafonte
Charles Cartes
Helen Halpin
Bart Howard
Bon Soir
Jimmie Daniels
Alice Ghostley
G Wood
Norene Tate
Garland Wilson
Kirkwood & Goodman
Mae Barnes
Copacabana
Myron Cohen
Kean Sis
Al Durso Orc
Alan Dale
Chateau Madrid
Alfredo Sadel
Helen Aimee
Martinique
F Alonso Orc
Al Castellanos Orc
Embers
Barbara Carroll
Hotel Ambassador
Jules Lande Orc
La Vie en Rose
Guy Mitchell
Joni James
Carl Ravazza
Van Smith 3
El Chico
Perla Marini
DeLeon & Graciella
C & G Galvan
Alvardo de la Cruz
Carlos Camacho
Enrique Vizcaina
Leon & Eddie's
Eddie Davis
Bobby Ramsen
Argo & Fay
Paul Judson
Midge Minor
Helen Curtis
Art Waner Orc
Oliver Dcrs
Le Ruban Bleu
Susan Johnson
Penny Malone
Norman Paris
Julius Monk
No. 1 Fifth Ave
Pat Carroll
Bob Downey
Harold Fonville
Hazel-Webster
Old Roumanian
Sadie Banks
Sonny Sands
Carolyn Carpenter
Larry Marvin
Joe LaPorte Orc
D'Aquila Orc
Hotel Astor
Three Suns
Hotel Biltmore
Michael Kent Orc
Hotel Edison
Henry Jerome Orc
Hotel New Yorker
Teddy Powell Orc
Sid Krofft
Joan Walden
Bobby Blake
Collin & Leemans
Adrian Rollini Trio
Hotel Pierre
Doretta Morrow
T & P Rodriguez
Stanley Melba Orc
Chico Relli Orc
Hotel Plaza
Monica Lewis
Rey & Gomez
Dick La Salle Orc
Continentals
Monte
Hotel Roosevelt
Guy Lombardo Orc
Hotel St. Regis
Russell Nype
Milt Shaw Orc
Horace Diaz Orc
Hotel Statler
Tony Pastor Orc
Village Barn
Zeb Carver
Ted Huston Orc
Julia Cummings
Mary Snyder
Waldorf-Astoria
Lady Patachou
Nat Brandwynne
Mischa Borr Orc
Hotel Warwick
Jose Melis Trio
Lee Carroll
Hotel Sherry Netherland
James Symington
Hugo Pecell Orc
Hotel Taft
Vincent Lopez Orc
Latin Quarter
Boliana Ivanko
Trio Bassi
Darvas & Julia
Murphy Sisters
Audrey Sperling
Piroska
Marcel Lebon
Dagenham Pipers
Pat Adair
Art Waner Orc
Park Sheraton
Milt Herth Trio
Town & Country
Bob Melvin
N & M Mann
Danny Carroll
Johnny Morris Orc
La Plaza 6
Two Guitars
Sigi Ahern
Eli Spivak
Misha Usdanoff
Kostya Pollansky
Versailles
"More About Love"
Patricia Bright
Jean Bradley
Glenn Burris
Ann Cardall
Jim Hawthorne
Ann Shields
Cabots
Salvatore Gloe Orc
Panchito Orc
Village Vanguard
Robert Clary
Sylvia Syms
Phil Leeds
Clarence William
Wivel
Sal Noble
Bob Lee

MIAMI-MIAMI BEACH

Allison Hotel
Beachcombers (4)
Eddie Snyder
Julio & Mae
Casablanca Hotel
Billy Vine
Betty George
Maya Orc
Clover Club
Johnny Ray
Gary Morton
Frolic Club
Kathie McCoy
Don Charles Orc
Harem Club
Bobby Barton
Princess Tara
Camile Stevens
Lee Taylor
Ginger Marsh
Lombardy
Don Baker Orc
Henry Taylor
Julio & Mae
Martinique Hotel
Jimmy Grippo
Manolo & Ethel
Danny Yates Orc
Monte Carlo
Leonard Young
Gallab Dancers
Rafael Rumberos
Music Box
Belle Barth
Don Ostro 3
Malayan Lounge
The Calypsoans
Bob Morris Orc
Johnina Hotel
Verna
Jack Murphy
Tony Matas
Randum
Leon & Eddie's
Babe Baker Revue
Sandra Barton
Kitty O'Kelly
Pat Clayton
Juan Luis & Eleanor
Perry Bruce
Aeres O'Reilly
Ralph Gilbert
Don Charles Orc
Versailles Hotel
Jack Kerr
Nino Rinaldi 3
Bar of Music
Bill Jordan
David Elliot
Guy Rennie
Sheila Barrett
Harvey Bell
Sherry-Frontenac
Maxie Rosenbloom
Sammy Walsh
Chavec
Jacques Donnet Orc
Algiers Hotel
Rosalind Corturight
Hal Murray
Tony & Renea
Mal Malkin Orc
Lord Tarleton
Michael Selker Orc
Jeanne Moore
Lou Collins
Pat Morrissey
Herman Chittison 3
Irene Williams
Sans Souci Hotel
Beverlee Dennis
Frank Lynn
Sacasas Orc
Ann Herman Dcrs
Saxony Hotel
Los Chavales de Espana
Pupi Campo Orc
Trini Reyes
Bernie Mayerson Orc
Julie Romero
Val Olman Orc
Tano & Dee
Shore Club
Rosalie & Steve
Fausto Curbelo
Haven & Held
Nautilus Hotel
Luba Malina
Gomez & Beatrice
Freddy Calo Orc
Joe Harnell
Singapore
Harvey Grant
3 Tones
Novotones
San Marino Hotel
Phil Brito
Palmer Dancers
Quintones
Gaiety Club
Sheila Ryan
Louise Angel
Blue Drake
Marie Stowe
Gaiety Girls
Al Bernie
S Marlowe Line
Tony Lopez Orc
Joy Skylar
Cork Club
Jo Thompson
Townsmen (4)
Mary Peck
Delmonico
Jose & Aida
Carlos & Melisa Orc
Shoremede
Preacher Rollo 5
Harbor Club
Joe Mooney
Elaine Brent
Paddock Club
Jackie Winston
Miss Memphis
Peggy Saunders
Ernie Bell Orc
Flo Parker
Patty Lee
Mac Fadden Deauville
Vocalions 3
Johnny Pineapple Revue
Sorrento
Lillian Roth
Charles & Samara
Marc Kahn
Alan Kole Orc
El Mambo
Mac Pepper
Bobby Escoto Orc
Baro & Rogers
Bobby Collazo 5
Freddy Calo Orc
Vagabonds Club
Vagabonds (4)
Maria Neglia
Denny Desmond
Elissa Jayne
Frank Linale Orc
Five O'clock
Martha Raye
Henny Youngman
The Rivieras
Ted Wells 4
Len Dawson Orc
Colby's Cove
Cannon & Harmon
Elena
Nicholas Grymes
Brook Club
Charlie Farrell
University 4
Mickey Roselle
Atlantis Hotel
Dave Apollon
Los Espenotes
Bernard Weidman Orc
Nelly Golette
Latin Quarter
Guilda
Charlivel Trio
Carma & Yaki
Janine Grenet
Charlee Ballet
Lucien, Bob & Astor
Nejla Ates
Mons Choppy Models
Ralph Young
Gloria LeRoy
DeCastro Sisters
Line (30)
Jose Cortez Orc
Beachcomber
Harvey Stone
Rocky Graziano
Dana Leslie
Toni Bari
Gilrone & Starr
Milt Fields Orc
Wally Wanger Girls
Delano Hotel
Melino Trio
Zina Reyes Dancers
Willie Hollander
LaRye
Leo Reisman Orc
L'Aiglon
Chuy Reyes Orc
Emile Petti Orc
Ciro's
Danny Thomas
The Foursome
Red Caps
Damita Jo
Dave Tyler Orc
Biltmore-Terrace
Phyllis Arnold
Arthur Warren Orc
Lombardy Hotel
Pedro Orc
Enrica & Novello
Henry Taylor
Riviera
Ray Bolger
Billy Williams 4
The Szonys
June Taylor Line

CHICAGO

Black Orchid
Josh White
Jeri Southern
Jane Dulo
Chez Paree
Jackie Miles
Elisa Rhodes
Gale Robbins
Betty & George Johnstone
Chez Adorables (8)
Brian Farnon Orc
Conrad Hilton Hot'l
Jeanne Sook & Teddy Roman
Colstons (2)
Michael Carrington
Ken Bailey
Deadenders
Jack Rose
Margaret Naylor
Bill Jordan
Herman Maricich
Dick Peterson
Dick Salter
Dennis & Darlene
Buddy Rust
Ollie Clark
Boulevar-Dears (6)
Frankie Masters Orc
Edgewater Beach
Yma Sumac
Pierre D'Angelo & Ana
Griff Williams Orc
Palmer House
Les Compagnons de la Chanson (9)
Chandra Kaly D (5)
Honey Bros (2)
Bobby Jewel
Emil Coleman Orc
Vine Gardens
Joey Bishop
Gloria Brooks
Madelyn Wallace Dcrs (4)
Pancho Orc

LOS ANGELES

Ambassador Hotel
Margaret Whiting
Margaret Sis & Bruno
Harry James Orc
Bar of Music
Arthur Blake
Gloria Grey
Phil Moody
Bob Jacobs
Eddie Bradford Orc
B Gray's Bandbox
Billy Gray
Patti Moore
Ben Lessy
Four Pipers
Larry Greene Trio
Biltmore Hotel
Paul Gilbert
De Marlos 2
Tong Bros
Hal Derwin Orc
Cafe Gala
Stella Brooks
Dick Hazard Trio
Portia Nelson
Ciro's
Jimmy McHugh's Singing Stars of '53
Dick Stabile Orc
Bobby Ramos Orc
Mocambo
Quintetto Allegro
Eddie Oliver Orc
Joe Castro Quartet

LAS VEGAS, NEVADA

Desert Inn (23)
"Calendar Capers"
Diana Grafton
Adele Inge
Eric Waite
Charles & Lucille
Dennis & Darlene
Yvonne Broders
Lillian Byers
Carlton Hayes Orc
Flamingo
Mickey Rooney
Tyrell & Winslow
Ukie Sheron
Herb Flemington
Flamingo Starlets
Torris Brand Orc
El Cortez
Allen & DeWood
Donna Kaye
Carolyn Grey
Don Cortez
Tune Criers
El Rancho Vegas
Jimmy McHugh
Darla Hood
Eve Marlee
Judy Clark
Beverly Richards
Nanci Crompton
El Rancho Girls
Ted Fio Rito Orc
Sahara
Lauritz Melchior
Shirlee Emmons
Angelene Collins
Val Valente
Michael Roberts
Alan Werner
Edward Williams
Sadlowski & Roth
Boy Foy
Dewey Sisters
Gene Nash
Sa-Harem Dancers
Cee Davidson Orc
Sands
Lena Horne
Consolo & Melba
Arnold Ross
Chico
Ralph Strane
Peggy Dietrich
Joy Healy
Copa Girls
Ray Sinatra Orc
Thunderbird
Mimi Benzell
Joe Fingers Carr
Leon Leonardi
Johnny O'Brien
Christina Carson
Kathryn Duffy Dansations
Normandie Boys
Al Jahns Orc
Silver Slipper
Hank Henry
Woo Woo Stevens
Beau Jesters
Hollywood Cover Girls
Jimmy Cavanaugh
Bill Willard
Jo Ann Malone
George Redman Orc
Danny Thomas
Connie Russell
Lou Wills Jr
Copa Girls
Dr. Lockman
Sparky Kaye

HAVANA

Casino Nacional
Capella & Patricia
Lina Salome
Elizabeth del Rio
Montmartre
Cuban Mambo Stars
Pedro Vargas
Facundo Rivero Q
Roxana Martin
Serenata Espanola
Sans Souci
Fernanda Montel
Skippy
Celia Cruz
Rocio & Antonio
Mercedes Valdes
Tropicana
Chiquita & Johnson
Ana Gloria & Rolando
Zoraida Marrero
Jose LeMatt
Miguel Angel Ortiz

'53 Disk Biz

Continued from page 1

time in two years, has relaxed its grip on the top selling disks, and is currently in the position of looking for a new leader. Col, of course, had spectacular sales on Jimmy Boyd's "I Saw Mommy Kissing Santa Claus" during Christmas. During 1952, it increased its business 12% over the previous year for the biggest in the label's history. Currently, Col is still strong with Jo Stafford's "Keep It a Secret" but this is the first time the company has failed to have three or four bestsellers concurrently.

Capitol is in a similar position to Columbia and is rolling with the Les Paul-Mary Ford team on several sides. M-G-M, meantime, is still booming with Joni James' "Why Don't You Believe Me" and her followup, "Have You Heard." Mercury, meantime, has come up with the Gaylords on "Tell Me You're Mine."

Major Agencies

Continued from page 1

marily to the fact that should there be a greater shift to Hollywood film product, there will be less agency activity.

However, some offices, while subscribing to the theory of hiring youngsters, are fearful that insufficient key men are being developed. Agency toppers state that there is now a shortage of such key personnel. They privately admit that the rapid turnover in the ranks of agents isn't conducive to the development of top people. They fear that ultimately the agencies will suffer severely from the lack of properly developed selling talent. They'll also admit, when pressed, that creative agents are almost a thing of the past—and if present developments continue, good salesmen will also disappear.

Harrisons

Continued from page 1

and acoustics of the house were regarded as a factor in the cool critical and audience reception to the Christopher Fry comedy. Although the Shubert, N. Y., where they open in "Colonels," is a 1,453-seater, it is considered a warmer and more intimate house, and has had a number of straight play successes.

If "Colonels" is a click, it may remain at the Shubert until late April, when "Can-Can," the Feuer & Martin production of the Cole Porter-Abe Burrows musical, is due there under a prior agreement. The Peter Ustinov comedy would then have to be shifted elsewhere.

New Acts

HALL & DELL
Comedy, Singing
25 Mins.
Seville Theatre, Montreal

Huntz Hall & Gabe Dell, best known for their comedies in Monogram's inexhaustible "Bowery Boys" films, join forces for a try at the vauders. If both guys continue the whammo they are currently displaying at the Seville, their theatre and cafe futures should be a cinch.

Boys open with Dell introing a straight song arrangement to be killed by the antics of Hall who, garbed in his familiar baseball cap and zooty suit, comes down the aisle to kibitz and yack with femmes who fill the front rows. Hall eventually gets onstage and the mayhem breaks loose.

There are smatterings of Lewis-Martin about this twosome which is almost inevitable, but their adaptability to the audience on hand saves them from the obvious. On night caught, boys scored biggest with a parody on a Montreal hockey idol with Hall dressed in an outlandish Canadien uniform and bearing a hockey stick about twice normal size. Patter is glib and forthright with every line punching and in the lingo expected by this hockey mad town. In similar vein, they should be able to improvise on any local or regional sport, giving them limitless outlets and socko comedy material.

As a pace-changer, Dell gets a chance to baritone "I Get a Kick Out of You" with fairly good results.

To smooth out routines and also to boost their "Bowery" pix, team is doing a series of one-nighters throughout the National Theatre chain in Ontario. This, coupled with their inherent show savvy, should set them up for any medium that requires the broad visual treatment. *Newt.*

YVES ROBERT GROUP (6)
Comedy sketches
40 Mins.
La Rose Rouge, Paris

Yves Robert is a busy and talented young actor who has directed and is playing in one of the top Paris legiters, "La Tete Des Autres" (The Head of Others), appears in pix and has a small company that has been building a nitery rep at Rose Rouge. Group is more in the parody line with takeoffs on everything from manners, the American West and the old Gallic badman, Fantomas, to the present takeoff on films.

Under title of "Cinemassacre," the group shows how the same idea would be treated by such diversified directors as Cecil B. DeMille, Marcel Carne, Alfred Hitchcock, Charles Chaplin and Howard Hawks. Same decor is used throughout and trick titles also vie for yocks. There are lots of laughs in these parodies, but much of it is too facile in its obvious humor and exaggeration. Sadly lagging are a takeoff on "An American in Paris" and the oater. Others are more fortunate in clever timing and playing of this hep outfit. This does not equal their previous "Fantomas," which was more imaginative in staging, material and sound effects. It still rates top mitting.

"Cinemassacre" was written by Boris Vian from an idea by Pierre Kast and Jean Vivet. Robert has staged it with good pacing on the small stage and the functional decor is by Jean Macles. Others in hep troupe are Rosy Varte, Jacques Hilling, Jean Amato, Guy Pierauld and Edmond Tamiz. *Mosk.*

QUINTETTO ALLEGRO (5)
Vocal-Instrumental
15 Mins.
Mocambo, Hollywood.

Continental charm, novelty and sly humor are blended by this five-man combo into a well-paced offering that merits approval. They shape up well for feature billing on any nitery show and could be used to advantage in TV spots. (Group suffers in its current booking since it's the only act on the bill, a spot for which it hasn't sufficient staying power).

Three fiddles, a guitar and a clarinet carry the burden of instrumentation although most of the group double on other instros. Arrangements have the Continental flavor and they work in some strolling fiddle work among the tables that adds appeal. For humor there's a slick novelty in "O Marie" as it might be handled in different countries and a slightly overlong bit in which all five pound the piano simultaneously and use the Steinway strings as sort of zither. Best bet is a sizzling "Passing of the Regiment" in which the fiddles provide a stirring simulation of a parade. It's done in showmanly fashion and judicious use of the lights heighten the impact. *Kap.*

JACKIE JOCKO
With Joe Peters
Songs
20 Mins.
Town Casino, Buffalo

Jackie Jocko, Buffalo singer and now recording for Mercury, gets the big buildup on current Casino program. He has been seen hereabouts before. but this appearance sparks his bid for entry into the bigtime.

Jocko vocalizes both at the standing mike and from a piano with competent accompaniment on the skins from drummer Joe Peters who shares the billing. Jocko's unique personality is somewhat difficult to classify although the intensity of his endeavors is somewhat in the Johnnie Ray groove. In physical appearance he suggests the comedian, but works straight and delivers his numbers with dramatic wallop.

Just how much an attack of laryngitis had to do with what seemed to be a lack of melody in his renditions is difficult to assess at this catching. His assorted vocals include "Lover Come Back" delivered at the mike, and taut renditions of "Old Devil Moon" and "When You're Smiling" to own accomp. For finale, he leaves the stage and works in spotlight at ringside tables, still using "Smiling" as a bow-off.

As a singing personality, Jocko adds something in the way of novelty to the growing ranks of on and offbeat nitery vocalists, but he still seems to be fighting for a full and assured realization of his capabilities. *Burt.*

FRERES JACQUES (4)
Songs-Mime
30 Mins.
La Rose Rouge, Paris

Garbed in black tights and multicolored jerkins, this hep foursome mimes and sings a carefully selected repertoire of offbeat Gallic songs. These include items covering satire, comedy, love and folkways abetted by good voice blendings and verve in the mime with good use of trick hats, mustaches and the eye appeal of colorful outfits and white - gloved hands. Jacques are now doing a four-man show at Theatre Dannou here where they chortle 25 songs to the delight of aud and the turning of the tab turnstiles.

They double into La Rose and bring off their half-hour stint with fine material. Among the top numbers are "Meli-Melo," a takeoff on melodramas and penny dreadfuls using trick lighting and grotesque miming; and "Les Merovingians," a humorous bit about the old Vikings with the foursome togged out in headgear and mustaches that aid in the slapstick compositions. Voices are pleasing and effective in their solid coordinating.

Visual appeal and offbeat trouping make them a natural for nitery stinting and are good for TV or variety slotting. Piano accomp is well handled by Pierre Philippe. Act consists of Paul Tourenne, Francois Soubeyrand, Andre Bellec and Georges Bellec. *Mosk.*

MARILYN MURPHY
Songs
8 Mins.
Palace, N. Y.

Marilyn Murphy, is a pleasant looker with a fine coloratura. She takes these vocal runs in good stride and gets them off in a manner that warrants the hefty hand she receives. Miss Murphy has a good, albeit standard, songalog, big numbers of which are "Italian Street Song" and "Sempre Libre."

The major defect in Miss Murphy's vocal makeup is her tendency to stretch her volume beyond its natural capacity. In doing so, she creates a shrill effect at times. Although she works at a good distance from the microphone, at one point at show caught there was a kickback from the instrument and it created the effect of a discordant duet with herself. A more sapient use of the amplification or work without it may eliminate this undesirable facet of her act. *Jose.*

STUFFY BRYANT
Dance
7 Mins.
Palace, N. Y.

Stuffy Bryant, has a well-conceived hoofing act that can carry its own in most vaude and cafe situations. Negro tapster, after the usual song opening, goes into a fast cleat routine which contains most of the standard designs.

More diverting part of the act comes immediately afterward when he taps atop a drum-shaped platform. He knocks off some slides coupled with some tricky taps. The talking part of his turn is the least interesting. As long as he sticks to his hoofing, he does well with the crowd. *Jose.*

House Reviews

Palace, N. Y.

Karpis Trio, Stuffy Bryant, Leonardo & Anita, Marilyn Murphy; Marilyn, Martinez & Iris, Bruce Howard, Frank Marlowe, Arriola Family (7), Jo Lombardi's House Orch; "Redhead From Wyoming" (U), reviewed in VARIETY *Dec.* 24, '52.

The Palace with this bill is vacating the vaudfilm policy in favor of two-a-day starting Jan. 18 with the Danny Kaye show. Its farewell to the combo bills is a worthy lineup that plays evenly, hitting a good response all the way through. An exception is in the case of Frank Marlowe who ties up the house. This athletic comedian, who takes his pratfalls and flops into the pit wth equanimity, has a solid lineup of material which is terrific for this vauder. Marlowe's act isn't new; he's done most of this stuff in other houses. But its effect is excellent in this showcase and he's off to the hand of the evening.

Also in the comedy line, Bruce Howard does an okay series of impressions which frequently hit the mark. Howard ties his satires together with a neat songalog. One of his best is a takeoff on a golf instructor. It's good enough to get him earned bows.

Layout is heavy in the novelty department. Opening is by the Karpis Trio, standard in the outdoor field, who do a good bit of risley work. Climax comes with the bed-man revolving a boy and girl on a horizontal perch. It provides a picturesque effect and a heavy mitting.

The Ariola Family, comprising four women and three men, combine trampoline and horizontal bar work for clicko effect. They display some showy stuff such as triple somersaults. There are touches of comedy that further dress up the turn. It registers heftily here.

A ventriloquy turn, Leonard & Anita, shows a lot of ingenuity but the execution isn't as smooth as it could be. The voices and dummies are excellently arranged. Probably the act is at present too ambitious in the attempt to handle about six voices at the same time. It might be better to have half that number hit with greater impact. Even so, act walks off to a hearty exit.

Marilyn, Martinez & Iris, are a parents and daughter dance combination. The oldsters haven't lost their skill at lifts and turns, although the straight dance passages are sub-par. The daughter indicates much promise in the terp field. Her song work is just about adequate.

Under New Acts are Stuffy Bryant and Marilyn Murphy. Dave Bines has staged the Danny Friendly-booked acts nicely and Jo Lombardi's musical backstopping is up to his usual high standard.

Jose.

Casino, Toronto

Toronto, Jan. 9.

Blackstone, Archie Stone's House Orch; "Breakdown" (SRO).

Warranting those four-a-day lineups, Blackstone has lost none of his showmanship as the dean of legerdemain, plus his brisk vitality and stage-kidding of his effects. There's nothing fundamentally new in his standard illusions, but he has brightly dressed these up from props to a bevy of gorgeous girl assistants, on for background flash during some of the effects. Costumes are eye-filling and costly, including the uniforms of male assistants.

Run off at top speed, this 65-minute tab commences with Blackstone's transformation of bare stage into a garden scene, complete with fountain, and then his effects with the cabinets, his aisle work with disappearing bird cages, his lifting of customers' pockets, and card-palming. Apart from his producing of a burro, rabbits and geese, elaborate is his sawing-a-woman-in-half, complete with massive contrivance and whining circular saw that had women in the audience screaming at show caught. His transformations continue to hold all the oldtime customer bafflement.

McStay.

Chicago, Chi

Chicago, Jan. 9.

Sunny Gale, Mr. Kitzel (Artie Auerbach), Elsa & Waldo, Asia Boys (3), *Louis Basil Orch; "My Cousin Rachel"* (20th).

This is a pleasant show, but doesn't rate much more than a filler slot due to lack of top names. With the pull of Miami, New York, Las Vegas, TV and pix, it's difficult to come up with the top draws each week. However, without them it's often hard to ride on the black side of the ledger. This time of the year is especially tough with the lure of the warm climates dragging most of the ace talent southward.

Sunny Gale, a curvaceous blonde, sells a quintet of songs; the best of those she recorded, "Wheel of Fortune" (Derby) and "Tears on a Pillow," her latest, for Victor. She projects well and gets a neat mitt.

Mr. Kitzel covers the comedy slot with his plaintive pip-squeak dialect renderings. Most of these are on the Brooklyn side, but all in good taste, more in story vein, and told in low-pressure style. He gets some chuckles with his shorties on Hollywood types and wraps it up niftily with his quickies about the leads on the Jack Benny Show.

Elsa & Waldo, in comedy ballet done in slow motion, get laughs with their grotesque appearance at first, but later rate hefty handclaps for their dance work; the femme for her ballet taps, and the male for his knee bends and splits. Their is a jitterbug session that's near hilarious.

Asia Boys, a top acro act, amaze seatholders with some push and pullups done on a small table. Underman does some sock contortion work, turning over completely, and then rolling back while holding two men aloft. Louis Basil's group is still working in the pit and still do a fine job backing the acts.

Zabe.

Olympia, Miami

Miami, Jan. 10.

Jan Murray, Betty George, Four Evans, Carlton & Karrol, Wallace & Gayle Les Rhode House Orch; "Torpedo Alley" (AA).

Topliner Jan Murray carries the current lineup for top response to make the proceedings a happy one for the stubholders, with standard vaude acts providing the fillers.

Murray again evidences that assurance and crowd-pleasing delivery he's developed through video, radio and cafe stints. Works up steady series of yocks—with interim jibes at front-row sitters, the orch and the house—for continuing mitt mount. Tops his spoofs with the "Laugh, Clown, Laugh" routine which now has a twist on "Mother Goose" stories for the kids that keeps the yocks coming. Works in bit with Betty George for more of same to add to the overall impact.

Miss George is a svelte type, and transition from the cafe circuit to vaude is handled well. Though the vocalistics are not of the high-ranging class, she sets well via her special material and mixture of the pops. On the Murray bit, she comes off well, to earn a solid hand.

Evans foursome—dad, mom, son, daughter—are regulars here and per usual, garner handsome hands with their varied heel-and-toe work.

Adagio-balancing work of Wallace & Gayle made for warm teeoff reception. Fair mitt is earned by violinist-accordion-song work of Carlton & Karrol. Best spot in their sequence is the fiddling impreshes.

Les Rhode house orch backs the show in highly competent manner.

Lary.

Seville, Montreal

Montreal, Jan. 10.

Hall & Dell, Joni James, Don Hootan, Woodie & Lorraine, Chet Clark, Len Howard Orch (6); *"Branded" (Par).*

Capacity biz greets the showcase offered by the Seville during this session. Despite Joni James missing the opening shows on Thursday (7) because of plane connections, house has had lineups consistently with standees during weekend.

The reasons are obvious, with Huntz Hall & Gabe Dell headlining and Joni James wowing with her husky piping and personable manner. Hall & Dell (New Acts) already have a set audience with their "Bowery Boys" series for Monogram and the general antics of these two capable performers add considerably on this showing to their list of devotees.

Pert little Joni James scores heavily in a theatre that is not exactly partial to femme chirpers. Her easygoing attitude, neatly stylized piping and a reprise of a brace of her M-G-M platters does much to establish her as a fave with Seville patrons.

Woodie & Lorraine offer a standout roller sequence with Woodie taking the major spins. Team break away from the usual whirl and Woodie's bottle stint plus his closer when he skates on a barrel while holding the swivel bar that supports his twirling partner, bear terrific customer impact.

Newt.

A $6.98 Glamor Gown With a $4.80 Top—Or, Edith Piaf's S. F. Socko

San Francisco, Jan. 9.

It's as plain as Edith Piaf that she can sing anywhere from a street corner to a conventional hall and come off with top laurels. This, her first theatre stop since her Playhouse (N. Y.) stand five years ago, is evidence that even if she sang under water there'd be a representative group on hand. And at a $4.80 top, or bottom, that's a considerable tribute.

Frisco enthusiasts turned out in spite of a rainstorm, and that included the nabobs led by the local French bigwigs. Her bowoff set off a stageward wave of floral tributes which had the hayfever contingent gesuntheiting all over the place. It was an event of major importance in local entertainment and social annals. Nearly everybody was dressed to the hairline, excepting Miss Piaf, who sported her customary glamorous $6.98 French creation. It was a big night for the Gallic thrush but it was a bigger one for her Frisco fans.

It's about as easy to analyze Miss Piaf's artistry in a hundred words as it is to analyze the history, culture, pathos, beauty and spirit of France in a 10-word telegram. Actually the singer is the residue of all that has kept France important for the past thousand years. She's Marianne singing from the top of the Eiffel Tower; she's the French Revolution, Victor Hugo, the Louvre, Joan d'Arc, Louis XIV, the Flea Market, the Place Pigalle and the Left Bank all rolled into one. She's Sarah Bernhardt hitting the octaves. She's Napoleon at Elba. She's Pasteur looking through a microscope. She's Edith Piaf, a sad yet spirited personification of all the pomp and poverty, the glory and gaucherie of the French people.

Edith Piaf, Jacques Peals, Gene Sheldon, Landre & Verna De Mattiazzi, Tom & Jerry, Piaf Singers (6), *Cy Trobbe House Orch* (12); $4.80 *topa. At Curran, San Francisco.*

Miss Piaf's "an evening with" melange opens with "Les Mamants de Paris," which quickly wins her an ovation and then carries on through "Je Hais les Dimanches," her own item; "Hymne a L'Amour" (in English); "Chanson Bleue" ;"Fanion de la Legion"; "L'Accordeoniste," in which she is backed by her troupe of backstage voices plus an accordion and piano background; "La Vie En Rose," which brings her another rafter reaction; "Padam"; "Monsieur Lenoble"; "Jezebel"; "La Fete Continue," and her finale, "Monsieur Saint Pierre," characteristically with a text having to do with the great beyond. There's no choice quality-wise. They're all delivered with the same great impact. Also there is no encore. She sings her heart out for an hour and then has no more to give.

In keeping with her plain attire, Miss Piaf works in front of an equally plain curtain with no dramatizing by lights or other folderol.

Her revue is ballasted by a first act of vaude which is good solid show biz effectively staged by Eddie Lewis. Jacques Peals does a sparkling emcee job and later comes on for a stance of song, chatter and yarns (both in French and English) which has the customers slap-happy; Landre & Verna, in three ballroom items which draw a hefty mitt; De Mattiazzi, flash novelty which is equally appreciated; Tom & Jerry, acro team who also holds up its end for kudos, and Gene Sheldon, banjoist-comic, with a surefire routine that clicks far and wide. Thus the first half of show carries along on its own merit.

The troupe of backstage singers (6), aided by a pianist and accordionist who set the mood and ornament several of Miss Piaf's and Peal's specialties are also a plus factor. Robert Chanvigy is musical director for the star.

Halley's Comet comes along about every 75 years. That's about how often an Edith Piaf comes along.

Ted.

WMA's Dauberson Pitch

William Morris Agency is starting to line up dates to warrant importation of singer Dany Dauberson to the U. S.

Femme is current at the Moulin Rouge, Paris.

Lou Perry marked his first anniversary in the act department of Joe Glaser's Associated Booking Corp., New York.

Unit Reviews

Lauritz Melchior & Co.
(SAHARA, LAS VEGAS)

Las Vegas, Jan. 6.

Lauritz Melchior & Co., with Angelene Collins, Shirlee Emmons, Michael Roberts, Val Valente, Alan Werner, Edward Williams, Sadlowski & Roth, Boy Foy (2), *Gene Nash, Dewey Sisters* (2), *Sa-Harem Dancers* (12), *Cee Davidson Orch* (11); *no cover or minimum.*

Lauritz Melchior not only took the Sahara bonifaces by surprise with his smash week, but in all likelihood was himself slightly stunned. albeit delighted, by reception for his first nitery songscape. The Great Dane has surrounded himself with a company of fine vocal artists plus a pair of pianists for his tour across country beginning with his Sahara frame.

Whether reception in other niteries would be as highly kudosed as this one is might pose a question. Sahara's Stan Irwin saw to it that Melchior's brave sailing into sometime rough waters would be smoothed somewhat. He had choreographer, and stager George Moro surround the package with ultra terpology, gorgeous costumes and special mood-fitting dances by the Sa-Harem maids. Also, a special setting was contrived to present Melchior & Co. within a grand ballroom.

Even without such extra trappings, the unit strikes responsive chords within composite audiences. Knowing the American musical scene very well after 40 years of doubling between Metopera appearances and criss-crossing the nation on concert tours, Melchior has found the melody pulse of a broad section of our populace. This he proves in the program and format.

He makes his entrance to an ovation as his femme singers, Shirlee Emmons and Angelene Collins, with four male voices of Michael Roberts, Val Valente, Alan Werner and Edward Williams, chorus a special intro. Surrounded by cast, he leads "Sing Me A Song" for big response. Exits after giving introductions to his singers, returning after soloings and groupings of company. Session of "Because," "Viva la Companie" and "Without a Song" brings up bravos.

Melchior's only foray into opera is his wise choice of "Vesti la giubba." Attired in traditional clown costume, he is pin-spotted for boffo effect as he pours out the emotional aria. Complete attention and ensuing bravos leave no doubt as to the socko reception. From this the pace changes into the long "Merry Widow" finale, again with Melchior joining in, not only in warbling of the faves from this light opera, but waltzing with Miss Emmons to the enthusiastic plaudits of patrons. Later, as the bon vivant, tophatted and with cane, he heads men in robust passages of "Maxim's."

Melchior's expressed desire to showcase young artists is not mere verbiage intended to lift himself into the pseudo-impresario category. He gives his charges plenty to do, and all acquit themselves notably. Miss Emmons and Miss Collins possess clear soprano voices, look well on stage. The dark and vivid Miss Collins solos "La Vie en Rose" and "Velia," for outstanding palms. Miss Emmons, blonde and Nordic, sweeps through the Latin notes of "Eres Tu" and chorus of "Velia" with ringing tones. During many of the couplings and groupings, both are vitally magnetic.

Males are first viewed and heard, other than combined choruses, as a quartet chanting a medley of oldtimers, "Merry Oldsmobile," "Alexander's Ragtime Band" and similar period flavorings. Tenor Valente chalks up high score with "O Sole Mio"; baritone Roberts impresses by ballading "So Soon," and Werner injects humor with his Angelene Collins vis-a-vis of "You'll Never Get Away." Edward Williams' sonorous bass is heard in many solo passages of the chorus and quartets.

Duo-pianists Sadlowski & Roth not only accompany throughout but are set up in their own spot, keyboarding "Ritual Dance of Fire" and "Minute Waltz." George Roth is credited with all arrangements of the package.

Brought in for special novelty touch, juggling unicyclist Boy Foy takes over prime period following line's setting of "Cocktail Party." As he rolls around, aided by femme assistant on setups, first on his small wheel, then atop a 10-footer, Foy tickles tablers with his displays of neat balance plus tossing of pins, balls, hats, spinning of plates, rubber balls on mouthpieces. Such an addition to a Melchior musical fest may seem incongruous, but staging has made the Boy Foy segment plausible.

George Moro has given his eight dancer-four showgirl line three outstanding routines. The first, "Cocktail Party," sets the scene, with the gals reciting couplets as well as enacting the idea via legwork. The "Merry Widow Waltz" is one of the most spectacular line displays seen roundabout, with eye-stopping costumes and terp patterns of top calibre. Donna Raybold is singled out for her soloing in this. Putting a neat finish to the "Merry" finale is the spirited can-can, another lavish costume parade, and featuring the rubbery acro work of the Dewey Sisters. Gals receive extra mitts for high kicks, and splits.

Gene Nash puts forth some fancy tapistry during "Cocktail Hour" rounds, holding attention thoroughly. Elsewhere, he chants tunes and turns in a brief but fine emcee job. Cee Davidson orch accents the 88ing of Sadlowski & Roth with musical measures and back production terps soundly.

Will.

Spike Jones & His Musical Depreciation Revue
(UNION H. S., PHOENIX)

Phoenix, Jan. 8.

Spike Jones & his "Musical Depreciation Revue," with The City Slickers (16), *Helen Grayco, The Blue Streaks* (2), *Bill King, Lottie Brunn, Wayne-Marlin Trio, Ruth Foster, Peter James, Bernie Jones, George Rock Dick Morgan, Sir Frederic Gas, Freddy Morgan; Produced and directed by Spike Jones.*

Spike Jones' "Musical Depreciation Revue," 1953 edition, rolled into Phoenix on first lap of 100-city junket of the U.S.A. and Canada and, if local b.o. tally can be considered augur of future draw, unit should keep moving in high gear until windup of tour late in May.

Playing Phoenix and Tucson on successive nights (8-9), show accounted for sellout biz and could easily have played to several thousand additional if time and space permitted. As is, more than 6,000 glommed revue, no mean turnout for these parts.

Production boils down to 135 minutes of typical Spike Jones shenanigans—the mixture as before buttressed with a couple of new turns (Lottie Brunn and the Blue Streaks) for added impact. Show is well paced and, after some minor trimming, should hit the road in fine fettle. That weekly $12,500 nut doesn't figure to furrow any brows in the Jones entourage.

Revue puts on parade such standard City Slicker musical entires as "Persian Market," "Chloe," "Old Black Magic," "Poet and Peasant Overture," "Hawaiian War Chant," "Cocktails for Two," et al. They're pungent routines, as familiar and stylized as the circus, and calculated to evoke surefire aud yocks.

Per usual, such farceurs as Dick and Freddy Morgan, Sir Frederic Gas and George Rock whoop it up for big returns, and Rock gets maximum dividends from reprise of his pristine hit, "Two Front Teeth," along with latter-day Yuletide novelty, "I Saw Mommy Kissing Santa Claus."

Peter James has his moments doing an Ava Gardner takeoff ("She's Funny That Way"), and there's a "Screwdini" levitation bit that's riotous as well as mysterioso.

Back again are Bill King with his firebrand juggling, always a sock entry, and Helen Grayco (Mrs. Spike Jones) with a double brace of torchy items with an indigo tinge.

The Wayne-Marlin Trio is a staunch holdover, acro combo adding up to one of the best turns of its type on the boards today. Division of brawn and beauty is angled for smart showmanship and reaps hefty response.

Ruth Foster, a long-stemmed blonde who's back with the troupe again, is okay in the hoofing department, and Miss Brunn is an adept juggler who makes the tough ones look easy. The Blue Streaks, making their bow with the show, are a fancy-dan boy and girl roller skating team, operating from small circular platform on stage. Lifts and twirls are well executed, and fast climax rivets attention. A good flash act.

On all counts, current edition ranks with the best Jones entries of the past and should gain momentum once cast members get a few more shows under their belts. Troupe broke in here after several months' layoff and with only three weeks of rehearsal hehind them. They're a cinch to climb from here in.

Jona.

'Can-Can' Producers Take % Off Top; Claim They Share Now in Coin Risk

On their forthcoming production of "Can-Can," the new Cole Porter-Abe Burrows musical, Cy Feuer and Ernest H. Martin will take 1% of the gross. The move is seen as part of a growing trend of producers to try to offset the shrinking managerial profit in legit production.

According to Martin, the percentage off the top, in addition to the usual flat fee for office expense, is to underwrite the cost of service and administration involved in a major musical production. For a firm maintaining continuity of operation, such as Rodgers & Hammerstein, Leland Hayward and themselves, there are numerous general expenses of a managerial, legal and preliminary nature that aren't charges against a current production. The 1% tap is to cover these.

In the case of "Can-Can," he and Feuer have already spent about $35,000, Martin says. He notes that although this will be charged against the show when it opens, he and his partner would have had to pay it personally if "Can-Can" hadn't worked out, and still would be stuck for it if the project were to fall through. In other words, the producers are sharing the financial risk with the

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ANTA Morale Given Big Boost by Cincy Theatre Conclave; Goals Okayed

By GEORGE FREEDLEY

Cincinnati, Jan. 13.

American National Theatre & Academy officials are considerably heartened as to their endeavors and goals for the coming year, due to the support given ANTA by various legit organizations attending the second National Theatre Assembly, held here early this month. Worries about ANTA's future apparently have been dispelled.

Assembly drew up a series of resolutions which endorsed ANTA objectives and directives. Headlined, of course, was the principle of setting up, with local financing and encouragement, a series of resident professional troupes which would meet needs of audiences in the 15 ANTA geographical divisions. These would be operated and managed by local producing and real estate interests under ANTA sponsorship, provided the national aims of the organization were embodied.

These would be tied to local chapters which would enlist audience support and provide financial backing. A going non-commercial producing organization might well provide the nucleus for a chapter with assistance from local financial interest and ready access to Broadway knowhow, which could be supplied by producers identified with ANTA's national board of directors.

C. Robert Kase's plan for student-rate tickets was enthusiastically received. Speaking for Blanche Yurka, chairman of ANTA's committee, Kase outlined how this had worked in Wilmington, where the U. of Delaware acts as the ticket-

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N.Y. CITY BALLET SET FOR 4-WEEK L.A. RUN

The N. Y. City Ballet, which has appeared in only one other American city, Chicago (although it's toured abroad twice), has been set for a four-week appearance at the open-air Greek Theatre, Los Angeles, in late June. Troupe will then play other Coast dates, as far north as Seattle. The L. A. booking was made by James Doolittle.

Troupe is currently doing an unprecedented 12-week run in N. Y., at its City Center home. Last week, 10th in its run, troupe garnered $23,700, bad weather cutting its take. Week previous it drew a healthy $37,500.

Lincoln Kirstein, NYCB's general director, received check of $500 Monday (12) as winner of the '52 Capezio Dance Award for meritorious service in the dance field. He promptly turned check over to Ann Hutchinson for furtherance of her Dance Notation Bureau work.

Only Half of 'Teahouse' 100G Coin Called on Now

Although all of the financing of their next-fall production of "Teahouse of the August Moon" is pledged, Maurice Evans and George Schaefer have called on the backers to put up only half of the coin now, with the balance probably due in May. The show is capitalized at $100,000, with provision for 20% overcall. Rehearsals are slated for late August with Schaefer directing.

Film rights to the John Patrick dramatization of Vern Snider's novelet have been acquired by Metro for a down payment of $60,000, plus the usual sliding scale arrangement of 15% of the weekly legit gross to a ceiling of $150,000.

Role of Labor Attacked, Defended in ANTA Forum On High Costs in Legit

Verbal fireworks sparked a debate on "High Costs in the American Theatre," sponsored by ANTA at the ANTA Playhouse, N. Y., last Thursday (8), with producers Gertrude Macy and Leonard Sillman blaming upped costs on unions' unfair demands, while Milton Weintraub, Assn. of Theatrical Pressagents & Managers sec.-treasurer, charged "wasteful practices" on part of producers.

Plenty of statistics were shot off to illumine audience of ANTA members as to where to put blame for higher b.o. prices. Sillman pointed out that the first edition of "New Faces," with 23 in cast and 22 in orchestra, cost $12,000; tab on current one was $103,000, some of the increase being due to "dictatorial" demands from the unions. Current "NF" has 17 in cast and 33 stagehands, eight of whom, he complained, leave after the first act.

Weintraub believed high prices were not responsible for the theatre's "apparent decline." His statistics: In 1905, "Babes in the Wood" cost $100,000; in 1949, "South Pacific" cost only $60,000 more. In straight drama, "Her Great Match," 1905, cost $18,000; ANTA production of "Mrs. McThing" in 1951 cost $27,000.

Considering the rise in the cost of living, he stated, "the cost of production is lower in actual dollar value today" than it was before. As sign of growing theatre prosperity, he offered Encyclopedia

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Wayne U. Tabori Break-In Seen New College, Legit Tie

Detroit, Jan. 13.

Wayne U. Theatre, occupying the building once housing the Jessie Bonstelle stock company, will be the scene of the break-in of "The Emperor's Clothes," the Robert Whitehead-Playwrights Co. production of a play by George Tabori. The premiere will be Jan. 23, with the play remaining through Jan. 31. Cast will include Lee J. Cobb, Maureen Stapleton, Anthony Ross and Nydia Westman, with Harold Clurman directing.

Leonard Leone, Wayne U Theatre director, said: "It sets a precedent that could readily be duplicated by universities everywhere and effect a new link between Broadway and the theatre throughout the nation."

Arrangements for the Wayne Theatre premiere provide that proceeds from the 11 performances will go to the theatre to further its drama department activities.

New 'Colony' Director

Greensboro, N. C., Jan. 13.

Clifton Britton has been named director of Paul Green's symphonic drama, "The Lost Colony," which will begin its 13th season in Waterside Theatre, at Manteo, N. C., next June 27.

Samuel Seldon, who has directed the drama since its original premiere in 1937, remains as supervisory director. General manager Dick Jordan announced the change.

Flu Floors Betty Garrett Last Half of Mpls. Week

Minneapolis, Jan. 13.

Betty Garrett, co-star with her husband, Larry Parks in "Anonymous Lover," missed out on the last three performances of the show's week engagement at the Lyceum here because of illness, her role being taken over by an understudy.

Ailing with a flu attack, Miss Garrett was confined to Mt. Zion hospital, but was able, however, to depart Sunday (11) with the company for its next stand, St. Louis.

'Itch' Inching Into Black in 10 Wks.

"Seven Year Itch," George Axelrod comedy smash at the Fulton, N. Y., should get into the black by the middle of next week (its 10th stanza) at its current sellout pace. The Courtney Burr-Elliott Nugent production is netting around $6,500 a week.

The production, capitalized at $60,000, cost $42,433, plus $7,408 loss on its two-and-a-half week tryout in Hartford and Boston. There was a $470 loss on its first half-week on Broadway, but the subsequent five weeks through Dec. 27 earned $28,709 profit, plus $2,160 royalties but less $3,428 display advertising.

There was a $12,000 (20%) payment to the backers last week, besides which the venture had $12,970 in bonds, $10,000 sinking fund and $2,160 available for distribution. There is talk of a second company of the play, with co-producer Nugent a prospect for the male lead played in the original by Tom Ewell. No one has been mentioned for the Vanessa Brown role.

According to an initial statement to the backers, the theatre terms are the usual 30% of the gross, with the show paying $586 for musicians (there is incidental and between-act music) and $600 for stagehands. The company payroll is about $3,500 (it varies slightly with the gross, apparently because Ewell and Miss Brown have sliding scale deals).

The author royalty is the standard minimum of 5% on the first $5,000 gross, 7½% on the next $2,000 and 10% on everything over $7,000. Also, the statement indicates 1½% royalty for "directors," so presumably Nugent, who is billed as producer supervisor, shares with stager John Gerstad, his son-in-law (however, the $2,000 advance fee is listed for "director," so apparently that went to Gerstad alone). Other royalties include a straight $25 for music and $75 for designer.

"Itch" has gone clean and sold the standee limit at every performance since the opening, but the weekly gross has been going up slightly because the weekend scale was boosted to a $6 top after the opening. The highest weekly take shown on the statement to the backers was $24,548 for the week ended Dec. 27, but that was bettered the following week when, because of the $6 top New Year's Eve, the comedy set a new house record.

Early Curtain Comes To Twin Cities for 'Camera'

Minneapolis, Jan. 13.

Twin Cities will have their first crack at the early curtain when the St. Paul Auditorium rings up, Jan. 27 at 7 p. m. for "I Am a Camera." It's through necessity, however, instead of choice, that the performance will be starting an hour and a half earlier than usual. Show opens in Milwaukee the following day, Jan. 28, and the early curtain will enable it to catch an overnight train out of St. Paul for the Wisconsin metropolis.

But management is calling attention to the similar Monday night early curtains at many Broadway theatres and making a bid for the patronage of out-of-towners, store and office workers and suburbanites, emphasizing in the publicity that people from towns some distance from St. Paul can see the play and still get home at a reasonable hour, and that local workers can remain downtown without too long a wait for show time and also be able to retire at a comparatively early hour.

Who Sleeps New Year's Eve Anyway? Or, Saga of Distraught Advance Man

Actors who gripe about the rigors of going on the road ought to compare notes with touring pressagents. Besides beating the drum for the show and contacting local editors, critics, columnists, broadcasters, TV stations, drama groups, civic organizations, etc., the advance man has to set up all local arrangements for each engagement. That includes booking hotel accommodations for the company.

What that can involve is suggested in the following series of telegrams from Joe Shea, pressagent for the touring "Mister Roberts," to Clarence Jacobson, company manager of the show.

Enid, Okla.

Clarence Jacobson,
"Mister Roberts" Co.,
Playhouse, Winnipeg.

Hotel reservations impossible New Orleans. New Year's Eve plus Sugar Bowl game crowds make matters acute. Get everyone in company friendly. May have to sleep four in a room. Looks as if goat only one of cast assured adequate accommodations.

Joe Shea,
Advance Agent.

Shreveport, La.

Clarence Jacobson,
High School Auditorium,
Hibbing, Minn.

John Roberts, manager New Orleans Civic Theatre, unable to obtain rooms large hotels. Suggests some of cast sleep in theatre. Can obtain cots and borrow linen. Could take care of five players in staterooms on banana boat in harbor. Investigating rental of motel between city and Biloxi. No Pullmans set out in yards because all equipment tied up with special trains. Large hotels demand three

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Watered 'Tobacco' Still Riles Providence Taste

Providence, Jan. 13.

What was considered a fairly well watered down version of "Tobacco Road" was shown by Edward Gould at the Playhouse Theatre here last week, after being refused a license. Two nights later Gould was arrested and charged with putting on an "indecent and immoral show." Freed on $300 bail, Gould continued to stage the show until the normal week's closing.

The publicity brought in about twice the usual number of first-nighters, but subsequent showings were hurt considerably by bad weather. The case comes up for trial Thursday (14).

North Free of Legit Race Bars With St. Louis Move; No Action Set for South

Dropping of racial segregation at the American, St. Louis, leaves not a single legit theatre outside the south with such a policy. Following the example of the National, Washington, which switched to a racial equality rule last spring, Ford's, in Baltimore, adopted a like stand early last summer.

Actors Equity, whose anti-segregation attitude forced the closing of the National as a legiter several years ago and indirectly brought about the lifting of the racial barrier at the Washington house, is figured unlikely to attempt any similar action against southern theatres discriminating against Negroes. In most such cases the existing policy conforms to established custom and in at least two states is a matter of law.

In the case of the National, segregation was not only not legally required, but had been adopted only a few years before at the house while racial equality was practiced at nearby film houses and, at least as applied to audiences, was the policy at the DAR's Constitution Hall. Similarly in Baltimore, segregation was a house policy at Ford's, not a legal matter or even supported by strong local sentiment.

Both the National and Ford's were operated by Marcus Helman, but with the expiration of his lease on the former spot, it was acquired by Aldrich & Myers and City Investing Co., which immedi-

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Arnold Moss Preps Tour In One-Man Reading Show

Arnold Moss has "packaged" a one-man reading show called "The Seven Stages of Man." The 90-minute presentation had its premiere yesterday (Tues.) at the Everglades Club in Palm Beach, under auspices of the Palm Beach Round Table. He plans to tour with it later.

Moss will be narrator for Honegger's "Dance of the Dead," when the Boston Symphony Orchestra presents the oratorio in its N. Y. premiere at Carnegie Hall Saturday (17).

Bill for Nat'l Legit, Opera House Again in Hopper

Washington, Jan. 13.

Legislation has been reintroduced to create a National War Memorial Theatre and Opera House in Washington. A bill passed the House in the last Congress but got bogged down in the Senate.

So far, two bills have been offered in the House—by Reps. Carroll Kearns (R., Pa.) and Charles R. Howell (R., N. J.). The Howell bill is the one which passed the House last year. It also provides for a War Memorial Arts Commission.

The name of William Tregoe, who portrays James Logan, the district attorney, was inadvertently omitted in the VARIETY review on "The Three Thieves," which premiered recently at the Colonial Playhouse in Albany.

Bali Dancers Wind Sock U.S. Tour With $286,000 Take in 101 Showings

The Dancers of Bali, sock novelty draw of the season, left Miami last Thursday (8) for Brussels, after a boff U. S. tour, during which the Indonesian dance troupe took in $286,000 in 101 performances. Only town where troupe wasn't SRO was in Frisco at the huge Auditorium there.

In seven sellout weeks in N. Y., group garnered $143,000. The tour even included a nitery stop, troupe playing a week at the Thunderbird, Las Vegas, on a $15,000 guarantee to excellent reception. Troupe wound up its tour in Miami with two performances (3-4) at the Dade County Auditorium, taking in $14,800.

Troupe will dance in Brussels, Paris and Rome before going on home to Indonesia. The U. S. tour was a personal project of Fred Schang, prez of Columbia Artists Mgt., who to the trade's surprise made this exotic attraction into the boxoffice surprise hit of the year.

'CARMEN JONES' TOUR IN CONCERT VERSION

"Carmen Jones," Oscar Hammerstein's adaptation of the Bizet opera, "Carmen," will tour the U. S. and Canada in a concert version beginning next October. Nine singers and a pianist will make up the company. Production will star Muriel Rahn, who alternated as the original Carmen in the Broadway production.

Produced by Nat Debin, and staged and adapted by Dick Campbell, the production will tour under auspices of Kenneth Allen Associates, formerly the James A. Davidson Mgt.

Tour Yiddish Hit

Edmund Zayenda and Irving Jacobson, costars and producers of "Girl of My Dream," 2d Ave. Theatre (N. Y.) musical, have arranged a nationwide tour of the production to start at the conclusion of its present run at the downtown playhouse.

The bi-lingual English-Yiddish play will be presented in New Haven, Providence, Hartford, Boston, Philadelphia, Toronto, Montreal, Detroit, Chicago, Cleveland and Los Angeles.

British 'Madam' Cost One-Fourth Of N. Y. Version, But U. S. Profits Higher

"Call Me Madam" is another example of how, despite higher production and operating costs in the U. S., it is possible for a hit show to make substantially more profit here than in England. The key factor in the situation is the much higher boxoffice scale in the U. S., making possible larger gross revenue.

As shown recently in the case of "South Pacific," the production cost for the London edition of "Madam" was only $69,159, compared to about $275,000 on Broadway. However, where the West End company had an operating profit of $4,905 on a week's gross of $22,614, the original troupe netted nearly $11,000 on a capacity gross of $49,500 in New York.

According to a recent accountant's statement, Jack Hylton's version of the Irving Berlin-Howard Lindsay-Russel Crouse musical comedy had $160,142 operating profit for its 35-week run at the Coliseum, London, through last Nov. 1, or an average of $4,575 a week. The net profit after deducting production cost at that time had reached $90,983. Royalty to producer Leland Hayward and the U. S. backers of the show was 25% of that, or $22,746,

Hylton's accounting statement for the week ended Nov. 1 shows that on the $22,614 gross, the house share was $10,176, or 55%. That's almost double the customary Broadway terms (which are generally 30% of the first $20,000 gross and 25% of the balance). However, the statement reveals that, whereas on Broadway the normal practice is for the show to share on the stagehands and pay for most of the musicians and advertising, the London production of "Madam" paid only $118 for "orchestra" and $406 for "stage expenses."

The cast payroll of the London troupe came to only $3,314 (about one-third of the Broadway average), with no one on a percentage. An item designated as "fees and retainers," presumably author and director royalties, amounted to $3,349, while the only other company expense was $28 for publicity and $317 for "miscellaneous." The entire company expense (that is, excluding house share) came to $7,533. That's about a half or a third of amount usual for a Broadway musical.

Greco Troupe in Return To B'way Concert Scene After N. Y. Nitery Stint

Jose Greco and his Spanish Dancers, who came into N. Y. a season ago, quite unheralded, and set a record with an eight-week Broadway run to sock grosses, were back again Monday night (12), this time fresh from triumphs as a nitery act at the Waldorf's Empire Room. Also this time, troupe had the benefit of a healthy $30,000 advance for the 17-performance skedded run at the Century Theatre.

Troupe, different in personnel from last year's concert group, lacks something of the excitement (as well as the talent) of last season. But it's a sturdy group, nevertheless, and puts on a good show, well above average for Spanish dance. Evening starts a little slowly, opening number, "In the Times of Goya," consisting of six sections, being slow, scattered and diverse, with only Carola Goya's intermezzo for highlight. Show, however, picks up next with Greco's first appearance in a fiery farruca, and goes on from there for heightened excitement and brio.

Program is varied in solos and group numbers; in styles of Iberian dance, modern and traditional; in mood, and in colorful costume. Standout numbers include a cana by Greco, a jota by a quintet of femme dancers, a flamenco dance by Gracia del Sacromonte and Juanele Maya.

Greco is a brilliant dancer throughout, with Maya and Luis Olivares for strong male assists. Of the femmes, Miss Goya has style, and Lola de Ronda has spirit, grace and variety. Miss del Sacromonte is a saucy dancer with a good deal of sparkle, and a nice sense of humor. *Bron.*

Ernie Martin to London For Confabs on 'Dolls'; American Leads Seen

Ernest H. Martin, co-producer of "Guys and Dolls" and the forthcoming "Can-Can," planes today (Wed.) for London casting and production confabs with Prince Littler on the West End edition of the former show. He'll be gone about a month, returning in time for the start of rehearsals of "Can-Can," which is due on Broadway the week of April 20.

The London edition of "Guys and Dolls" is slated to open late in May at one of Littler's London theatres. Broadway producer Arthur Lewis will be F&M's rep there. One of Martin's principal ideas in being present for the preliminary production preparations, is to attend auditions. It's figured that because of the Damon Runyonese nature of the show, most of the leads will have to be Americans, either already resident in England or imported from Broadway for the assignment. The chorus will probably be almost entirely British.

During Martin's absence, co-producer Cy Feuer will continue work on "Can-Can" with composer-lyricist Cole Porter.

Who Sleeps?

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to five nights' rental at $18 to $30 daily in advance and all booked months ago. Joe.

Vicksburg, Miss.

Clarence Jacobson,
Denfeld Auditorium,
Duluth, Minn.

Suggestion five players sleep on banana boat in New Orleans was no gag. John Roberts could arrange for staterooms on fruit boat unloading at piers. Necessary for players to share cost of day and night stewards and taxi to docks.

Your Advance Agent.

New Orleans, La.

Mgr., "Mister Roberts" Co.
Coliseum, Sioux Falls, S. D.

Repeat all large hotels booked months ago. Two apartments at new Warwick Hotel but would have to bring your own bedding. Some of players may have to sleep in Civic Theatre. Visited Mrs. Dorothea Renaud Rieger, who as former actress was in cast with Nedda Harrigan (Mrs. Joshua Logan). She has apartment vacated by sister for Tod Andrews. Also four single rooms overlooking courtyard above her restaurant. Through her assistance located six rooms over A. & P. grocery in French quarter, mile from theatre. She could do no more as she is abed with pneumonia. I suggest the Celan, recommended by Travelers Aid, an oasis but a walkup five blocks from Civic. Very clean. Telephone in hall. Have double for you. Do leading lady and others want rooms here? Four available.

Little Ol' Joe.

Mobile, Ala.

Mgr., "Mister Roberts" Co.,
Auditorium,
Independence, Kans.

Hope decision reached about New Orleans rooms. Paid deposit for you and Hazel at Celan. But manager wired today other reservations not held unless deposits received. Will any of cast try banana boat or sleep in theatre? Sorry about no phone in your room. Pay phone down hall just beyond shower room. Perhaps you could transact business with Herman Bernstein (general manager) at Leland Hayward office by telegram during five days New Orleans. But things will be different in Albany, Georgia. Agent Joe Shea.

Albany, Ga.

Clarence Jacobson,
Convention Hall,
Hutchinson, Kans.

All facilities missing in New Orleans are in your room at the Albany Hotel. Have twin beds for you but only five single, so some of cast may have to double because of big convention here. Best Christmas wishes to all. Joe Shea.

Current Road Shows

(Jan. 12-24)

"Anonymous Lover" (Larry Parks, Betty Garrett)—American, St. Louis (12-17).

"Bat"—Locust, Philly (12-17); Ford's, Balto (19-24).

"Bell, Book and Candle" (Joan Bennett, Zachary Scott)—Her Majesty's, Montreal (12-17); Court Square, Springfield, Mass. (19-24).

"Call Me Madam"—Ford's Balto (12-17); Shubert, Chi (19-24).

"Constant Wife" (Katharine Cornell, Robert Flemyng, John Emery)—Selwyn, Chi (12-24).

"Country Girl" (Sidney Blackmer, Dane Clark, Nancy Kelly)—Cox, Cincy (12-17); Murat, Indianapolis (19-21); Hartman, Columbus (22-24).

"Crucible"—Playhouse, Wilmington (15-17).

"Dial 'M' for Murder" (Richard Greene)—Wilbur, Boston (12-17); Cass, Detroit (19-24).

"Fourposter" (Jessica Tandy, Hume Cronyn)—National, Washington (12-24).

"Gigi" (Audrey Hepburn)—Harris, Chi (12-24).

Gilbert & Sullivan (Chartock)—Shubert, Chi (12-17).

"Good Nite, Ladies" — Paramount, Toledo (12-14); Stambaugh Aud., Youngtown (15-17); Shea's, Erie (19-21); Colonial, Akron (22-24).

"Guys and Dolls"—Nixon, Pitt (12-24).

"Hazel Flagg" (Helen Gallagher, Thomas Mitchell, Benay Venuta)—Shubert, Philly (12-24).

"I Am A Camera" (Julie Harris)—Metropolitan, Seattle (12-17); Lyceum, Minneapolis (20-24).

"John Brown's Body" (Tyrone Power, Judith Anderson, Raymond Massey) — Keith-Albee, Huntington, W. Va. (12); Syria Mosque, Pitt. (13); Taft, Cincy. (14-15); Municipal Aud., Louisville (16); H. S. Aud., Decatur, Ill. (18); Orpheum, Springfield, Ill. (19); Sheridan, Chi (20); Indiana U. Aud, Bloomington (21); Bradley U. Field House, Peoria (22); Stephens College Aud, Columbus, Mo. (23); Convention Hall, Tulsa (24).

"Josephine" — Shubert, Wash. (12-24).

"Maggie"—Forrest, Philly (19-24).

"Maid in the Ozarks" (Bert Wheeler)—Royal Alexandra, Toronto (12-17); Majestic, Boston (19-24).

"Mid-Summer"—Plymouth, Boston (12-17).

"Mister Roberts" (Tod Andrews)—Walnut, Philly (12-24).

"Mrs. McThing" (Helen Hayes)—Colonial, Boston (13-24).

"Oklahoma"—Metropolitan Aud., Fresno (12-13); Aud., Bakersfield (14); Arlington, Santa Barbara (15); H. S. Aud., Long Beach (16-17); Biltmore, L. A. (19-24).

"Paint Your Wagon" (Burl Ives)—Shubert, Boston (12-17); Playhouse, Wilmington (19-24).

"Paris '90" (Cornelia Otis Skinner)—Geary, S. F. (12-24).

"Picnic" — Hartman, Columbus (15-17); American, St. Louis (19-24).

"Point of No Return" (Henry Fonda) — Hanna, Cleve (12-17); Taft, Cincy (19-24).

"Shrike" (Van Heflin)—Cass, Detroit (12-17); Davidson, Milw. (19-24).

"South Pacific" (Janet Blair, Webb Tilton)—Civic, New Orleans (12-17); Aud., Daytona Beach, Fla. (19-22); Aud., Ft. Lauderdale (23-25).

"Stalag 17" — Shubert, Detroit (12-24).

"Strike a Match" (Pat O'Brien, Eva Gabor, Richard Egan)—Paramount, Austin (12); Majestic, Ft. Worth (13-14); Melba, Dallas (15-17); Aud., Shreveport (18); Civic, New Orleans (19-24).

"Top Banana" (Phil Silvers)—Great Northern, Chi (12-24).

"Touchstone" — Locust, Phila., (19-24).

"Virginian" (Barter Theatre)—Aud, Harlan, Ky. (12); Aud, Pikesville, Ky. (13); Tabb, Mt. Sterling, Ky. (15); Aud, Ashland, Ky. (16); W. Va. Tech Aud, Montgomery (17); Aud, Weston, W. Va. (19); State College Aud, W. Liberty, W. Va. (20); Alleghany Aud, Cumberland, Md. (21); Aud, Keyser, W. Va. (22); Aud, Woodbury Forest, Va. (25).

"Wonderful Town" (Rosalind Russell) — Shubert, New Haven (19-24).

'Lover' 5G, Mpls.

Minneapolis, Jan. 13.

Handicapped by sub-zero temperatures, snowstorms and lukewarm reviews, the four-cast "Anonymous Lover," starring Larry Parks and Betty Garrett, racked up $5,000 for six nights and one matinee at $3.60 top at the 1,859-seat Lyceum.

Show is playing St. Lous this week.

Inside Stuff—Legit

Hume Cronyn and Jessica Tandy, playing Pittsburgh last week in "The Fourposter," did something unusual, though in keeping with their efforts to stimulate interest in the theatre. They invited students to stay after the Monday and Tuesday night performances for a gabfest, and about 100 of them, mostly from the Carnegie Tech Drama School, stayed around, popped a barrage of questions at the Cronyns and got some straight answers in return. Sessions lasted until around 1 a.m., and broke up only because the Nixon's service staff had to get to work cleaning up the auditorium.

Under an amended agreement filed in the N. Y. County Clerk's office, Anthony Parella's American Contemporary Theatre has increased its capital from $20,000 to $45,000. Mrs. Kate F. Merle-Smith, previously the sole backer and entitled to 50% of the profits, has put up an additional $22,500, but is now slated for a 46.81% share. New backers are Harold Cobin, $1,200, for 1.32%, and scene designer Leo Kerz, $1,700, for 1.87%. Parella recently presented "Whistler's Grandmother" at the President, N. Y., with Josephine Hull starred, and plans future productions at the same off-Broadway bandbox.

Backers of "Fifth Season," the George Kondolf-Sherman F. Krellberg production of a Sylvia Regan comedy, include co-producer Krellburg, $15,000; Menasha Skulnick, costar of the show, $5,000; actress Peggy Wood, $1,200; co-producer Kondolf, $1,200; Armina Marshall, associate director of the Theatre Guild (and the Guild's supervisor of "Theatre Guild on the Air," which Kondolf formerly produced for the BBD&O agency), $1,200, and theatrical accountant Jack S. Seidman, $1,200. The venture is capitalized at $60,000, with no provision for overcall.

Last summer, Carl Low and Clay Flagg, a couple of actors who own and operate the White Barn Theatre on the outskirts of Pittsburgh, hired Hale McKeen to direct their strawhat season. Last week the shoe was on the other foot. McKeen is staging the new William MacDowell Stucky play, "Touchstone," and he hired Low for a role in it. Flagg hopes his partner has better luck on Broadway this season than he did. Flagg was in "The Grey-Eyed People," which only lasted five performances.

Willard Keefe, publicity director of the Council of Living Theatre, took exception to a Philadelphia columnist printing facts that subscriptions for the American Theatre Society-Theatre Guild series had dropped 1,689 for the year. While figures are correct, they do not show the whole picture, according to Keefe, who added: "It is important to remember that we doubled number of subscription plays in Philadelphia from six to 12. Even against the losing figure cited, we still have a gain of 33,558 theatre tickets sold."

Reports that Chicago stagehands had concluded a raise, amounting to 17½c. per hour, are still in the classification of wishful thinking. Union, as yet, has not concluded a new pact with the theatres, but is hoping for a 5% raise, affecting more than 25 houses, including five Shubert and Erlanger legit theatres. Other spots number vaude and arena houses.

'Oklahoma' Good $29,500; 'Time' Okay $9,000, Frisco

San Francisco, Jan. 13.

Cornelia Otis Skinner in "Paris '90" opened last night (Mon.) at the Geary. Show is set for two frames, to be followed by "Affairs of State," Jan. 26.

Estimates for Last Week

"On Borrowed Time," Alcazar (2d wk) (D-$3.60; 1,157) (Victor Moore, Beulah Bondi, Leo G. Carroll). Moved up to okay $9,000. Previous week, $8,300.

"Oklahoma," Geary (3d wk) (M-$4.20, 1,550). Good $29,500. Previous week, $30,800.

North Free

Continued from page 57

ately dropped segregation and reopened it to legit. Ford's is still operated by Heiman, but its racial rule was scrapped after Governor McKeldin publicly condemned it.

Beisman Gets Kudos

St. Louis Jan. 13.

The ban of seating Negroes in orchestra and first balcony chairs at the American Theatre, key legit house here, lifted quietly recently has drawn plaudits from the National Assn. for Advancement of Colored People. In a telegram to manager Paul Beisman, Henry Winfield Wheeler, prez of the local branch of NAACP, tendered congratulations on "the change of the discriminatory policy to the democratic ideal and admission of all persons to all seats without regard to creed of color. We sincerely believe you have aided greatly in St. Louis' stride for social justice."

Since lifting of the ban, ordered by the Cella family, owner of the house, Beisman said about 25 Negroe couples have attended the theatre. While Negroes were barred from the lower floor and first balcony the segregation ban was ditched when shows with all-Negro casts played at the house. Beisman said the theatre management made no public announcement of the switch of policy, as it was felt there was no need to draw attention to the matter.

Because of its ban against Negroes, the American has been picketed at various times during the past several years by the NAACP.

ANTA Morale

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distributing organization in conjunction with the manager of the Playhouse and the touring company manager.

Union Problem

The knotty problem of union labor in connection with educational and community theatre was discussed at some length. As a result of a resolution offered by Equity's Willard Swire, the actors organization offered to accept the major financial burden of holding meetings if ANTA, the National Theatre Conference and the American Educational Theatre Assn. participated, even on a token payment basis.

Robert Porterfield's resolution asking for a Secretary for Fine Arts in the Federal government was accepted enthusiastically. Though not tied together with it, the effort to secure remission of Federal amusement taxes, particularly for non-profit theatres, was studied. ANTA, under its national charter, may not lobby, but it can and will cooperate with individuals and organizations working along these lines.

A finance committee called for a $3 individual membership for members of any group affiliated with ANTA; the adoption of the YMCA plan for 2% payment of gross funds raised locally to go to national ANTA; a revival of the ANTA Album as a fund-raising device, possibly in Madison Square Garden with the cooperation of closed network television, with regional councils and local chapters sponsoring showings and handling ticket sales; as well as a report within 60 days on budgetary conditions and a copy of the new budget to be proposed to the new national board of ANTA to be elected March 26 under the reorganization plan recently put into force.

Clarence Derwent, president of ANTA and president-emeritus of Equity, was extremely active in the sessions, as were Rodger L. Stevens, producer; William Halstead, of the AETA; Leon C. Miller, of the National Thespian Society, local chairman; Christian Westphalen, ANTA administrator; Rosamond Gilder, of the International Theatre Institute, which was heartily endorsed, and the writer, secretary of the present ANTA board of directors.

Buyers Vs. Weather in Chi Set-to; 'Banana' $29,800, 'Girl' $19,000

Chicago, Jan. 13.

Although the annual Furniture Market brought 30,000 buyers into town, many who bought legit shows for entertainment, weather early part of the week sloughed the window trade. Two shows wound up their stay here Saturday (10), one, the Gilbert & Sullivan, breaking up. "Stalag 17" left the Erlanger after a comfortable 18 weeks.

There is a new opening Jan. 20, "Call Me Madam" coming to the Shubert.

Estimates for Last Week

"Constant Wife," Selwyn (3d wk) ($4.40; 1,000), (Katharine Cornell). Femme trade, helped by the Guild, is registering hefty $22,500. Previous week, $24,600.

"Country Girl," Blackstone (6th wk) ($4.20; 1,535). Robert Young, Dane Clark and Nancy Kelly). Ended engagement Saturday with $19,000. Previous week, $19,600.

"Gigi," Harris (10th wk) ($4.40; 1,000) (Audrey Hepburn). Upturn with $16,000.

Gilbert & Sullivan, Shubert ($4; 2,100). Although it picked up nicely with $22,000, company decided to break up. Possible reforming may take place in April.

"Top Banana, "Great Northern (6th wk) ($6; 1,500) (Phil Silvers). Bright $29,800, mainly from visiting firemen. Previous week, $36,400.

'PACIFIC' FINE $40,500 IN NEW ORLEANS STAY

New Orleans, Jan. 13.

The touring "South Pacific" was a powerhouse last week at the 1,457-seater Civic Theatre here, getting $40,500 for the eight-performance stand.

Rodgers - Hammerstein musical had a spectacular $82,400 the previous stanza, including New Year's Eve, at the huge City Auditorium, Houston.

'Intruder' $4,300 in Four; 'Bagels' $4,800 (3), N. H.

New Haven, Jan. 13.

Shubert played a pair of split sessions last week to fair results. In for three performances (6-7) at $3.60 top, "Bagels and Yox" fared okay at an approximate $4,800. Last half was a three-day stand (8-10) of "The Intruder," with four shows at $3.60 top pulling an estimated $4,300. Two-day ice storm cost latter a rough $1,000 worth of biz. (Show closed Monday night (12) in Northampton, Mass.).

"Wonderful Town" plays a full stanza next week (19-24) and already has substantial advance in the till.

'Intruder' $2,850, Hartford

Hartford, Jan. 13.

"Bagels and Yox" scored a solid $10,050 at the New Parsons here in a three-day stand (four performances) Friday through Sunday (9-11).

First half of the week, "Intruder" returned a weak $2,850 for three performances in as many days, Monday through Wednesday (5-7).

Twofers Push 'Ozark' Up To $11,600 in Toronto

Toronto, Jan. 13.

Flooding the town with twofers, "Maid in the Ozarks," with Bert Wheeler, grossed a big $11,600 at the Royal Alexandra here, with the 1,525-seater scaled at $3.50 top, with tax, but very few customers paying that tariff. Hillbilly piece was roundly roasted by all the newspaper and radio critics, but the cutrate crowd from the windbreaker set contributed to turnaway business latter half of week, despite the two-day snowstorm's earlier denting.

Previous week, in Buffalo, show drew $15,000.

'State' $10,600, L. A.

Los Angeles, Jan. 13.

Business was slow last week with only one house alight, the 1,518-seat Carthay Circle, where "Affairs of State" wound its 15th frame. Tally for the session was $10,600.

Preceding week, "State" hit $17,000, aided by a pair of New Year's Eve performances. It closes Jan. 24, to be replaced Jan. 25 by "Life With Mother," starring Billie Burke.

'Camera' $14,200 in Split

Portland, Ore., Jan. 13.

Julie Harris in "I Am A Camera" racked up $14,200 last week in six showings. These included four evening performances and one matinee at the 1,500-seat Mayfair Theatre here (7-10). One performance was given in San Jose.

Cornelius Otis Skinner in "Paris '90" is set to open a four-day engagement at the Mayfair Jan. 28.

SKINNER HOT $17,600 FOR FOUR-STAND WEEK

Santa Barbara, Jan. 13.

Cornelia Otis Skinner, touring in her one-woman musical, "Paris '90," last week had the best gross of her career, getting a total of $17,600 in an eight-performance spread of four stands. The star got $3,200 for two performances Monday-Tuesday (5-6) at the Auditorium, San Diego; added $6,600 in a matinee and evening Wednesday (7) at the Civic Auditorium, Pasadena; picked up $2,500 more in a one-nighter Thursday (8) at the Auditorium, San Bernardino, and finaled with $5,300 for two evenings and a matinee Friday-Saturday (9-10) at the Lobero here.

Show registered a fine $15,800 the previous week at the Biltmore, Los Angeles.

'Bell, Book' $20,200 In Buffalo-Canada Split

Buffalo, Jan. 13.

"Bell, Book and Candle," with Joan Bennett and Zachary Scott starring, drew a healthy $20,200 last week in an eight-performance split. The John van Druten comedy got $6,700 in two evenings and a matinee Monday-Tuesday (5-6) at the Grand, London, Ont., and the remaining $13,500 in four evenings and a matinee Wednesday-Saturday (7-10) at the Erlanger here.

Shepard Traube production grossed $22,400 the previous week at the Royal Alexandra, Toronto.

Ballet Theatre $31,330 In Six One-Night String

Ballet Theatre, in six one-nighters last week, racked up a healthy $31,330 garnering $5,840 in Norfolk; $6,760 in Richmond; $5,200 in Raleigh; $4,450 in Durham; $5,300 in Winston-Salem and $3,780 in Charlotte. Previous stanza (Dec. 29-Jan. 3), in nine performances at the National, Washington, troupe took in a whopping $41,500.

Charles Payne has been appointed general manager of Ballet Theatre, as well as a veepee of Ballet Theatre Foundation.

Scheduled B'way Openings

"Love of Four Colonels," Shubert, tomorrow (Thurs.).

"Bat," National, Jan. 20.

"Mid-Summer," Vanderbilt, Jan. 21.

"Crucible," Beck, Jan. 22.

"Fifth Season," Cort, Jan. 23.

"Love's Labour's Lost," City Center, Feb. 4.

"Hazel Flagg," Hellinger, Feb. 5.

"Emperor's Clothes," Barrymore, Feb. 9.

"Josephine," no theatre set, week of Feb. 9.

"On Borrowed Time," no theatre set, week of Feb. 9.

"John Brown's Body," Century, Feb. 14.

"Misalliance," City Center, Feb. 18.

"Picnic," Music Box, Feb. 19.

"Wonderful Town," Winter Garden, Feb. 25.

"Where Late the Sweet Birds Sang," no theatre set, March 5.

"Merchant of Venice," City Center, March 4.

"My Three Angels," no theatre set, week of March 16.

"Everyman," no theatre set, March 25.

'Return' $21,200, Col'bus

Columbus, Jan. 13.

"Point of No Return," with Henry Fonda as star, just about got by last week at the Hartman here, grossing $21,200 in the post-New Year doldrums.

The Paul Osborn dramatization of John P. Marquand's novel got a smash $32,700 the previous week, in Detroit, however, cashing in on the holiday trade.

'BODY' SMASH $46,900 IN SEVEN-SHOW SPLIT

Chapel Hill, N. C., Jan. 13.

"John Brown's Body," Paul Gregory's "reading" version of the Stephen Benet poem starring Tyrone Power, Judith Anderson and Raymond Massey, drew a smash $46,900 last week for six evenings and a matinee. The dates were Monday (5) at Constitution Hall, Washington; Tuesday (6) at the Lyric, Baltimore; Wednesday (7) at the Municipal Auditorium, Norfolk; Thursday (8) at the Mosque, Richmond, and Friday-Saturday (9-10) at the N. Carolina U. Auditorium here.

The previous week, after laying off for the Christmas holidays, the production reopened for two evenings and a matinee Jan. 2-3 at the Playhouse, Wilmington, for a take of $11,000.

'Madam' $42,700, '5th' 21½G, Philly

Philadelphia, Jan. 13.

"Call Me Madam" aided by holiday scales, tallied highest gross ever scored at the Forrest in a four-week stand, with upwards of $160,000. "The Fifth Season," helped by word of mouth and good notices, built solidly during its second session, topping the holiday week.

Stage season continues on the upbeat, with two new arrivals last night: "Hazel Flagg," musical with Helen Gallagher, Thomas Mitchell and John Howard, at the Shubert, and touring company of "Mister Roberts," with Tod Andrews, at the Walnut.

Estimates for Last Week

"Summer and Smoke," Academy Foyer (8th wk) (350; $3.25). Small profit at $1,700.

"Call Me Madam," Forrest (4th wk) (1,760; $4.55) (Elaine Stritch-Kent Smith). Musical built steadily to SRO trade last two weeks. Previous week, $43,200.

"The Bat," Locust (1st wk) (1,580; $3.90) (ZaSu Pitts-Lucile Watson-Harry Bannister-William Harrigan). Crix acknowledged top quality of revival cast and production, but 30-year-old thriller failed to catch on.

"The Fifth Season," (2d wk) (1,340; $3.90) (Menasha Skulnick-Richard Whorf). Garment-trade comedy a click from takeoff. SRO last week, all but matinees. Great $21,500.

'DOLLS' SOCK $71,400 IN TWO-WEEK CLEVE. STAY

Cleveland, Jan. 13.

Two-week return visit of "Guys and Dolls" was a sockeroo for the 1,500-capacity Hanna, ringing up $71,400 at $5.55 top. Last week drew $33,200. Initial stanza drew $38,200.

Henry Fonda in "Point of No Return" is current at the Hanna, which also has "Picnic" set for week of Jan. 26.

'Stalag' Fairish $15,100, 'Kiss & Tell' 8G, St. Louis

St. Louis, Jan. 13.

"Stalag 17," with George Tobias and Douglas Watson, reached $15,100 at the American Theatre last week, despite bad weather. The 1,700-seat house was scaled to $3.66. Previous week $21,000 in Chicago.

Kay Francis and Dennis Allen, in "Kiss and Tell," at the Ansell Bros. Empress Theatre, garnered an estimated $8,000. June Lockhart and Leo Lucker, in "For Love or Money," open a week's engagement at the Empress tonight (Tues.).

'Shrike' $17,400, Detroit

Detroit, Jan. 13.

"The Shrike," starring Van Heflin, grossed $17,400 in the first of a two-week stay at the Cass. Previous week, it got $16,800 in a split stanza.

The Shubert, dark last week, reopened Monday (12) with "Stalag 17," in for two weeks.

'Josephine' 8½G, Wil.

Wilmington, Jan. 13.

"Josephine," new Broadway-bound comedy, drew a fair $8,500 in four performances in the 1,223-seat Playhouse Jan. 8-10.

Arthur Miller's new play, "The Crucible," starring Arthur Kennedy and Walter Hampden, opens Thursday (15). It's also in for four performances.

New Year Hangover Sloughs B'way; 'Dial' 30½G, 'Itch' 24G, Only Sellouts; Incoming Lineup Starting This Week

As if the traditional post-New Year slump weren't enough, Broadway added the bus strike, two snowstorms and an ice-storm last week to open 1953 amid a chorus of lamentations from managers, boxoffice men and brokers. For most shows it was even worse than the holiday hangover occasion had indicated likely.

Practically all shows took a beating, with drops of as much as $18,000 from the previous week's boom trade and only a single production registering a rise. Although the bus strike appeared to have as little effect on legit attendance as on business generally, there were reportedly numerous cancellations because of the miserable weather conditions that crippled commuter transportation the latter part of the week.

As expected, receipts were up sharply last Monday night (12), however, and with hotels jammed, a visitor influx in town for conventions, the annual Motor Boat Show and for buying, prospects are for brisk trade this week. Moreover, according to the pattern of past seasons, conditions are due to remain healthy through the balance of the winter and well into the spring.

There were two closings last week—"Mrs. McThing," which is touring, and "My Darlin' Aida," which folded. Closing this week is "Male Animal," having moved up its windup date from Feb. 7. After a four-week interval, the parade of incoming shows resumes this week with two openings.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Opera).

Other parenthetic designations refer, respectively, to top prices; number of seats, capacity gross and stars. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.

"Bernardine," Playhouse (13th wk) (C-$4.80; 999; $21,500). Nearly $11,400 (previous week, $15,900 with $6 top New Year's Eve).

"Children's Hour," Coronet (4th wk) (D-$4.80; 1,027; $28,378). Over $14,400 (previous week, $21,000, with $6 top New Year's Eve).

"Deep Blue Sea," Morosco (10th wk) (D-$6-$4.80; 912; $26,000) (Margaret Sullavan). Almost $19,800 (previous week, $19,000, with $7.20 top New Year's Eve).

"Dial 'M' for Murder," Plymouth (11th wk) (D-$4.80; 1,062; $30,495) (Maurice Evans). Went clean again, with party commissions limiting the take to $30,500 (previous week, new house record at $32,670, with $7.20 top New Year's Eve).

"Evening with Beatrice Lillie," Booth (15th wk) (R-$6; 900; $24,184) (Beatrice Lillie). Nearly $24,100 (previous week, $26,600, with $9.60 top New Year's Eve).

"Fourposter," Golden (64th wk) (C-$4.80; 769; $19,195) (Sylvia Sydney, Romney Brent). Almast $7,100 (previous week, $13,600, with $6 top New Year's Eve).

"Guys and Dolls," 46th St. (112th wk) (MC-$6.60; 1,319; $43,904). Notched $36,800 (previous week, $46,300, with $9.60 top New Year's Eve).

"King and I," St. James (94th wk) (MD-$7.20; 1,571; $51,717) (Yul Brynner). Nearly $44,500 (previous week, $53,700, with $9.60 top New Year's Eve).

"Male Animal," Music Box (37th wk) (C-$4.80; 1,012; $26,903). Over $9,000 (previous week, $19,200, with $6 top New Year's Eve); closing Saturday night (17).

"Moon Is Blue," Miller (97th wk) (C-$4.80; 920; $21,586) (Donald Cook, Barry Nelson, Janet Riley). Over $7,300 (previous week, $13,200, with $6 top New Year's Eve).

"Mrs. McThing," 48th St. (40th wk) (C-$4.80; 925; $22,927) (Helen Hayes). Almost $18,600 (previous week, $21,900, with $6 top New Year's Eve); closed Sunday night (11), after 320 performances, and is touring).

"My Darlin' Aida," Winter Garden (11th wk) (O-$7.20-$6; 1,519; $51,881). Under $20,000 (previous week, $28,000, with $9.60 top New Year's Eve); closed Saturday night (10), after 89 performances, at a loss of around $235,000.

"New Faces," Royale (35th wk) (R-$6; 1,035; $30,600). Nearly $20,400 (previous week, new house record at $31,105, with $8.40 top New Year's Eve).

"Pal Joey," Broadhurst (54th wk) (MC-$6.60; 1,160; $39,602) (Vivienne Segal, Harold Lang). Over $28,900 (previous week, $40,600, with $9.60 top New Year's Eve).

"Seven Year Itch," Fulton (8th wk) (C-$6-$4.80; 1,063; $23,228). Went clean again at nearly $24,000 (previous week, new house record at $25,400, with $6 top New Year's Eve).

"South Pacific," Majestic (195th wk) (MC-$6; 1,659; $50,186) (Martha Wright, George Britton). Over $28,400 (previous week, $46,800, with regular $6 top New Year's Eve).

"Time of the Cuckoo," Empire (13th wk) (CD-$6-$4.80; 1,082; $25,056) (Shirley Booth). Over $22,200 (previous week, $23,500, with $6 top New Year's Eve).

"Time Out for Ginger," Lyceum (6th wk) (C-$4.80; 995; $22,845) (Melvyn Douglas). Almost $13,500 (previous week, $21,000, with $6 top New Year's Eve).

"Two's Company," Alvin (4th wk) (R-$7.20; 1,331; $47,167) (Bette Davis). Over $45,200 (previous week, $46,300, with $9.60 top New Year's Eve).

"Wish You Were Here," Imperial (39th wk) (MC-$7.20; 1,400; $52,080). Over $47,800 (previous week, $54,900, with $9.60 top New Year's Eve).

OPENING THIS WEEK

"Be Your Age," 48th Street (C-$4.80; 925; $22,927). Alexander H. Cohen & Joseph Kipness, in association with Morris H. Bauer, production of play by Mary Orr and Reginald Denham; opens tonight (Wed.).

"Love of Four Colonels," Shubert (C-$6-$4.80; 1,361; $39,000) (Rex Harrison, Lilli Palmer). Theatre Guild and Aldrich & Myers production of Peter Ustinov's London hit, opens tomorrow night (Thurs.).

'Colonels' $27,800, 'Dial' $11,900, Hub

Boston, Jan. 13.

While the Hub legit season is currently at its peak (four theatres alight) a storm which hit here last Friday knocked boxoffice activity for a loop.

Estimates for Last Week

"Dial 'M' For Murder," Wilbur (1,200; $3.60 Mon.-thru Thurs.; $4.20 weekends) (2d wk). Nabbed an okay $11,900 for second week. Previous week, $14,900.

"Love of Four Colonels," Colonial (1,500; $4.20) (2d wk). Wound final frame with healthy $27,800. Previous week, $30,800.

"Mid-Summer," Plymouth (1,200; $3.60) (1st wk). Storm held this one to about $6,000. Previous week $8,100 for five in Hartford.

"Paint Your Wagon," Shubert (1,700; $4.80) (2d wk). Off to about $25,000 for second frame. Final week current.

'POSTER' IS SOCK DRAW IN PITT WITH $29,700

Pittsburgh, Jan. 13.

"Fourposter" was the biggest legit money-maker of the season last week at the Nixon, doing $29,700 at $3.50 top. Bad weather early in the engagement hurt a bit. Show set a house record in Cincy week before, with $28,488, at the Cox.

Nixon currently has "Guys and Dolls," being advertised for three weeks, but actually booked in for four. House is booked solid through end of February.

'Roberts' Okay $16,900 For Seven in Four Stands

Richmond, Jan. 13.

"Mister Roberts" drew a profitable $16,900 last week in a seven-performance series of four stands. Leland Hayward production got $2,300 for a single performance Sunday night (4) winding up the previous week's stand at the Civic, New Orleans; picked up $2,400 in a one-nighter Monday (5) at the Auditorium, Mobile; added $3,000 in another single show Tuesday night (6) at the Albany Theatre, Albany, Ga.; and wound up with $9,200 in four times Thursday-Saturday (8-10) at the WVRA Theatre here.

For the previous week, the show grossed $18,200 in a seven-performance spread between Little Rock, Shreveport, Jackson, Vicksburg and New Orleans.

Plays Out of Town

Hazel Flagg

Philadelphia, Jan. 12.

Jule Styne (in association with Anthony B. Farrell) production of musical in two acts (13 scenes) with book by Ben Hecht (based on story by James Street, and the film, "Nothing Sacred"), music by Styne, lyrics by Bob Hilliard. Stars Helen Gallagher, Thomas Mitchell, Benay Venuta, John Howard; features Jack Whiting, Jonathan Harris, John Brascia, Sheree North, John Pelletti, Ross Martin. Book directed by David Alexander; dances and musical numbers staged by Robert Alton; setting and lighting, Harry Horner; costumes, Miles White; musical direction, Pembroke Davenport; choral arrangements, Hugh Martin; orchestrations, Don Walker; entire production supervised by Alton. At Shubert, Philadelphia, Jan. 12, '53.

Oleander	Jonathan Harris
Laura Carew	Benay Venuta
Wallace Cook	John Howard
Hazel Flagg	Helen Gallagher
Dr. Downer	Thomas Mitchell
Pastor	Bob Lenn
Mrs. Fancher	Laurel Shelby
Mrs. Bliss	B. J. Keating
Mr. Caleb	Lawrence Weber
Maximilian Lavian	John Pelletti
Autograph Hunters	Carol Hendricks, Betsy Holland, David Carter
Mayor of New York	Jack Whiting
Tootsie	Sheree North
Willie	John Brascia
Dr. Egelhofer	Ross Martin
Committeemen	Michael Spaeth, Bill Heyer, Jerry Craig, John Bartis

Dancers: Estelle Aza, Chris Carter, Marcella Dodge, Lillian Donau, Anna Friedland, Ruby Herndon, Lori Jon, Sherry McCutcheon, Betty McMillen, Barbara Michaels, Judy Miller, Joan Morton, Margot Myers, Virginia Poe, Eva Ralf, Beryl Towbin, Toni Wheelis, Christopher Brown, Ronald Cecill, Don Crichton, Al Craine, Hugh Lambert, Gerard Leavitt, George Reeder, Eric Schepard, Michael Spaeth.

Singers: Sara Dillon, Mary Harmon, Carol Hendricks, Betsy Holland, Dossie Hollingsworth, B. J. Keating, Beverly McFadden, Laurel Shelby, John Bartis, Dean Campbell, David Carter, Jerry Craig, Bob Davis, Bill Heyer, Bob Lenn, David Randall.

That Philly has been hungry for a new musical show of the tryout variety was proved here tonight (12) by the ultra-enthusiastic reception given Jule Styne's big new tune production, "Hazel Flagg," first musical novelty seen here since Leonard Sillman's "New Faces" last spring. The new tuner is a good show and has plenty on the ball, but it cannot be said to have rated all of the exuberance that was included in the first-night response.

In the first place, the new musical at the Shubert is in dire need of cutting—and plenty. First-night final curtain didn't fall until 11:31 and although even a tyro could have seen where 20 or 25 minutes might easily be cut, this wouldn't solve the show's problems. There will be plenty of adjusting, smoothing and—from this corner—softening still to be done.

As now offered, "Hazel Flagg" appeals predominantly to the younger set. It is loud, bouncing, brassy and boisterous and that's evident from the very start in the orchestra's pre-curtain playing of excerpts of the Styne score. A couple of numbers finally slip through as potential winners, but others are so loudly banged out that it's hard to evaluate their worth.

"My Wild Imagination," although oversold in advance, is a clicko possibility, and such production offerings as "Laura De Maupassant," and "Every Street's a Boulevard in Old New York," with "How Do You Speak to An Angel" as an outsider, must also be considered.

The Ben Hecht book is, as might have been suspected, more subtle than the score but, taking it by and large, the story doesn't measure up, in audience appeal and interest, to the film ("Nothing Sacred") it's based on. One thing that can—and should—be said is that the musical puts a heavy burden on the not-too-brawny shoulders of Helen Gallagher, who plays the title role. Miss Gallagher has eight (not counting reprises) song numbers and has to do a whale of a lot of acting chores. She acquits herself, on the whole, very creditably, but sometimes seems a little overcome by her responsibilities. A more becoming hair-do would help in some parts, but it may be the management figured that Hazel, as a girl expected to die, shouldn't look too healthy.

This story of another fabulous invalid—a young and lovely small-town gal who is persuaded to assume the role of an incurable sufferer of an unknown, mysterious complaint, finds Thomas Mitchell as the often-bibulous doctor who connives in the plots, and Benay Venuta and John Howard as magazine advertising nabobs, with Jack Whiting turning up as New York's mayor (circa 1930). Despite Hecht's satiric touch, the story lacks the stuff that made some of the Kaufman-Connelly-Hart satires click.

From the production side, there's no complaint. Robert Alton has done a grand job with the dancing and Harry Horner's sets (and lighting) and Miles White's costumes are of first-water. The job of sharpening, shortening and fixing up the laggard book will be dumped right in the lap of David Alexander, who directed. He has plenty of material but it needs plenty of assimilating and greasing. With the able principals and an addition of a song hit or two, this is quite possible. *Waters.*

Josephine

Wilmington, Jan. 9.

Leonard Key and Luther Greene production of comedy in three acts (seven scenes), by Sally Benson, from stories of F. Scott Fitzgerald. Directed by David Pressman. Set designed and lighted by Paul Morrison; costumes, Ben Edwards; dances staged by Irene Castle; music composed and arranged by Hans Stialek. At Playhouse, Wilmington, Jan. 8, '53; $4.20 top.

Mrs. Constance Perry	Lila Lee
Mrs. Bray	Lea Penman
Josephine	Betsy von Furstenberg
Travis de Coppet	Peter Brandon
Mr. George Perry	Frederic Tozere
Anthony Harker	Steven Hill
Lillian Hommel	Phyllis Love
Sonny Dorrance	Orson Bean
Captain Dicer	Leslie Nielsen

This new comedy has its moments, but not quite enough of them to add up to the sort of show which can stand up against Broadway competition. True, it has a certain charm derived mostly from its pre-World War I setting and the trouping of an all-around excellent cast. But there are too many dull stretches and the thin plot at present is not sturdy enough to survive the seven scenes until the final curtain.

Sally Benson authored this one from stories by F. Scott Fitzgerald. It's another in the series of plays dealing with adolescence. Apparently the problems of teenagers were no different in 1914 than today.

The Josephine of the title is a fickle young lady of 16 whose main interest is boys and affairs of the heart. She finds that tears and tantrums offer the best methods of getting what she wants.

Into her life comes a man of 26 who is practically shanghaied into papa's business. He falls in love with her and when Jo throws him over, he decides to join the Lafayette Escadrille. A war hero is next on the romance list, but the girl fails to find the love she seeks. In the final scene she settles for a bounder from her social set whose intentions appear to be strictly dishonorable.

There are individual scenes which generate interest, but the overall effect is something else again.

Orson Bean, a nightclub comic making his legit bow, steals all the scenes in which he appears, as a muscle-bound athlete with a one-track mind.

Betsy von Furstenberg shines in the title role. She gives a winning performance despite the fact the script gives her little opportunity to gain audience sympathy.

Both Lila Lee and Frederic Tozere are fine as the harassed parents and Lea Penman is excellent as a family friend. Phyllis Love handles her characterization of a giddy teenager in top style, while the boy friends are well acted by Steven Hill, Peter Brandon and Leslie Nielsen. Brandon, especially, is effective as the cynical youth who attaches himself to the heroine at the final curtain.

The setting, clothes and dances all contribute to the nostalgic air which pervades the entire production. Ben Edwards' costumes are elegant and Paul Morrison's setting is in good 1914 taste. Likewise, the society dances of the era have authenticity, with Irene Castle directing this chore.

David Pressman's direction is okay considering the light and airy material. Dana Suesse composed and arranged special music for the show. *Klep.*

CAB CALLOWAY
Sportin' Life
"PORGY AND BESS"
Now (14th Week) Stoll Theatre, London
". . . Superb"—Glasgow Herald
Mgt.: BILL MITTLER, 1619 Broadway, New York

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Opera).

"**Emperor's Clothes**" (D)—Robert Whitehead, Playwrights' Co., prods.; Harold Clurman, dir.; Lee J. Cobb, Maureen Stapleton, stars.

"**Love's Labour's Lost**" (D)—N. Y. C. Drama Co., prod.; Albert Marre, dir.; Joseph Schildkraut, Meg Mundy, stars.

"**Maggie**" (MC) — Franklin Gilbert, John Fearnley, prods; Michael Gordon, dir.; Betty Paul, Keith Andes, Irene Bordoni, stars.

"**Touchstone**" (D)—Elaine Perry, prod.; Hale McKenn, dir.

"**Wonderful Town**" (MC)—Robert Fryer, prod.; George Abbott, dir.; Rosalind Russell, star.

Panto Proves Success In Vancouver Feeler For Musicals Season

Vancouver, Jan. 13.

Having tested a musical "pantomime" over the New Year holidays as a feeler for its season of musicals next summer, the Totem Theatre here has reverted to its usual legit productions at its own 378-seat house. The current show is S. N. Behrman's "No Time for Comedy," with Leslie Storm's "Black Chiffon" due next, to be followed by "Dark of the Moon," "To Dorothy, a Son,' "Little Foxes," "Home at Seven" and "Hamlet."

The pantomime, "Mother Goose," played Dec. 29 through Jan. 3 at the 2,200-seat Georgia Auditorium here, at a $2.50 top evenings and $1.50 matinees. The budget for the show, much the biggest in Totem history, was $20,000. The venture broke about even for the eight-performance stand.

Recent productions in arena-style Totem Theatre have included "Tony Draws a Horse," "George and Margaret," "Clutterbuck," "Pygmalion," "Peg O' My Heart," "Summer and Smoke" and "There's Always Juliet." The professional troupe, managed by Thor Arngrim and Stuart Baker, changed its financial setup recently from a limited partnership to a limited stock corporation.

Labor Role

Continued from page 57

Britannica figures of 8,900,000 legit tix sold in 1951 as against some 7,000,000 in 1943. He noted that with 80 legit houses operating in New York during the 1927-28 season, production declined 65% thereafter, possibly due to advent of radio and sound film, while in the period after 1938 there was only a 20-25% drop.

Labor's wages in the theatre, he said, are higher because the incidence of employment is lower. He charged producers with closing shows that were meeting their expenses, because they were dissatisfied with only 50 or 60% of the potential gross. In a cross-section taken of 14 theatres in a period of less than five years, he revealed, grosses had increased 14%, wages 11%.

'Wasteful Practices'

It was the League of New York Theatres itself, he said, that had confessed to "wasteful practices," and continued, "no other business in the world pays off investments as quickly as showbusiness—when you have a hit." He cited "Mr. Roberts," costing $100,000, as paying off in 12 weeks, as did "South Pacific," which cost $160,000. "Production costs are never too high on shows that are successes," he concluded.

Answering the charge of "wasteful practices," Miss Macy, co-producer of "I've Got Sixpence," stated that unions could help in this respect by demanding no more men than are necessary. She had no objection to paying her "Sixpence" electrician $275 a week; but she did object to employing six assistants for him at scale.

Producer Kermit Bloomgarden, also present, cited the original cost of "The Children's Hour" ($6,000) as against that of his present revival ($40,000), as example of rising costs. Curbs, he felt, were imperative, because of the declining number of new producers and new productions.

Kay Swift, composer of score for "Paris '90," going to the Coast end of month to join the **Cornelia Otis Skinner** tourer. She'll sit in, in the pit, for some northwest dates.

Legit Bits

Jose Ferrer, who will stage "My Three Angels" for producers **Saint Subber, Rita Allen** and **Archie Thompson**, planes to Paris with them Saturday (17) for another look at the play's French original, "Cuisine des Anges." The group is due back in a few days, with rehearsals slated to start Feb. 2. Play premieres Feb. 19 in Hartford and after two weeks in Philly, opens on Broadway week of March 6. Incidentally, billing for the London edition of "The Shrike" will list it as Ferrer's production.

Claiming that the Council of the Living Theatre welshed on an agreement to put his production of "Male Animal" on subscription in Philly and Boston, **John Golden** has cancelled the show's tour and threatens to resign from the League of N. Y. Theatres . . . **Lee Falk**, who operates the Boston Summer Theatre, will be in active charge of the Bahama Playhouse in Nassau this winter, with **Philip Langer** and **Charles Bowden** devoting most of their time to the New Parsons, Hartford, which they operate with **Nancy Stern. Falk** went to Nassau last week with **Langner**, with the latter due back in New York today (Wed.).

Thomas Hammond will be co-producer, not associate producer, with **Kermit Bloomgarden** on **Irving Ravetch's** "Where Late the Sweet Birds Sang," for which he will bring in $12,500 of the $60,000 financing . . . **Cy Feuer**, co-producer with **Ernest H. Martin** of "Guys and Dolls" and the forthcoming "Can-Can," has returned from the Coast, where he huddled with **Michael Kidd** on the choreography for the latter show . . . **Bette Davis, Hiram Sherman** and producers **James Russo** and **Michael Ellis** will be guests at the Drama Desk luncheon meeting next Monday (19) at Rosoff's Restaurant, N. Y. Actress **Carmen Matthews** will also attend, to talk about the Equity Community Theatre . . . **William de Lys** will reopen his Theatre de Lys, in Greenwich Village, N. Y., late in February with **Esther McCracken's** London play, "Quiet Wedding."

For the final week of "Male Animal," **Jack Potter** has taken over as company manager, swapping jobs with **Dixie French**, who becomes manager of "Seven Year Itch," for which he's already general manager... **Michel Burke**, one of the principals in "Wonderful Town," is a sister of **Marian Burke, Isabel Bigley's** understudy in "Guys and Dolls" . . . **Edward Choate** is manager, **Bill Doll** pressagent, **Lucia Victor** stage manager and **Carl Low** assistant for **Elaine Perry's** production of "Touchstone." . . . **Shepard Traube**, producer of "Time Out for Ginger" and the touring "Bell, Book and Candle," had a quick vacation in Bermuda last week.

Scenic designer **Jane Berlandina** will have a solo exhibit of paintings opening Jan. 27 at Hugo Galleries, N.Y. . . . **Lou Cline** has resigned as house manager of the Lambs, N.Y. . . . **Gilbert Miller** and **Donald Oenslager** are looking for an ingenue edition of **Katharine Hepburn** or an American edition of **Audrey Hepburn** for what's described as a great part in their production of **Andrew Rosenthal's** "Horses in Midstream," to be staged by **Cedric Hardwicke**.

Representatives of the League of N.Y. Theatres and municipal officials have agreed on proposed changes in the N.Y. City building code, to be introduced Jan. 20 in City Council. Because of current high building costs, no theatre construction appears likely in the near future, although there may be alterations to provide facilities for smoking and theatre bars, which will be legalized... **Robert Breen**, director and co-producer of "Porgy and Bess" in London, is vacationing in Spain with his wife, **Wilva Davis**.

Ted Goldsmith will pressagent the **Jose Greco** dance company tour, starting Jan. 26. . . . "Pardon the Sergeant," new comedy by **Reginald Lawrence**, will be produced Feb. 20 at the Henry Street Playhouse, N. Y., by **Betty Young**, with the author directing . . . The American National Theatre & Academy will present its annual theatre ball, Feb. 5, at the Plaza Hotel, N. Y. . . . **Ward Morehouse**, drama columnist of the N. Y. World-Telegram & Sun, has an interview with **Dan Topping**, co-owner of the N. Y. Yankees, in the current Sporting News.

Samuel Taylor has finished his new play and has moved back to town from his hideaway at East Blue Hill, Me. . . . **Robert Schnitzer** will be company manager of **Cheryl Crawford's** production of "Camino Real," the new **Tennessee Williams** play, to be directed by **Elia Kazan**, with **Wolfe Kaufman** as pressagent . . . **Paul Vroom**, who was associate producer and general manager of **Robert L. Joseph's** production of "My Darlin' Aida," has scheduled a fall production of "The Guests," a comedy by Joseph . . . **Bill Fields** has returned from Havana, where he pressagented the annual break-in engagement of the Ringling-B&B circus, to resume his duties as general press rep for the Playwrights Co. Incidentally, he's writing a biog of circus owner **John Ringling North**.

En route back from the recent National Theatre Assembly in Cincinnati, **Christian Westphalen**, American National Theatre & Academy administrator, gave a practical demonstration of the organization's "service" status by taking over for the plane stewardess and serving meals to all the passengers . . . Two current Broadway revivals, "Male Animal" and "Children's Hour," were originally produced by **Herman Shumlin** . . . Board of directors of the St. Louis Municipal Opera met Monday (12) in New York.

Gilbert Miller and **Donald Oenslager** will partner for the production next spring of "Horses in Midstream," a period play by **Andrew Rosenthal** . . . Because of their "work beyond the call of duty," **Alvin Johnson**, master carpenter; **Edward Flynn**, master electrician, and **Fred Walters**, head property man, have been given a share of the potential profits of "Two's Company" by producers **James Russo** and **Michael Ellis** . . . **John Yorke**, presenter of the touring "Paint Your Wagon," has resigned as general manager for **Cheryl Crawford**.

Elliott Nugent, who recently withdrew as costar of "Male Animal," is a patient nightly and mornings at Doctors Hosp, but is out and around town afternoons . . . As he's hinted several times, **Anthony Brady Farrell** will cancel his lease for the plot of ground containing the Broadway entrance to his Mark Hellinger Theatre, thereby saving $40,000 annual rental, and will use the entrance and lobby on West 51st St., N. Y.

Isabel Bigley exits her featured role Feb. 28 in "Guys and Dolls" and, after a vacation, will go into "Me and Juliet," the new Rodgers-Hammerstein show. No replacement is set. **Vivian Blaine** is also set to leave her top featured part in "Guys and Dolls" Feb. 14, with **Iva Withers** slated as successor . . . **John Charles Thomas, Irra Petina** and **Eric Mattson** will play the leads in a Celebrity Productions revival this spring of "Blossom Time." Since the show is slated for the **Billy Rose**-owned Ziegfeld Theatre, the management is presumably not an operation of the Shuberts, repeated presenters of the operetta.

'Can-Can'

Continued from page 57

backers, he argues, and should be compensated in some way.

Martin declares that the "Can-Can" backers, all of whom were informed of the setup in advance, have not objected to the arrangement or even questioned it. He expressed the view that such a relatively small fee becomes practically microscopic when spread between all the backers. Nevertheless, he says, the same policy won't necessarily apply in the case of future F & M productions, but that it will be governed by the circumstance at that time.

"Can-Can," which has been financed for $300,000 with no provision for overcall, is to have a four-week Philly tryout and open at the Shubert, N. Y., week of April 20. With a $7.20 top on Broadway, the show will have a potential gross of about $50,000, with a possible weekly operating profit of about $10,000. In this connection, he notes that the total royalty on the show will be 12¾%, including authors, director, choreographers and the producers' 1%. There will be the customary 50-50 split of the net between producers and backers.

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Literati

Oldest Profession O.O.

"A House Is Not a Home," by Polly Adler, is due from Rinehart presses in June. Publisher's blurb credits Miss Adler with rising to the "pinnacle of the oldest profession" and "evolving the now famous 'call girl' system."

Surveying the market for the tome, Rinehart says there is no index "for a very good reason"—those wanting to know whether they're mentioned will have to pay $3.75.

New Theatre Survey

Random House will publish an annual survey of the N. Y. and U. S. theatre, to be edited by John Chapman, drama critic on the N. Y. Daily News. First volume will be published next fall under title "Theatre '53." Barrett H. Clark will contribute a survey of the nonpro and community drama scene.

Chapman, for the last five years, has been editor of the annual "Best Plays." He's withdrawn from this to devote himself to the RH project.

Bestselling 'Believe'

Edward R. Murrow's "This I Believe," published by Simon & Schuster Nov. 24, had sold about 128,000 copies by last weekend, 33,000 in the cloth and 95,000 in the paper edition. With third printings ordered, S&S now has 187,000 of the paper and 55,000 of the cloth editions in print.

CBS, which carries the Murrow radio show of the same name, has given the book heavy promotion, accounting for its heavy sales, according to S&S. Publishers also claim this is a clear-cut example that radio and TV can sell books, despite adverse opinion thereon. Book has been in the bestseller lists several weeks, but its top-selling status, it's claimed, was obscured by the fact that large chunks of it were sold in offbeat outlets like drugstores, supermarkets, etc.

Mercury Mag Libel Suit

State Supreme Court in Concord, N. H., has taken under advisement an appeal by the American Mercury Magazine, Inc., of New York, from a lower court's refusal to dismiss a libel suit brought against the magazine by Coos County Sheriff Alonzo N. LaBonte of Berlin, N. H.

Official brought action following the magazine's publication of an article on New Hampshire. Trial of the litigation is still pending.

Sandburg Kudos

An overflow crowd of 565 guests converged on the Blackstone Hotel's Crystal Ballroom in Chicago last week to honor Carl Sandburg on his 75th birthday. Date also marked the publication of "Always the Young Strangers," first section of his autobiography, by Harcourt, Brace & Co.

Speaker roster included Carl Haverlin, prexy of Broadcast Music, Inc., who shares Sandburg's interest in Lincoln history. The birthday dinner was chaired by Ralph Newman.

Quick's TV Hypo

Expanding its special television inserts as planned, Quick magazine is adding a 32-page TV section to all copies in the Chicago area starting with the Feb. 2 issue. Marvin Albert, Quick's entertainment editor, has been transferred to Chi to supervise the new insert. Quick launched its TV inserts in the metropolitan N. Y. area several months ago.

Norman Lobsenz, meanwhile, has resigned as managing editor of Quick. No replacement is planned. John Caldwell, ex-N.Y. Mirror, has joined the pintsized weekly, handling features and supervising the N. Y. area TV insert.

Coast Settlement

Out-of-court settlement will be inked tomorrow (Thurs.), giving Thomas R. Seward $186,000 for his 38% interest in the Hollywood Reporter, publisher Billy Wilkerson agreeing to pay most of the coin when papers are signed, and the rest in payments over a period of time.

Seward originally sued Wilkerson for $228,000 and sought a dissolution of their partnership in the tradepaper. Sums Wilkerson had previously paid Seward during the protracted court case will be included in the overall settlement total. Attorney Max Fink repped Seward.

Fifth Polk Awards

Twelve categories have been set up for the fifth annual George Polk Memorial Awards, supervised by the Journalism Dept. of Long Island U. The awards are made each year "to the outstanding newspapermen and newspapers in the N. Y. metropolitan area for distinguished contributions to journalism in the spirit of George Polk." Polk was a U. S. reporter murdered in Greece in 1948 while on a dangerous mission.

Entries may be submitted by newspapers, magazines, radio and television stations. Deadline for entries is Feb. 1.

Paris Periodical Reprise

Biggest Parisian literary event of last week was the rebirth of the famed periodical, La Nouvelle Revue Francaise. NRF was founded in 1908 by Jean Schlumberger, Andre Gide, Copeau and Michel Arnauld. The main aim was recognition of worthy young talent. Until its demise in 1940, during the Occupation, the NRF introduced such men as Jean Giraudoux, Bernanos, Claudel, Eluard and Gide.

The new NRF, run by Jean Paulhan and Marcel Arland, intends to keep up the old principles. It has such collaborators as Albert Camus, Julien Gracq, Jean Giono and Andre Malraux.

M. Chekhov's 'Actor'

"To the Actor," by Michael Chekhov (Harper; $3), due for publication Jan. 21, is a textbook subtitled "On the Technique of Acting." It has a few drawings by Nicolai Remisoff, preface by Yul Brynner, star of "King and I," plus a jacket blurb containing a plug by film star Gregory Peck.

The author, a nephew of dramatist Anton Chekhov, has been an actor, director and teacher, was a member of the Moscow Art Theatre with Stanislavsky and is now a resident of Beverly Hills.

Arizona Highways Glamor

There's much interest in the west in the success of the Arizona Highways mag. Established in 1925 as a road engineering bulletin, Highways became a travel mag in 1938 with 6,000 circulaion. It now runs between 350,000 and 400,000. It got $100,000 appropriation from the state, but though it still distributes as many as 150,000 copies free for the state on special issues, it ended the 1952 fiscal year with a balance of $800,000.

Though the mag is strictly about Arizona, 90% of subscribers live outside the state. Color work is the mag's chief draw. Publisher Dick King figures Highways will run to 1,000,000 copies on special issues in 1953. Raymond Carlson is editor.

CHATTER

Phil Minoff sold piece on Ernie Kovacs to This Week.

Malcolm Stuart Boylan's novel, "Gold Pencil," will be published in April by Little, Brown & Co.

Jesse L. Lasky writing his autobiography, "I Blow My Own Horn," for spring publication by Doubleday.

Robert A. Aurthur, TV scripter, has his novel, "The Glorification of Al Toolum," due from Rinehart in March.

Les Paul and Mary Ford profiled by Amy Porter in Jan. 17 Satevepost under title, "Craziest You Ever Heard."

Cecile de Banke's "Shakespearean Stage Production: Then & Now," to be published by McGraw-Hill, Jan. 28.

Louis Kronenberger, Time mag drama critic, has been appointed editor-in-chief of the "Best Plays" series by Dodd, Mead.

Martin Lewis resigned as head of Paramount's Coast' publicity radio division to edit a TV mag for Annenberg Publications.

Julie Harris, of "I Am a Camera," is featured in the Jan. 17 issue Collier's mag, showing her on a series of one-nighter dates.

Farrar, Straus & Young will release "Prince Bart," novel about a Hollywood star by Jay Richard Kennedy, a Wall Street broker, in March.

Bill Reilly moving from the promotion department of the American Weekly, where he handled radio and television tieups, to the sales staff.

The Little Review Anthology, edited by Margaret Anderson, and containing contribs from 1914 to 1929, to be published by Hermitage House Saturday (17).

William F. McDermott, vet Cleveland Plain Dealer drama critic, honored by his colleagues last week with presentation of a portrait of himself.

Henry C. Page has resigned as general manager of Fort Wayne (Ind.) Newspapers, Inc., effective Feb. 1, to become general manager of the San Jose (Cal.) Mercury and News, assuming his new duties March 1.

Arthur Miller's new play, "The Crucible," will be published by Viking in February. Announced some time ago, publication was held off until after the play's Broadway opening, Jan. 22.

Minneapolis Star columnist Cedric Adams is recipient of $12,500 check from Walter Winchell to be presented to Univ. of Minnesota for cancer research as an apportionment from Damon Runyon Memorial Fund.

N. Y. World-Telegram & Sun's Saturday edition, which previously had been 5c, last week was upped to 10c. Paper, however, now includes a "feature magazine" section. Competing Post and Journal-American have long sold their Saturday issues at 10c.

The Morris, Ill., Daily Herald was acquired last week by Mabel S. Shaw for a reported $225,000 from L. B. Sackett. Aside from the Daily Herald, the Shaw family also owns the Dixon, Ill., Evening Telegraph, Woodstock, Ill., Daily Sentinel, Creston, Ia., Daily News-Advertiser and Newton, Ia., Daily News.

World Building, N. Y., home of the onetime World newspaper, which housed such fourth estaters as Joseph Pulitzer, Franklin P. Adams, Franklin Sullivan, Heywood Broun, Albert Payson Terhune, Rollin Kirby, Frank Cobb, Walter Lippmann and Herbert Bayard Swope, is to be razed this year to make way for a new approach to the Brooklyn Bridge.

Mark Robson

Continued from page 5

these don't show up on the screen and were not needed."

Robson made it clear that this austerity in production must be matched by the distributor of his pix. He specified that no unnecessary expense in promotion will be allowed as "charge to the producer."

Robson's major complaint on indie pic-making focuses on financing. The fact that private financiers demand heavy interest rates for first production money is enough of a burden. "But," he squawked, "they now even want a percentage of the ownership."

This problem is licked, though, the indie pointed out, when the producer completes his first couple of films. The residuals in these can be used as collateral for more favorable bank loans.

Robson left New York Sunday (11) for London for preliminary work on "White South," Alan Ladd starrer. He'll be in Europe six months.

Zukor Envisions

Continued from page 4

Jerry Lewis, Marge and Gower Champion, Howard Keel, Jane Powell, Rosemary Clooney, Dorothy Lamour, William Holden and Bill Boyd and his horse, Topper.

Mayor Bowron thanked Zukor for bringing the film industry to Los Angeles and added:

"The industry he helped to found has been a significant factor in the growth of Los Angeles. But it has also been ever alert and willing to help in ways above and beyond the call of commercial and economic duty, in contributing to funds, in talent for raising funds and in every way imaginable for community betterment."

DeMille compared Zukor's position in filmdom to that of Andrew Carnegie in steel, John D. Rockefeller in oil and E. H. Harriman in railroads.

"He was a great general, an organizing genius, a hard and fearless fighter in a time when hardness and courage were the weapons of survival. He put together production, distribution and exhibition and hammered them into a great structure in which the industry could grow to its present vast proportions," said DeMille.

Lasky, Zukor's partner in the formation of Famous Players-Lasky, characterized him as the father of the feature picture in America.

"The idea of 'famous players in famous plays' changed the old method of distributing pictures; abolished state rights and gave the nickelodeon theatreowners the courage to build more substantial theatres," he declared.

"I am on record tonight in stating that no individual in the motion picture industry, since its inception, has been a greater force for good than my friend and associate for many years, Adolph Zukor. . . ."

A tribute also came in the form of a telegram from President-elect Dwight D. Eisenhower. It read:

"Heartiest congratulations on your 80th birthday and your 50th anniversary in the motion picture business. As one of the founding fathers of motion pictures, you have helped to build a great industry and can look back with satisfaction upon a lifetime of public service. . . ."

In an earlier celebration, 250 associates and employees held a luncheon in Zukor's honor at the Paramount studio. There the noted Zukor bust that originally graced the N. Y. Paramount Theatre was rededicated and unveiled by Barney Balaban, Par's prexy.

Large-Screen

Continued from page 3

when ready, the French invention will be made available "to the entire industry," but it isn't known whether 20th plans to lease the equipment to producers and exhibs.

Increase of cost at the production end, where some changes are required at the camera, is said to be insignificant. Twentieth reportedly is giving serious consideration to the application of the Anamorphoscope to the Eidophor color theatre TV system. Swiss engineers are currently examining possibilities along that line.

Twentieth's stereo system, developed at the studio, uses a doublelens camera, two projectors, a special screen and glasses. Company toppers say they entertain high hopes that the three-dimensional process can be simplified to the point where only one projector is used. The studio has developed a special screen for the new tridimension system which is said to involve only a "reasonable" cost increase at the production end.

Next for Cinerama

Continued from page 3

duced by Cinerama v.p. and general manager Merian C. Cooper.

It's understood that John Wayne is in line for the first casting assignment. He'll portray T. E. Lawrence, British archeologist and soldier whose missions in Arabia were covered by Lowell Thomas as Lawrence's biographer. Thomas is assistant board chairman of Cinerama.

Wayne, one of Hollywood's leading boxoffice "names," has appeared in a number of pix made by Cooper and John Ford, his pard in the indie outfit, Argosy Productions.

Casting for "Paint Your Wagon" has yet to be started. Mayer owns the screen rights to the musical.

On the theatre end, Cinerama is continuing its run of "This Is Cinerama" at the Broadway Theatre, N. Y., and negotiations are underway for presenting the film in numerous other spots across the country. A Chicago spot, likely the Palace, expectedly will be the next equipped for the presentation.

Security Check

Continued from page 3

to the McCarran Act requiring a statement that films contain no threat to the American way of life.

Every film must be accompanied by following statement, typed or stamped on containers and signed by someone who has knowledge of facts: "Film described above contains no obscene or immoral matter, nor any matter advocating or urging treason or insurrection against the United States or any forcible resistance to any law of the U. S., nor any threat to take life or inflict bodily harm upon any person in U. S."

Myers on Ads

Continued from page 4

of film biz get together in a "grand crusade to deliver the industry from its present difficulties." The report is an odd kind of unity document. It is studded with barbs and most of them are aimed at the film studios and distributors.

Myers calls primarily for "a concerted effort by all industry elements to strengthen the business at the theatre level." He also:

Demands "radical reforms" in pricing policies of the distribs attacking their "archaic attitudes and oppressive methods," and asserts that unity can never be achieved and the fight can never be won so long as the exhibitors are gouged by the distributors.

Predicted that the distributors will never recede from their refusal to arbitrate their pricing policies "unless or until the pressure of exhibitor indignation and the activities of law enforcement agencies become too severe for them to withstand."

Predicted litigation and new legislation ahead, with an indication will probably go to the Justice Department and to the Senate and House Small Business Committees for help.

Slapped the antitrust division of the Justice Department and indicated that in the past few years it has been strongly pro-television. Said the 16m suit showed a strong bias toward TV and said that after the Eisenhower administration comes in, an appeal will be made to Attorney General Herbert Brownell to drop the 16m antitrust suit.

Cracked Republic hard for selling a bundle of 104 old films to WCBS-TV. Report makes the observation, "Republic, of course, has a legal right to do what it did and its action cannot lawfully be made the subject of a boycott by exhibitors. It is inevitable, however, that many exhibitors, acting individually, will figure out that it is unwise to continue business relations with a company that has shown such a willful disregard for their interests and for the industry of which it is a part."

Expresses considerable optimism about the COMPO drive to eliminate the 20% admissions tax. Report points out that this new drive is different from the one in 1950. At that time the industry promised to reduce admissions prices by the amount of the tax but that now "it is contemplated that the benefits shall accrue directly to the industry."

Picture Grosses

ST. LOUIS

(Continued from page 11)

(2d wk). Good $13,000 after smash $20,000 initial frame.

Missouri (F&M) (3,500; 60-75)—"April in Paris" (WB) and "Cousin Rachel" (20th) (m.o.s.). Strong $13,000 or over. Last week, "Stars and Stripes" (20th) and "I Don't Care Girl" (20th), mild $10,000.

Pageant (St. L. Amus.) (1,000; 90)—"Under Red Sea" (RKO). nice at $2,500 after $3,000 for second stanza.

Shady Oak (St. L. Amus.) (800; 09)—"Under Red Sea" (RKO). Good $4,000. Last week, "Promoter" (U) (2d wk), big $3,500.

DENVER

(Continued from page 11)

"Cousin Rachel" (20th). Fair $11,000. Last week "April in Paris" (WB) and "Chief Pontiac" (Indie), smash $20,000.

Esquire (Fox) (742; 50-85)—"Cousin Rachel" (20th). Fair $2,000. Last week, "April in Paris" (WB) and "Chief Pontiac" (Indie), big $4,000.

Orpheum (RKO) (2.600; 50-85)—"Above and Beyond" (M-G) and "Desperate Search" (M-G). Lofty $17,000 or close. Last week, "Ruby Gentry" (20th) and "Captive Women" (RKO) (2d wk), $7,500.

Paramount (Wolfberg) (2,200; 50-85)—"Happy Time" (Col) and "Storm Over Tibet" (Col). Fairish $10,500. Last week, "Stop, You're Killing Me" (WB), $10,000.

Tabor (Fox) (1,967; 50-85)—"Operation Secret" (WB) and "Sleep My Love" (Indie). Fair $5,500. Last week, "Don't Care Girl" (20th), $7,500.

Vogue (Pike) (600; 60-90)—"Promoter" (U) (2d wk). Fancy $2,400, and stays again. Last week, capacity $4.200.

Webber (Fox) (750; 50-85)—"Operation Secret" (WB) and "Sleep My Love" (Indie). Oke $2.500. Last week, "Don't Care Girl" (20th), $3,500.

LOS ANGELES

(Continued from page 11)

wk). Nice $16,000. Last week, $20,200.

Beverly Hills (WB) (1,612; $1.50-$1.80)—"Hans Christian Andersen" (RKO) (3d wk). Smooth $17,000. Last week, $25.500.

Fine Arts (FWC) (679; 80-$1.50)—"Little Sheba" (Par) (3d wk). Good $7,500. Last week, $9,200.

Fox Ritz (FWC) (1,370; 80-$1.50)—"Cousin Rachel" (20th) (3d wk). Nice $7,500. Last week, $10,400.

Four Star (UATC) (900; 80-$1.50)—"The Star" (20th) (3rd wk). Big $7,500. Last week, $9,400.

Canon (ABC) (533; $1.20-$1.50)—"Member of Wedding" (Col) (3d wk). Oke $5,500. Last week, $6,200.

Broadway

Agent Dick Henry at Park West Hospital for minor operation.

Sports newsreeler Joe Roberts in Miami Beach for some local reeling.

Richard Rodgers elected member of the board of trustees of Barnard College last week.

Jeanette MacDonald to give her only N. Y. song recital of the season at Carnegie Hall Friday (16).

Producer David E. Rose planed to Britain Saturday (10) to ready a three-picture program for 1953.

Cornel Wilde and wife, Jean Wallace, off to French Morocco today (Wed.) where he will work in Metro's "Saadia."

Sol Hurok kudosed last Thursday night (8) at the Waldorf-Astoria as guest of honor of the American Fund for Israel Institutions' annual dinner.

Celebrity Service's 1953 edition of Contact Book is just off the press. In addition to New York and Hollywood, the latest edition goes international, covering London and Paris.

Arthur Judson and Bruno Zirato, co-managers of the N. Y. Philharmonic, are hosts today (Wed.) at the annual luncheon-meeting of the National Orchestra Managers Assn., at the Lotos Club.

Rube Jackter's daughter, Minna, and Leonard Kahn, who's associated with Hattie Carnegie and Sperry, Inc., to be married March 15. Bride's father is assistant sales chief for Columbia Pictures.

Theatre owner and legit backer Howard S. Cullman to chairman the Mary MacArthur Memorial Appeal, in connection with the '53 N.Y. police fund drive. Miss MacArthur was daughter of Helen Hayes and Charles MacArthur.

Paris

Irving Berlin and wife here to celebrate their anni.

Ray Milland here on way to Munich for his new film, "Stranger."

Sir Laurence Olivier and Vivien Leigh back to London after holidaying here.

Robert Bresson preparing a pic version of "Sir Lancelot And Round Table."

"The Heiress" giving its 500th performance in French legit version at Mathurins Theatre.

Joan Greenwood and Anthony Asquith in for preem of their pic, "Importance of Being Earnest."

With Alexandre Dumas in the public domain, his "Three Musketeers" and "Man In Iron Mask" will be made as pix this year.

Marcel Achard writing the French dialog for the dubbing into "Limelight." Jacques Dumesnil will do the Gallic voice of Charles Chaplin.

Jacques Becker will do the second sketch of the three part Franco-London pic, "Destinee." This film has one sketch, with Michele Morgan starred, based on an exploit of Joan of Arc, already finished. Becker will make his portion of the picture in Italy with Jean Marais and Gina Lollobridgida. Third sketch likely will be made here by Marcel Pagliero.

San Francisco

By Ted Friend

Pat Patrick at Italian Village.

Bianchi Mosca troupe into Cable Car Village.

Kay Thompson & Williams Bros. into Venetian Room.

Edith Piaf feted by Frisco's large French colony.

Author Elliott Arnold and wife Helen doing the town.

Hildegarde inked in to follow Sophie Tucker into Fairmont Hotel Venetian Room.

Jimmy Veltri, boniface of Veltri's top eatery, into hosp. with severe heart attack.

Arthur Praysock at Blackhawk, with Buddy Rich, Flip Phillips and Hank Jones to follow.

Stan Kenton orch, Nat (King) Cole Trio and Louis Jordan set for a one-day three-a-day at Paramount Feb. 7.

Eddie Fisher, assistant treasurer at Geary Theatre, directing and starring in "Private Lives" at Theatre Arts Colony.

Cleveland

By Glenn C. Pullen

"Ice Follies" starting 11-day run at Arena Jan. 22.

Hans Reiss, pianist at Eldorado Room, applied for U.S. citizenship papers.

Arch Oboler's "Bwana Devil" finally inked for Warner's Allen Jan. 22.

Moe Nahas' Main Street Club dropped policy of wax names until early spring.

Joe E. Lewis again doing capacity biz on second two-week visit at Vogue Room.

Wally Brown's wife and two kids flew in for holiday get-tigether with comedian here.

Robert Taylor here for interviews, Rotary Club luncheon and "Above and Beyond" ballyhoo.

Diana Thomas, radio-TV swing harpist, returning to nitery scene Jan. 19 at Hotel Allerton's cafe.

Bob Whalen, Irish tenor winner of Arthur Godfrey TV contest, topping Alpine Village's new revue.

Louise Carlyle, singing pianist of bandmaster Russ Carlyle, back from New York to visit relatives here.

Carl Brisson doing three-week stint at Statler Terrace Room where he cracked its attendance records on last trip.

Burleigh Murray Reiff, vet actress, saluted by friends on her 79th birthday party. Once toured with her brother, Harry Murray, now living with her.

Miami Beach

By Lary Solloway

Alan Gale opens his Celebrity Club Jan. 20.

Stu Erwin and June Collyer head up Olympia vaude starting today (Wed.).

Danny Kaye golfing and sunning at Boca Raton and making the better Miami area cafe spots evenings.

Gloria Swanson at the Flamingo prior to her opening in "Twentieth Century" at Hollywood (Fla.) stock theatre.

Booking conflict has Ciro's showcasing Danny Thomas same night (16) the Clover Club brings in Johnnie Ray.

El Mambo installs Mickey Katz and Yiddish-American revue Jan. 26. Latin shows take over for the midnight to dawn stretch.

Maxie Rosenbloom taking over Sherry Frontenac Hotel's nitery, lining up show unit, with Sammy Walsh set. Opens Jan. 26.

Leon restaurant family of N.Y. bought former Colonial Inn for conversion to Florida branch. Purchase price ran over $250,000.

Esther Williams and Ben Gage have reservations at the Roney Plaza for Jan. 24. Walter Winchell gracing the WW Country Club there between his TV-radio broadcasts.

Philadelphia

By Jerry Gaghan

Sauter Finnegan orch slated to start road tour at Sunnybrook Ballroom, Pottstown.

The Keys, combo at Rendezvous, changing to Furness Bros. after 24 years under Keys tag.

Issy Bushkoff, New Town Tavern owner, faces partial loss of hearing as result of auto crash.

Jacob Ben-Ami and Farband Theatrical Caravan at New Century Club for one-nighter (16).

Jesse Rogers, hillbilly singer known as Ranger Joe, is in Episcopal Hospital for ulcer treatment.

Big Maybelle, songstress in Earle show, wound up at the vauder (8) and moved right into Emerson's Show Bar.

Pianist Jack Murray, whose trio is current at Lou's Moravian Bar, is giving up show biz to enter priesthood.

Don Phillips takes over Jack Curtis' singing-emcee post at Latin Casino as Curtis enters Skin and Cancer Hospital for treatment.

Norman Stuart, dialog director for Mike Curtiz, was stricken with virus infection while visiting folks here and is in Albert Einstein Medical Center.

Gene Krupa and Teddy Napoleon rejoin saxophonist Charley Ventura for three-night stand (13-14-15) at Ventura's Open House club in South Jersey.

San Diego

By Donald Freeman

KFMB-TV has put the ban on "heavy pitch" and "bait" commercials.

Sonja Henie ice show booked for a week at Glacier Gardens starting Jan. 27.

Frankie Laine-Billy May package set for one-nighter at Mission Beach Ballroom (16).

Don Howard, KSDO disk jockey and showman, boosting biz at Top's with his nightly remote record stanza.

Ken Theatre, occasionally an art house, had packed houses for "A Virgin in Hollywood," plus several stage acts.

Nelson Eddy due to break in his nitery act at Top's Friday (16) after stint by Victor Marchese, hometown boy singer.

"John Brown's Body," the Tyrone Power-Raymond Massey—Judith Anderson starrer, due Feb. 6-7 at Russ Auditorium.

Town awaiting first signal of XE-TV, powerful Tijuana station steered by Al Flanagan and bankrolled by heavy Mexico City money.

London

Lind Joyce opened a return cabaret date at the Bagatelle last Monday (12).

Catherine Trevil here from the Continent to star in a new revue at the Pigalle.

Charles Chaplin to be made an honorary member of the Assn. of Cine Technicians.

Muriel George inked by Douglas Fairbanks, Jr., for telepic entitled, "Priceless Pocket."

Sidney Linnit, Music Corp. of America managing director in London, sailed for New York last week.

Donald Peers prepping a world tour which will take him to Hollywood and New York after playing in Australia and New Zealand.

Anatole de Grunwald planed to Hollywood last Monday (12) for discussions with Jerry Wald on the screenplay of a new Columbia production.

Arthur S. Abeles, Jr., appointed Douglas M. Godkin as Warner Bros. press officer, succeeding Ernest Player who has left to freelance for magazines.

Dennis Harrison resigned from Universal's publicity department and sails for South Africa tomorrow (Thurs.) to join the African Consolidated Theatres.

The Duchess of Gloucester is to attend world preem of "Appointment in London," proceeds of which are to be donated to the Royal Air Force Assn.

Emile Littler and Tom Arnold completed an advance ticket deal for "Affairs of State" at the Cambridge Theatre which guarantees the run beyond the Coronation season.

A public relations chief is to be appointed by the British film industry, authority for this having been granted at a recent meeting of the British Film Producers Assn.

Two thespers and one singer were made Commanders of the British Empire in the New Year's honors list, Bernard Miles, Diana Wynyard and Kathleen Mary Ferrier.

Chicago

Lorella Val-Mery in ahead of "Point of No Return."

Bev Kelley hitting the papers with "Call Me Madam."

Gertrude Bromberg in advance of "Dial M For Murder."

Actors' Club throwing a party for Audrey Hepburn next week.

Ronald Reagan and wife, Nancy Davis, in town to visit the in-laws.

Mrs. Dane Clark getting fine press play on her art exhibit at Sherman Hotel.

Jules Stein in for huddles with Music Corp. of America toppers here and visiting his old haunts.

Jose Ferrer stopping over to talk to Audrey Hepburn about appearing in "The Swan" next fall.

Robert Taylor doing some promotion on his "Above and Beyond" which opens at Oriental this week.

Leon Brandt, Herb Carlin and four others all flacking for "Hans Christian Andersen," which opens at Oriental Feb. 10.

Carl Haverlin, Robert Sherwood and numerous New York and Chi literary w.k.'s testimonialed Carl Sandburg on his 75th birthday here last week.

Washington

By Florence S. Lowe

Charles Laughton in town with his "John Brown's Body" company during their one-nighter at Constitution Hall.

Sammy Kaye bowed into Hotel Statler's Embassy Room Monday (12) to swing and sway for Inaugural visitors.

Robert Anderson's new play, "All Summer Long," an adaptation from Donald Wetzel's "A Wreath and a Curse," being given preem at Arena Stage this week.

Minneapolis

By Les Rees

Songwriter Sid Lippman in from N.Y. to visit his mother.

Clyde McCoy orch into Prom Ballroom for one-nighter.

Baritone William Warfield makes local concert appearance Feb. 4.

Alvin, burlesque, on deck again after brief pre-holiday shuttering.

Ned Armstrong here advancing "The Shrike," due at Lyceum week of Jan. 26.

Hotel Nicollet Minnesota Terrace holding over Day Dreamers and Paddy Wing.

Resolution congratulating Minneapolis Symphony orch on its golden jubilee introduced in Congress.

Morris Chalfen, localite owner of "Holiday on Ice," which played St. Paul engagement, completed plans for show to tour Japan next summer.

"Holiday on Ice" collected large quantity of clothing for Korean children by admitting kids to Saturday matinee for piece of apparel plus 25c.

Chief Barker Bennie Berger, member of governor's penal committee, spoke on prison reform at Northwest Variety club's monthly dinner meeting.

Joe Floyd back after Hollywood trip to buy film for the new Sioux Falls, S. D., TV station which he and theatre circuit owner Eddie Ruben will launch there in April.

Portland, Ore.

By Ray Feves

Fred Waring orch due at Auditorium Feb. 4 for one-nite concert.

Betty Hutton variety show into Paramount for four days starting Feb. 28.

Lionel Kaye & Kathleen and Paul King held for second week at Clover Club. The Appletons set to follow.

Betty Hutton variety show set to open at Paramount Theatre Feb. 24. She will follow same Pacific N. W. route as Danny Kaye.

Johnny Matson, Leon Warrick, Chuck Brown & Rita, and Nelson Picket Dancers held over at Amato's Supper Club. Bossman George Amato had so-many reservations for New Year's Eve he ran a duplicate and clicko celebration New Year's Night.

Dallas

By Bill Barker

"Bwana Devil" into third week at Melba.

Ethel Smith soloing with Dallas Symphony.

Tommy Dorsey orch one-nighting at Sky Club.

Theatre '53 staging "The Last Island" for three weeks.

Chill Wills to emcee March of Dimes telethon (17) via WFAA-TV.

Frank Braden weekending to drumbeat "Hans Christian Andersen."

KGKO, new 24-hour AM'er, began operations as eighth local airer.

Evangelist Billy Graham's pub-ad office moved here by Jerry Beavan.

Hildegarde opens two frames Monday (19) in Hotel Adolphus Century Room.

Miguelito Valdes orch and revue in for three weeks at Mural Room of Baker Hotel.

Marvin Williams, KGKO oatune deejay, buying WFAA-TV time to plug his candidacy for city mayor.

Shreveport, La.

By Bill Monroe

Ballet Theatre booked for Aud. Jan. 30.

Courtyard Players offering "Clutterbuck" (15-22).

Eddie Kozak and marimba into Florentine for January.

Cesare Siepi skedded for Community Concert Jan. 23.

Jackie Loughery ("Miss U.S.A.") due in to ballyhoo U-I's "Mississippi Gambler."

Horace Heidt Show and "A Night At The Circus" paged by Optimist Club for Jan. 28.

John Wray Young named ANTA chairman for Louisiana, Arkansas, Oklahoma and Texas.

Maddox Bros. & Rose pacted by KWKH for regular cast of Saturday "Louisiana Hayride."

Mel Torme headlining Stork Club show with Egyptian exotic Samia Gamal set to follow Jan. 26.

Eva Gabor, Pat O' Brien and Richard Egan checked in for Sunday night (18) "Strike A Match" at Municipal Aud.

Zephyr Room of Hotel Washington-Youree has Fred Lowery and Catherine Toume with Bob Cross orch, Connie Kane and the Vocalaires for return date.

MARRIAGES

Annett Johnson to Ted Rogers, Corpus Christi, Tex, Jan. 1. Groom is bandleader there.

Arleen Kaufman to Sylvan Burk, Pittsburgh, Dec. 31. Bride is a continuity writer with Jay Reich ad agency there.

Florence Gordon to Merle Spandau, New York, Jan. 7. Bride is secretary to legit producers Howard Lindsay and Russel Crouse.

Mrs. Mildred Herzfeld to Beldon Katleman, Bel Air, Cal., Jan. 6, Groom owns El Rancho Vegas, Las Vegas.

Peggy Lee to Brad Dexter, Los Angeles, Jan. 4. Bride is singer; groom is film actor.

Tanaquil LeClercq to George Balanchine, Bayville, L.I., Dec. 31. Bride is a ballerina; he's a choreographer and director of the New York City Ballet.

Adrienne Mendez to Pat Robkins, Las Vegas, Jan. 3. He's with the William Morris Agency.

Dorothy Lebedoff to Irving Cohen, Hollywood, Dec. 16 and just revealed. Bride is a story analyst at 20th-Fox. Groom is an attorney.

Hollywood

Wilbur Clark under observation in Scripps Clinic for an internal disorder.

William Kupper in from England where he is managing director for 20th-Fox.

Jerry Ross resigned from ABC's flackery to open an agency with Jack Tierney.

Rock Hudson succeeded Donald O'Connor as honorary mayor of Universal City.

Jimmy McHugh cited by California State Legislature for his 30 years as a songwriter.

Ellis Arnall in town for huddles with Society of Independent Motion Picture Producers.

USO troupers Debbie Reynolds, Keenan Wynn and Peggy King laid up with virus in Tokyo.

Ricardo Montalban will join Marge & Gower Champion on their forthcoming Far East tour.

Norman Moray in from N. Y. to huddle with Jack L. Warner about the short subjects program.

Dudley Roberts in from N.Y. for Cinerama huddles with Louis B. Mayer and Merian C. Cooper.

Max Youngstein to New Orleans to address convention of Allied Theatre Owners of Gulf States.

Jerry Lewis returned to work at Paramount after two days out because of a motor scooter accident.

Wayne Simpkins and Brucks Randell formed a new talent agency, International Artists, Ltd.

Republic postponed its next Judy Canova starrer until September because of her impending motherhood.

BIRTHS

Mr. and Mrs. Freeman Gosden, daughter, Hollywood, Jan. 10. Father is Amos of radio's "Amos 'n' Andy."

Mr. and Mrs. Ian Hunter, twin daughters, London, Jan. 6. Father is artistic director of Edinburgh International Festival.

Mr. and Mrs. Richard H. Williamson, son, Dallas, Jan. 8. Mother is Claire Stewart, staff singer at WFAA there.

Mr. and Mrs. Harry Kleiner, daughter, Hollywood, Jan. 1. Father is a screen writer.

Mr. and Mrs. G. R. Haney, son, Dec. 17, Denton, Tex. Mother was formerly assistant to Lou Walters, operator of Latin Quarter, N.Y., father is composer-arranger.

Mr. and Mrs. James T. Aubrey, son, Hollywood, Jan. 5. Mother is actress Phyllis Thaxter; father is a radio exec.

Mr. and Mrs. Jack Edwards, son, New York, Jan. 5. Father is a songwriter and nephew of the late Gus Edwards.

Mr. and Mrs. Tiny Day, son, Pasadena, Dec. 22. Mother is singer Bette Van Day; father is an organist.

Mr. and Mrs. James M. Boerst, son, Port Chester, N. Y., Dec. 27. Father is owner-publisher of Executives Radio-TV Service.

Mr. and Mrs. Don Tragesser, daughter, Pittsburgh, Dec. 30. Father is on KDKA sales staff there.

Mr. and Mrs. Eugene Eicher, daughter, Pittsburgh, Dec. 24. Father is with Pitt Symphony Orchestra.

Mr. and Mrs. Ralph Petti, daughter, Pittsburgh, Dec. 31. Father is an announcer on WJAS there.

Mr. and Mrs. Robert McKenna, son, San Francisco, Jan. 2. Father is former KDKA, Pittsburgh, announcer.

Mr. and Mrs. Richard S. Fischer, daughter, Pittsburgh, Dec. 30. Father is with Pitt Symphony.

Mr. and Mrs. Robert Kindel, son, Pittsburgh, Dec. 30. Mother is daughter of F. D. (Dinty) Moore, former WB district sales manager ad now owner of a Pitt booking-buying business.

Mr. and Mrs. James M. Boerst, son, Dec. 27, Port Chester, N. Y. Father is owner-publisher of Executives Radio-TV Service.

Mr. and Mrs. Donald Coyle, daughter, Jan. 9, Paterson, N. J. Father is manager of research at ABC network in N. Y.

Mr. and Mrs. William Saltzman, son, Hollywood, Jan. 3. Mother was a secretary at Universal-International; father is associated with motion picture enterprises.

Mr. and Mrs. Michael Wilding, son, Santa Monica, Jan. 6. Mother is film actress Elizabeth Taylor; father is a screen actor.

Mr. and Mrs. Jules Schachter, daughter, Jan. 3, New York. Mother is singer Joan Edwards, disk jockey on WCBS, N. Y.; father is violinist with CBS network.

Mr. and Mrs. Hank Wilson, son, Jan. 6, Glen Cove, L. I. Father is Mutual network flack.

Mr. and Mrs. William L. Snyder, son, New York, Jan. 10. Father is head of Rembrandt Films and William L. Snyder Productions, TV film production outfit.

Mr. and Mrs. Larry Casazza, daughter, New York, Jan. 10. Father is printer in VARIETY plant.

OBITUARIES

JOYCE O'HARA

Joyce O'Hara, 59, exec veepee of the Motion Picture Assn. of America, died Jan. 9 in New York. O'Hara, a resident of Washington, D.C., was in N.Y. on MPAA business. A long-time associate of MPAA prexy Eric Johnston, O'Hara had functioned as head of the org in 1951 when Johnson took a leave of absence to serve as Economic Stabilization Administrator. Prior to joining MPAA, he was Johnston's special assistant when the latter was prexy of the U.S. Chamber of Commerce.

O'Hara was at one time a newspaperman, working, in turn, for the Pittston (Pa.) Gazette, the United Press and the International News Service in Washington. In 1922 he switched to flacking with the Chamber of Commerce.

IN MEMORY
of Our Dearly Beloved Brother
WILLIE HOWARD
April 13, 1886 - January 12, 1949
EUGENE, SAM AND CELIA

While with the MPAA, O'Hara accompanied Johnston on trips throughout the U.S., Europe, South America and the Near East. In 1944 he accompanied him to Russia. During Johnston's absence from the MPAA in 1951, O'Hara served as chief American negotiator in working out the Anglo-American film agreement.

Rev. Max Jordan, longtime friend of O'Hara, and former Washington and foreign correspondent, who was ordained a Catholic priest only about a year ago, conducted the solemn requiem mass.

Wife, two daughters and a son survive.

LEE DIXON

Lee Dixon, 42, dancer-singer-actor, died Jan. 8 in New York. Dixon started his stage career two decades ago as a chorus boy in the Rodgers & Hart musical, "America's Sweetheart," following up with a stint in vaude in an act with Nina Olivette. At one time he worked the Cocoanut Grove, Boston nitery which was destroyed by fire in 1942.

IN LOVING MEMORY OF
ALLEN T. SPARROW
January 14, 1951
JIMMIE, ALLYN and BOYD

Rudy Vallee hired Dixon for his band in 1934 and aided in having him screen-tested, which led to roles in "Gold Diggers of 1937," "Ready, Willing and Able," "Singing Marine" and "Varsity Show." Dixon returned to New York for a role in "Higher and Higher" and then appeared with Al Jolson in "Hold on To Your Hats." He then did a vaude act with Fifi D'Orsay.

Dixon's other legit appearances included "Angel and the Badman," "The Red Mill" and the original Broadway production of "Oklahoma." He was with the St. Louis Stock Co. in a variety of roles and played 13 weeks in USO version of "Hit The Deck."

30 YEARS PASSED AWAY
DAVID POWELL
GOODMAN
Died Jan. 19, 1923
A loving one from us has gone,
A voice we loved is stilled;
A place is vacant in our hearts
Which never will be filled.
Your son, Jack.
JACK POWELL and FAMILY

PAUL C. LEWIS

Paul C. Lewis, 42, general manager of the industrial division of the Berlo Vending Co., film house concessionaires, collapsed on the street Dec. 6 and was pronounced dead on arrival at Hahnemann Hospital, Philadelphia. The night before, Lewis, a director of Variety Club, Tent 13, had acted as toastmaster at the club's dinner in Bellevue Stradford.

Lewis was also secretary of the Philadelphia Eagles, pro football team. He joined the Berlo Co. in 1945, leaving the post of regional director of the War Manpower Commission. He was vice-chairman of the Democratic City Committee and was a floor leader of the Philadelpheia delegation at the Chicago convention last July.

His wife survives.

JEANNE MODAVE

Jeanne Modave, 79, international concert cellist, died Jan. 5 in Philadelphia. A native of Ostend, Belgium, she had at one time played accompaniment for poetic readings by Sarah Bernhardt and Eleanora Duse and had also been accomp for Enrico Caruso at his recitals in Brussels. At age six she made her first public appearance playing a quarter-sized instrument. In 1922 she came to the U. S. where she toured Chautauqua circuit and played more than 100 recitals in eastern cities.

Miss Modave also played in the Matinee Musical Club in Philly under the direction of Alexander Smallens and others. In 1926 she became first cellist and cello soloist of the Philly Woman's Symphony orch. During the early days of radio she appeared on Philly stations in recitals and chamber music. She made her last tour in 1926 and was the recipient of 57 awards and medals for her work.

A brother and two sisters survive.

A. BASCO GRIFFIN

Ashley Basco Griffin, 84, songwriter and former acrobat, died Dec. 30 in San Francisco. Griffin, who played vaude houses around the country for about 40 years, was billed as Basco and claimed the record for the most performances played on the old Orpheum circuit. At one time he teamed with Austin Roberts as Basco & Roberts, headlining in such spots as Tony Pastor's in New York. During the 1920s he formed the Basco Co. and wrote such tunes as "Cheyenne, Cheyenne, Hop on Your Pony" and "The Man Behind." During the depression years he entertained with the Federal Theatre Project in the San Francisco relief shelter.

Wife survives.

HERBERT KINGSLEY

Herbert Kingsley, ne Herbert C. Krahmer, 49, composer-pianist, died Jan. 4 in Rochester, N. Y. One of Kingsley's initial professional engagements was as accompanist for Mildred Harris (Chaplin). He later toured the U. S., England and Paris with Fannie Ward and her husband, Jack Dean. His best-known compositions were in the Negro spiritual and folk vein. He also composed the incidental music for the Lunt-Fontane production of "The Pirate" and for five years had been regular pianist at Spivy's Roof, N. Y.

His father and a brother survive.

EDWARD RAHO

Edward Raho, 79, retired member of the Philadelphia Orchestra, died Dec. 8 at his home there. Raho, the first teacher of oboe in the Philadelphia diocesan high schools, retired from the Philadelphia Orchestra in 1932, after serving 20 years under the direction of Leopold Stokowski.

A native of Italy, Raho came to this country at the turn of the century with Creatore's band. He first joined the New York Symphony Orchestra, under Walter Damrosch, and later played in the Cincinnati Symphony.

Wife and two daughters survive.

GORDON JENNINGS

Gordon Jennings, 56, head of Paramount's special effects department and a six-time Oscar winner, died Jan. 11 of a heart attack while golfing at Lakeside, Los Angeles. He won an Oscar last March for "When Words Collide," and was previously cited on "Samson and Delilah," "Reap the Wild Wind," "I Wanted Wings," "Spawn of North" plus one for design and construction of Paramount nodal point tripod.

Wife, son, daughter and two sisters survive.

OSA (MRS. MARTIN) JOHNSON

Mrs. Osa Johnson, 58, film producer, author, explorer and widow of explorer Martin Johnson, died Jan. 7 in New York of a heart attack. Mrs. Johnson, along with her husband, had capitalized on exploration via the production of commercial films, lecture tours and the turnout of books and articles on the subject.

Mrs. Johnson had been in New York for two months preparing for another trip to Africa. While there she had intended to make films for television.

Her mother survives.

ALAN JAMES

Alan James (ne Alvin James Neitz), pioneer western film producer, died of a heart ailment Dec. 30 in Hollywood. Forty years ago he organized the American Film Co. in Santa Barbara and functioned as writer, director and producer, turning out more than 200 oaters.

James worked with numerous cowboy stars, including Tom Mix, William S. Hart, Buck Jones, Hoot Gibson, Jack Hoxie and Ken Maynard.

CHARLES J. BATTERS

Charles J. Batters, 38, sportscaster for the NBC o&o outlets in Washington—WNBW and WRC—died in Georgetown Hospital there last Jan. 6 after a long illness. He worked for radio stations in his native Waterbury, Conn., and Syracuse, N. Y., and came to WRC in 1943. He left to serve 18 months with the FBI before returning to WRC in 1945.

Survived by wife, parents and sister.

DAVE COLEMAN

Dave Coleman, 49, for the last three seasons manager of the Hi Hat, Boston, collapsed and died of a brain hemorrhage Jan. 6 while at his desk in the nitery. A former musician, he turned to managing years ago and had at various times been at helm of Silver Dollar, Ort's Grill and Crawford House in the Hub. Since taking over at Hi Hat he had booked in many "progressive" offbeat groups.

Survived by a brother and three sisters.

MRS. LEILA HYAMS

Mrs. Leila Hyams, 71, former legit and vaude actress, died Jan. 9 at her home in West Los Angeles after a long illness. As Leila McIntyre she played the vaude circuit with her husband, the late John Hyams, and appeared in numerous legit roles. One of them was in "The Girl of My Dreams" on Broadway in 1911.

Her daughter, Leila Hyams, was a screen actress before her marriage to Phil Berg, Hollywood agent.

GERTRUDE RENNYSON

Gertrude Rennyson, 77, former opera singer, died Jan. 3 in Far Rockaway, L. I., after a brief illness. She became prima donna of the Savage Opera Co., in 1910-1911 was a member of the Metropolitan Opera and later went to Europe where she appeared in Paris, London and Prague. She returned to the U. S. for numerous opera and orchestral appearances after World War I.

A sister survives.

LORETTA HEALY

Mrs. Loretta Healy Howson, 69, actress and wife of Albert S. Howson, director of censorship for Warner Bros., died Jan. 6 in Elmhurst, L. I. Mrs. Howson hade her stage debut at age four and in later years acted in Shakespearean repertory companies under her maiden name, Loretta Healy. She retired in 1925.

Surviving besides her husband are a sister and brother.

MICHAEL J. GARRITY

Michael J. Garrity, 84, dean of New England's legit theatre managers and baseball managers, died Jan. 11 in Portland, Me. From 1904 to 1933 he managed Portland's old Jefferson Theatre and at one time was associated with Hiram Abrams in the film business.

He had also operated the Hi-Art Theatre Equipment Co. and for a while was a United Artists' rep.

HENRY B. LOCKWOOD

Henry B. Lockwood, 53, WOR, N.Y., recording studios manager for the last eight years, died Jan. 3 in White Plains, N.Y., after a year's illness.

Wife, two sons and a brother survive.

JEROME H. ASH

Jerome H. Ash, 60, former cameraman for Universal-International, died Jan. 5 in San Francisco. He retired a few months ago after more than 20 years with U-I. Among the films Ash worked on were "All Quiet on the Western Front," "Broadway" and several Deanna Durbin and Abbott & Costello pix.

He was best known for his special effects.

HILDA BORGSTROM

Hilda Borgstrom, 82, Swedish legit and film actress, died Jan. 2 in Stockholm. She made her film debut in 1912 in "En Sommarsaga" and a year later gained note via her portrayal of the title role in Victor Seastrom's "Ingeborg Holm." She had appeared in approximately 60 pix, some for the Danish Dan-Ina Films in Copenhagen.

A foster daughter survives.

BLANCHE ROSE

Blanche Starr, 75, known professionally as Blanche Rose, character actress in legit and silent films, died Jan. 5 at her Hollywood home. She played supporting roles in a number of Charlie Chaplin pix and also appeared on the Broadway stage.

Her last film was "The Paradine Case."

ACHELES PAPPAS

Acheles Pappas, 72, a pioneer St. Louis exhibitor, died in that city Dec. 27 as a result of injuries suffered when struck by an auto while crossing a street.

Pappas, who had been in semi-retirement in recent years, began his exhib career in 1918 when he took over two houses while the owner was serving in the Army. Later he was co-owner of several indie houses.

JOHN A. WALSH

John A. Walsh, 65, co-owner of Flo-Mar Productions, an indie film distributing firm, died of a stomach ailment Jan. 2 in a St. Louis hospital. A veteran film salesman, Walsh was associated with several firms until 1949 when he and Nick O'Brien established Flo-Mar Productions.

His wife, three sisters and a brother survive.

ARTHUR HOYT

Arthur Hoyt, 79, screen actor, died Jan. 5 at the Motion Picture Country House, Calabasas, Cal., after a long illness. He was a legit player and stage manager in N. Y. for 16 years before moving to Hollywood in 1929.

On the screen Hoyt generally took comic roles of the Casper Milquetoast type. He retired because of failing health in 1947.

C. A. GEORGE NEWMANN

C. A. George Newmann, 72, magician and hypnotist, died in Kenyon, Minn., recently. He reputedly was possessor of one of the world's largest libraries on magic, conjuring, witchcraft and the occult. Five years ago Newmann sold two libraries of books on the occult to the Univ. of Minnesota.

A sister and brother survive.

FRED H. HECKER

Fred H. Hecker, director of Hecker's Singing Orchestra for 27 years and conductor of the United Singers, died at his home in Manchester, N.H., Dec. 28.

He had served as a member of the Manchester board of aldermen. as a fire commissioner and a member of the New Hampshire Legislature.

WILLIAM BOWERS

William Bowers, 48, story analyst, died Dec. 30 in Hollywood of a cerebral hemorrhage. Formerly associated with Columbia, Bowers had spent the last 10 years at Paramount. In addition to his analyst duties he wrote a number of magazine stories.

His wife and two sons survive.

CHAS. E. WHITTAKER

Charles E. Whittaker, 58, former screen writer, died Jan. 5 at the Motion Picture Country House, Calabasas, Cal., after several years of illness.

His last film work was as technical advisor for Clarence Brown on "Operation 13" at Metro.

VICTORIA COVINGTON

Amelia Gilbert, known in legit as Victoria Covington, died in Boston Jan. 4 from injuries sustained in a fall at her home.

For more than 35 years she was associated with the Little Theatre, founded by her husband, Raymond Gilbert.

BARONESS VON ARNIM

Baroness Josephine Von Arnim, 84, concert pianist, died Jan. 8 in New York. Born in New York, she had spent much of her time in Europe.

A daughter, son, six grandchildren and eight great-grandchildren survive.

Wilson Bradish Dunham, 41, who appeared in many productions of the Dartmouth Players in Hanover, N. H., and for about 10 years had charge of lighting effects for the group, died of leukemia Jan. 6 at Dartmouth College infirmary in Hanover.

Wife of George Brown, longtime director of publicity at Paramount, died of a heart attack Jan. 5 in Palm Springs, where they had been operating La Serena Hotel for the last two years. Also surviving are a son and a daughter.

Thomas S. Lowe, 57, recently retired vaude performer, died in New London, N.H., Dec. 31. Surviving are his wife, two sons, a daughter, two brothers and a sister.

Mother (Mrs. Ethel Milne Gilmore), 57, of singer-actress Judy Garland was found dead Jan. 5 on a Hollywood parking lot, apparently victim of a heart attack. She leaves two other daughters.

Millard E. Pohly, 44, prop maker at Columbia Studios since 1942, died Jan. 2 in Hollywood as result of a motor crash. Wife and two children survive.

Melville J. Stitzel, 50, pianist and music arranger at NBC in Chicago, died in that city Dec. 24. Survived by wife, daughter and son.

Joseph A. Khattar, 72, a pioneer film exhibitor, gold and coal prospector, carnival wrestler and concessioner, died in Sydney, N. S., recently. Surviving are five sons and a daughter.

Murray C. Trefry, 66, a pioneer theatre projectionist of Nova Scotia, died Jan. 1 in Yarmouth. Surviving are his wife, five daughters and a son.

Dr. Emerson Law Stone, 57, a former president of the Business and Professional Men's orch, and a composer, pianist and cellist, died Jan. 10 in New Haven.

Mrs. Clarice Jacobson, 41, former vaude entertainer under the name of Clarice Joffee, died in Chicago Jan. 11. Survived by husband and son.

Wife of Maurice Seidlitz, Loew's Theatres district manager, died in New York Jan. 12. Also surviving is a son.

George Fridrich, 82, who taught piano in St. Louis for more than 50 years before his retirement about 12 years ago, died Jan. 7 in that city.

Son, 14, of Sanford Abrahams, advertising manager for Allied Artists, died Jan. 1 in Hollywood after being run down by an automobile.

Mrs. Nell Lockwood Jacobs, 67, former singer, died of a heart attack Jan. 7 at her West Hollywood home.

Delmore P. Noble, 83, former member of the Boston Philharmonic Orchestra, died in Manchester, N. H., Jan. 2.

Father of Walt Framer, TV packager-producer, died in Pittsburgh, Jan. 6.

Mother of Bill Robson, radio-TV writer and director, died in Pittsburgh, Dec. 30.

Mother, 82, of Irving Ruby, auditor for Westinghouse Radio Stations, died in McKeesport, Pa., Dec. 31.

Father of Bobby Fife, Pittsburgh nitery comic, died in Louisville, Dec. 29.

John G. (Jack) Neale, veteran Pittsburgh pianist, died there Dec. 24.

Robert G. Johnson, 38, motion picture technician, died Jan. 6 at his home in Hollywood.

George E. Worth, 72, retired bandleader, died Jan. 4 at his home in Encino, Cal.

Svetlova Dance Troupe To Tour India, Israel

Marina Svetlova and her concert ballet group, now in their 9th consecutive season of touring, will go to India in March at invitation of the government, prior to four weeks in Israel.

Currently the troupe, consisting of Miss Svetlova, Robert Roland and Teresita La Tana, and Ted Haig, concert pianist, is out on a 12-week U. S. tour.

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N. Y. Post

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HY GARDNER,
N. Y. Herald Tribune

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WALTER WINCHELL,
Daily Mirror

*"RAY ROBINSON BRIGHTEST STAR TO EMERGE IN YEARS He's as glamorous as Lena Horn, just as exciting . . . brightest star to burst into sudden brilliance in the theatrical firmament in a decade.
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"Born to fight, born to dance, born to blow a trumpet, born to ripple the drums, born to run five or six businesses.. simultaneously, . . and born, I should guess, to become one of Hollywood's greatest stars, Sugar Ray Robinson is one of the most amazing versatile men of our time. . Among professional entertainers, he is every inch and ounce the professional entertainer."
DAVE EGAN,
Boston Daily Record

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RUSSELL RHODES,
N. Y. Journal of Commerce

* * *

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DANTON WALKER,
N. Y. Daily News

"Sugar Wins Tap Title . . . Dances with vigor and unusual gift for one so new in the game. Bravo!"
ROBERT DANA,
N. Y. World-Telegram & Sun

"Sugar Ray will pull as many followers into the night spots and theatres as he drew fans to the ringside. He's as sweet on his feet as with his fists . . . A WALLOP OF AN ATTRACTION."
BETTY GRANGER,
N. Y. Amsterdam News

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DOROTHY KILGALLEN,
N. Y. Journal-American

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ARTHUR DALEY,
N. Y. Times

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GENE KNIGHT,
N. Y. Journal-American

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FILMS RADIO VIDEO MUSIC STAGE

VARIETY

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TELEVISION'S MERRY-GO-ROUND

'Roberts,' Costing 100G, Ends Run Of 5 Years With $1,500,000 Profit

"Mister Roberts," one of the top straight-play hits of theatre history, will probably close Feb. 7 in Washington. That will end an almost continuous run of more than five years. The Thomas Heggen-Joshua Logan dramatization of the former's book had a 1,157-performance run on Broadway.

The Leland Hayward production, currently playing a two-week stand at the Walnut, Philly, then goes to the Shubert, Washington, for its windup. There is little prospect of another season tour for the show, is it has played all the key cities two or three times and during the current tour has visited many towns that hadn't seen a legit troupe in many years. The production has traveled over 13,700 miles this season, mostly by bus.

"Roberts" had its first performance Jan. 22, 1948, in New Haven, with Henry Fonda as star. Following its tryout tour, it premiered Feb. 18 at the Alvin, N. Y., finally closing there Jan. 6, 1951. Meanwhile, a second company had over a year's run in Chicago (it later played a successful return engagement) and except for summer layoffs has been touring ever since.

The production, financed at $100,000, has earned profits of about $1,500,000. There has been considerable talk of a film adaptation, probably with Hayward producing independently, but definite plans haven't been set.

Maestro Lets Loose Unbilled Temperament Before TV Cameras

Minneapolis, Jan. 20.

TV setowners, tuned in on the second of the WCCO series of Minneapolis Symphony Orchestra televised concerts, witnessed something not in the script when conductor Antal Dorati, apparently oblivious or indifferent to the fact he was before the camera and on the air, let loose a temperamental outburst.

In full camera view, Dorati scolded the show's invisible director for trying to cut short the conductor's description of the next number to be played by the orchestra, "The Sorcerer's Apprentice," probably because the time schedule dictated brevity.

Visibly angered by the signal from the wings to curtail his gabbing, the maestro, completely disregarding TV amenities, bawled out his annoyer, defied the latter and gave an ultimatum.

"I can't and won't go fast," he irritably remonstrated, looking in the direction of the wings, with displeasure very evident. "If you want me to tell the story, give me time to tell it. I won't be hurried."

Dorati then proceeded with his long narrative. As result, the show was barely crowded into its hour running time.

Lastfogel's Fastie

Abe Lastfogel, William Morris agency topper, spread himself transcontinentally this week to catch two of his clients at work.

On Sunday night (18), Lastfogel was at the Danny Kaye opening at the Palace, N. Y. The following night, he was in San Francisco for Betty Hutton's preem at the Curran Theatre.

30½G Kaye-Bomb (Net) in 1st Wk. Of Palace 2-a-Day

The first week of Danny Kaye's 10-a-week run at the Palace Theatre, N.Y., is set to hit a sizzling $50,000, indicating a sellout plus the standee limit. Gross, however, does not represent the theatre's potential, inasmuch as the opening night Sunday (18) comprised a sizable cuffo list.

The house record of $58,000 is held by Betty Hutton, made during an Easter holiday week in 14 shows last season. Kaye is in for a minimum of eight weeks.

Under the deal with Kaye, he gets $30,500 on his first week's take. Terms call for 60% up to $40,000 and 65% beyond that figure. Either side can give four weeks' notice when the gross falls below $40,000. Kaye pays for the surrounding show, which comprises Fran Warren; Darvas & Julia, Peiro Bros., the Dunhills and the Marquis Family.

RUSHING REISSUE OF 'MAN INTO WOMAN' SAGA

Popular Library is rushing a 300,000-copy edition of "Man Into Woman," which will hit the stands only two months after the news stories broke about Christine Jorgenson, whose sex was changed after an operation in Copenhagen. Tome is a serious opus, the diary of the Danish painter, Einar Wegener, who after an operation became Lillian Wegener, later married and bore children. It's edited by Niels Hoyer.

Book was originally published by Dutton in 1933, but attracted little attention. A Dutton editor remembered the book, but the firm had difficulty locating a copy. One was finally found, however, and Ned L. Pines, PL topper, snapped up reprint rights. Jacket is said to avoid a sensational treatment. Reprint is due end of the month.

PROBLEMS SOAR ON ALL SIDES

By GEORGE ROSEN

Television is on the hot seat. The medium is getting it from all sides, and as the new industry goes into 1953 the pressures and anxieties are mounting at an accelerated pace. Perhaps in no other facet of show business, in the whole range of the entertainment industry, has there been such groping for a modus operandi and a "point of view" as currently exists among TV leaders.

On the sociological front, television is on a merry-go-round which, even since the first of the year, has been gaining momentum with a stepped-up tempo. A fresh avalanche of newspaper-inspired attacks on video programs, with a simultaneous timing in several of the nation's key cities, has brought the TV-ers up short, sparking a new wave of apprehension over kid shows and the inundating of the video channels with murder-blood tales. In Chicago the City Council has ordered a series of public hearings as a result of charges of excessive TV gore. In Cleveland, the TV station operators have reared up to hit back at

(Continued on page 22)

Lucille Ball Baby Shatters Ratings

Great viewer interest aroused by "I Love Lucy," CBS-TV vidfilmer, attendant on the birth of a son, Desiderio Alberto Arnaz, 4th, to stars Lucille Ball and Desi Arnaz, resulted in an all-time high Trendex rating for a regular commercial show—68.8—for the Monday show (19).

While the Trendex rating covers the 10 markets with three or more stations, CBS-TV researchers estimate that nation-wide rating services will show over 44,000,000 persons watched the show. The 8½-pound boy was born on the same night as the telecast, which had been filmed in advance last November, but with an integrated advanced scripting timed for the child's birth. The script called for a boy.

Goodman's New Orch

Benny Goodman, who has not had a regularly working band for the past three years, is planning to organize a new pop orch this year. Goodman has been active on wax with several studio bands in recent years in addition to smaller combos.

Goodman's re-entry into the band biz has been sparked by the solid sales of his two albums for Columbia Records. Both sets comprised sides cut by the Goodman organization during 1937-38 when he rode the crest of the swing era,

Bills Vs. Segregation

Washington, Jan. 20.

Two bills to bar segregation in the District of Columbia have been introduced in Congress, and each would specifically outlaw segregation in all places of amusement and entertainment.

Senate bill was placed in the hopper by Wayne Morse (I., Ore.) and the House bill by Rep. Adam Clayton Powell (D., N. Y.).

Clooney's TV Rubbing Par Wrong Way

Rosemary Clooney, who is currently getting a Paramount buildup, is in the middle of a hassle with the pic company and Music Corp. of America over the latter's insistence on making the singer available as a TV attraction with a weekly show of her own. Much to Par's opposition, MCA is currently packaging a major video program for Miss Clooney for network showcasing.

The singer has a several-picture deal with Par, including featuring in the Bob Hope-Tony Martin "Here Come the Girls," and "Stars A'Singing." In addition, Par plans to give her a further buildup via the "White Christmas" musical. Par says there's a $4,000,000 studio investment in Miss Clooney's future on the basis of films completed or already in production, and fears that weekly TV exposure will hurt her boxoffice potential. Par isn't averse to Miss Clooney doing an occasional TV guest shot, and feels that MCA, which also has a stake in the singer's future, is more concerned with immediate commissions than her future career.

When Miss Clooney signed with Par, she retained all TV rights.

MORE 'MADAM' CHANGES AS IT ENTERS IKE ERA

Chicago, Jan. 20.

In effort to escape the ties of the old Democratic administration, "Call Me Madam," which, incidentally, opens today, Inauguration day, (20) at the Shubert, has changed the introduction in the programs. It now reads: "Once upon a time, in Lichtenberg and Washington, during the reign of Harry, the first." Also added is a coonskin-hatted character in a walkon bit, who gets an "hello, Estes."

Song, "I Like Ike," which has been retitled to "They Liked Ike," has been repenned four times since the election.

Femme Chirpers Coming Into Their Own as Headliners of Television

With the Jane Froman twice-a-week show on CBS-TV safely tucked away in the commercial columns, now that Revlon has pacted to share sponsorship with General Electric, the femme singers in the pop idiom appear at last to be coming into their own in TV.

In sharp contrast to only a few months ago, when the video channels were virtually bereft of any femme warblers starring in their own show (with the lone exception of Dinah Shore), the "vocal format" is enjoying a popularity among bankrollers that hasn't existed since teevee hit the bigtime. For unaccountable reasons, clients and agencies, more concerned with comedy, drama and other types of programs, shied away from sponsorship of gal vocalists.

In addition to Miss Froman and Miss Shore, Mindy Carson is now holding forth Tuesday nights on NBC-TV for Embassy cigarets in the 10:30-10:45 p.m. segment. Patti Page is one of the mainstays of the alternate Wednesday evening "Scott Music Hall" attraction on NBC-TV on behalf of Scott Tissue. Martha Stewart's singing comprises one of the major facets of the "These Two" NBC-TV early-evening show, in which she's co-starred with Pinky Lee. MCA is currently preparing a TV series Rosemary Clooney.

Margaret Whiting, Doris Day, Georgia Gibbs, et al., while lacking their own shows, have been circling the TV channels at an accelerated pace this season.

All-Negro TV Station In Louisville Gets OK From FCC; First in U.S.?

Louisville, Jan. 20.

FCC last week granted permit for a Negro TV station to WLOU. Station officials believe it is the first grant of its kind in the nation. Robert Rounsaville, Atlanta, WLOU owner was granted use of Louisville ,UHF channel 41.

Lee Smith WLOU station manager, estimates it will take nine months to get on the air with TV shows patterned on the station's present radio shows, slanted primarily to Negroes. Local televiewers will be able to receive the new station by installing adapters, at estimated costs of from $10 to $50 to bring in WLOU.

Programming plans for WLOU-TV include use of local live talent, and films. Radio station's live talent lineup is mostly Negro, including disk jockeys, singers, vocal combos, and amateur shows from local Negro theatres. Announcers and technical staff include both Negroes and White.

TV Set Shipments to All 48 States Stepped Up Since Lifting of Freeze

Washington, Jan. 20.

Opening of new markets for TV sets as a result of the lifting of the freeze is reflected in a report issued last week by the Radio-TV Manufacturers Assn. on geographical distribution of shipments to dealers.

The report shows that factories are shipping sets to every one of the 48 states, even those where TV stations are not yet on the air and where it will be some months before any programs can be received. It is evident that dealers are preparing for the business that is to come when TV service is available.

However, while several important new markets, like Denver and Portland, Ore., are taking a substantial number of sets, the overall effect of the freeze-lift on factory sales has not been great. A comparison of factory shipments in 1952 with those of 1951 indicates that the increase of about 10% in volume has been due more to extension of the cable to large areas and other factors than new markets.

Shipments to California, for example, were about 20% greater last year than in 1951. There were also substantial gains in shipments to Texas, Washington, Utah, Oklahoma, Arizona, Florida, Louisiana, Alabama, New Mexico, Georgia, Tennessee, Virginia and Kansas.

In contrast, shipments last year were less than in 1951 to New York, Pennsylvania, New Jersey, Illinois, Indiana, Michigan and Ohio.

The RTMA report shows shipments of 75,003 sets to Colorado during the first 11 months of 1952, which compares with shipments of only 64 sets during the whole of 1951. Shipments to Oregon in the 11-month period of last year totaled 27,638 sets compared to only 40 sets during the entire previous year. The arrival of TV in Colorado has also benefited nearby Wyoming, which took over 2,100 sets last year compared to only 77 sets in 1951.

In states where the first TV stations have been authorized but are not yet on the air, shipments are going out in increasing numbers. There were shipments of over 500 sets to Idaho last year as against 52 the year before and of more than 300 to North Dakota as compared with 42 the previous year.

Also contributing to the increase in shipments last year was a relaxation of transmitter power restrictions by FCC which enabled many stations to substantially widen their coverage and reach deeper into states without local TV stations. This was reflected in greater sales of sets in Maine, New Hampshire, Vermont, Arkansas, Mississippi, Kansas, and South Carolina.

Aggregate shipments during the 11-month period of last year of 5,208,614 sets indicate that factory sales to dealers for 1952 were nearly 6,000,000 sets. This compares with shipments of 5,100,000 sets during 1951.

Kupper Back to London

William J. Kupper, managing director in Britain for 20th-Fox, leaves N. Y. for London by air Saturday (24).

He has been in the U. S. several weeks on personal business and spent most of that time on the Coast.

NEW $5,000,000 SUIT VS. 'MOULIN' BY CAFE

Los Angeles, Jan. 20.

New damage suit demanding $5,000,000 was filed here against "Moulin Rouge" (UA) by owners of the Paris nitery bearing that name. Action also asks an injunction restraining further exhibition of the picture. A prior suit, filed by attorney George Banyai, was recently tossed out of Federal Court.

In the new action the proprietors declare the Moulin Rouge is a Parisian landmark and contend that the film infringes on the trademark, violates the right of privacy and damages cafe's reputation.

Plaintiff, known as the Montmartre-Moulin Rouge Co., Inc., charges that the film, built around a story with "pornographic intent," exposed its business to "public contempt and ridicule." It charges the property was further held up to public contempt by the picketing of the picture's opening and the pre-opening advertisements in VARIETY, "a national trade organ."

Defendants in the suit are Fox West Coast Theatres, United Artists, John Huston, Jose Ferrer, Pierre La Mure, Moulin Productions, Inc., Random House and New American Library of World Literature.

Mpls. Disk Jockey An Unwitting Hero To Fog-Bound Plane

Minneapolis, Jan. 20.

Lt. Harold Wagner, Air Force pilot, is giving credit to the new Herb Anderson KSTP disk jockey show, "Theme for Dreaming," Sundays 11 p.m. to 1 a.m., on its inaugural for helping him to land his plane during a bad fog and, thus, possibly saving his own and 32 passengers' lives.

Lt. Wagner informed Anderson that, in consequence of the fog, he had become completely lost en route to Minneapolis with his armed forces cargo.

"Beads of sweat were standing out on my forehead," related Lt. Wagner. "I've never been so scared. Then, on my radio, I picked up the 'Theme for Dreaming' announcement that this was KSTP, Minneapolis and St. Paul. I latched onto your signal like a baby to his mother's arms and came right into Wold-Chamberlain (the Twin Cities airport)."

Lt. Wagner called Anderson by long distance telephone the following Sunday while the latter was on the air to express gratitude.

Reinhardt's Widow Set To Direct 'The Miracle'

Vienna, Jan. 13.

Helene Thimig Reinhardt, widow of Max Reinhardt, has been inked to direct a revival of her late husband's "The Miracle," to be staged next summer at Hersfeld, Germany, it was announced here. This is the pageant in which Reinhardt brought Lady Diana Manners and Rosamund Pinchot to fame.

Performances, under patronage of the West German government, will be staged in a thousand-year-old church containing 2,500 seats. Dates are July 4-26.

1/21

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2-Show Sellout Of Names For Ike Welcome

Washington, Jan. 20.

Show biz helped roll out the red carpet and pull all stops in welcoming the incoming Eisenhower administration (Mon.) in a marathon, all-star production. Top name talent from all spheres of show biz joined to make the Inaugural festival an unforgettable memory in entertainment.

The only fault with the show was that it was too much—more than 20 headline numbers, each a major audience draw in its own right, with equally big names emceeing and introducing the acts. They did it twice, too—once at Uline's Arena, with a later show at Loew's Capital. Approximately 9,000 persons, topped by vice-President-elect Richard Nixon, Congressional leaders and a dozen or more governors of states saw the sellout performances at one place or the other.

Nixon and some members of Congress made appearances at both.

On the bill were Abbott & Costello, Edgar Bergen, Sid Caesar & Imogene Coca, the Champions, the De Marcos, Dolores Gray, Allan Jones, Bert Lahr, Tony Martin, Ethel Merman, Walter Winchell, the Nicholas Bros., Jarmila Novotna, Jan Peerce, John Sebastian, Dorothy Shay, the Texas Rangerettes, Unus, Fred Waring orch, the New York City Center Ballet, Lionel Hampton's orch, Guy Lombardo's band, U. S. Army band, and two local groups, Sam Jack Kaufman and the Capitol Theatre orch, plus Edward Pierce's band. Emceeing were Irene Dunne, Jinx Falkenburg, William Gaxton, Adolphe Menjou, George Murphy, Walter Pidgeon, Ed Sullivan, John Wayne, Esther Williams, Gene Archer and Lee Bowman.

Biggest collection of brass took in the early show, which got under way at the Arena at about 8:45. After their numbers there, acts were moved by automobile to the Capitol Theatre, where the U. S. Army Band kicked off the doings at 10:50 p.m. half an hour after schedule. It was 2:45 a.m. today when the curtains finally closed on Fred Waring's aggregation, the final number.

Red-Linked Copland Sees Tone Poem Nixed

Washington, Jan. 20.

Aaron Copland's tone poem, "A Lincoln Portrait," was dropped from Sunday night's (18) official inaugural concert after Rep. Fred E. Busbey charged Copland belonged to a long list of Commy front organizations over a period of many years.

Walter Pidgeon, who emceed the concert, had been slated to recite the narrative while the National Symphony Orchestra played the Copland music.

New president of American Cinema Editors is Fredrick Y. Smith, succeeding Francis D. Lyon, who held the job for two years.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood.

One night years ago at a supper party in C. R. W. Nevinson's studio in London I listened while Charles Bennett tried to explain to J. B. S. Haldane just what a VARIETY mugg was.

Bennett had quite a standing among the literati of the film biz even then. He had scripted "Blackmail," Britain's first talker, a picture which started Alfred Hitchcock, Herbert Marshall and Donald Calthrop on their way up.

I wasn't paying too much attention to Bennett's discourse on VARIETY muggs because I though I had seen Calthrop weaving in and out of the gay gathering. And well he might, because he had put the bite on my bride for 40 bucks the year before so he could get out of hock at Monte Carlo, promising to pay it back as soon as he reached London. He had been ducking the obligation ever since.

He had played the heavy in "Blackmail," and seemingly the character part had got into his system like a blood transfusion. Otherwise, he was a charming chap, fine family and all that sort of thing. His uncle was Dion Boucicault, a name honored in show biz both in New York, where he was born before the Civil War, and in London, where he ended his career during the long Armistice. Both have been dead for years.

When I saw Calthrop had left the party I began paying more attention to Bennett and Haldane. Haldane, a big man in more ways than one, sat slouched in tweeds, smoking a pipe. He looked like a benign Supreme Court Justice (Wm. O. Douglas, *par example*) hearing a traffic trespass while mountain-climbing in Tibet.

I decided to rewrite Bennett's script a bit. First I felt Haldane had to understand that a VARIETY mugg was not a beaker for drinking a special brew of shandygaff. A VARIETY mugg was a critic. But not a high-class critic like Ernest Newman or George Jean Nathan. He was a guy below, the salt at a table where Hannen Swaffer would be king.

But before he was a critic, I thought it should be explained that he was a reporter. A special type of reporter. A hep reporter. His beat was primarily show business, but since show biz seemed to wind its way into the most amazing places, he just about had to know everything that went on in the world, and try not to let it show.

Like Garlic, We Don't Know Our Own Strength

"Au fond," I explained, "he's a sentimental sap. It oozes from him as from New England maple trees in spring."

Bennett looked appalled at this description. I never saw a delayed take quite equal to this. "Sentimental!" he echoed, scarce believing his ears. "Like *executioners* they're sentimental! When those VARIETY muggs haul out their guillotines, you 'sneeze in the basket,' as the French say." This one really threw me.

Ever since I have been a little confused as to what a VARIETY mugg was myself. But I do remember wherever I happened to be in the world that, whenever reporters on the dailies were stuck as to the whereabouts of a notable, they got hold of us, and in a surprising number of instances we were able to tell them where their fugitive from a headline was hiding.

I remember another occasion somewhat similar to this Haldane soiree. This one took place at Scully's Bedside Manor on Mount Sinus, Hollywood. Some scribe called up wanting to know where Dorothy Day was.

"She's right here," I said.

"I don't mean Doris Day, cutie, I mean Dorothy Day, the editor of The Catholic Worker," he prodded.

"She's right here," I repeated.

"What's she doing there? I looked all over Skid Row for her. Where's she stopping?"

"Here," I repeated.

"Who else is there?" he wanted to know.

"Oh, Mr. and Mrs. John Ford."

"The country supervisor or the picture director?"

"No, the owner of the yacht Araner."

"Who else?"

"A medical commissar from the Ukraine."

"You're kidding."

"Okay, I'm kidding, but Dorothy Day is here, the Fords are here, the Al Lewins are here and about 20 other pious peasants."

He wanted to know how I knew Miss Day that well.

"Why she prints her paper on VARIETY presses," I said with pride.

That struck him as a new low in name-dropping.

Who's On First for the Cardinals?

It turned out that all he wanted to know was where the next Cardinal's hat was going to land, and he felt certain Dorothy knew. "I can tell you that," I said. "It's going to land here. But not for years."

Then the other day I went off for a weekend, and when I returned to Hollywood things had really happened to three of my six friends. One died, the second went to jail and the third became the only Cardinal to be designated in the U. S. this year.

You can see that these things might help a producer playing a three-horse parlay but they have little or nothing to do with scrounging around for news to fill the Bible of Show Biz. That any producer would ever make a picture around the life of Haldane I doubt. As a biologist, he taught at Cambridge but hardly fitted the role of Mr. Chips. He was sentimental, of course—all Britons are—but he didn't wolf down the limitations of his land without gagging a bit.

He thought freedom of publication was unduly restricted in England, and thought more of the French and less of us in this respect. He went to Moscow and saw two films. One was against the use of alcohol, the other was in praise of the manufacturing methods of Ford cars. But Haldane knew that though Americans were reducing infant mortality, the death-rate at every age from 30-upwards was increasing.

So whether as a result of hustle, prohibitions, excessive drinking, or the spread of medical cults which reject the results of science, Haldane thought America was heading for death, not life.

Why Not Baizbol?

He was no narrow patriot. He hoped to see British "phutbol" (soccer version) conquer the world, but would welcome a French invasion of the British kitchen. No more than show biz does, he knew no frontiers nor color bars to scientific research.

For humanity as a whole Haldane was hopeful; for England only moderately so. But even if blown to pieces in the destruction of London during the next war or starved to death during the next British revolution, he hoped he would have time to think as he died, "I'm glad I lived when and where I did. It was a good show."

I find him on reflection to have been a very civilized fellow, warm with British juices as a Simpson roast beef, but his life lacked what Dorothy Day found, and that was a spiritual thread to the fabric of her design for living. Between her and the late Peter Maurin, the Walt Whitman of the Green Revolution, lies a great unfilmed picture.

It spreads from Chrystie St. to communal farms across the land. Those who have read Miss Day's "The Long Loneliness" (Harper's, 1952), or the New Yorker profile, know something of old Peter.

For a buck you can buy his economic essays which are set down in delightful *vers libre*. I particularly recommend "Better and Better Off," "The Money-Lenders Dole" and "Wealth-Producing Maniacs."

Born a French peasant in a family of 23 children, he remained a God-fearing peasant all his life. He was as radical as the roots of an old oak, and remained as close to the earth. He founded a penny paper, and it still sells for a penny. That I suspect would be advanced as his first miracle.

H'WOOD'S BIGGEST WHODUNIT

SWG Demands to Majors to Stress Repayment Formula on TV Releases

Hollywood, Jan. 20.

Repayment formula for writers on theatrical pix released to television highlights the Screen Writers Guild demands to majors as the prelude to negotiations which begin in mid-February on a new contract. On straight telepix production, the SWG seeks a pact patterned after that inked with the Alliance of Television Film Producers, but it's understood this will be tabled by mutual consent, with each studio approaching the issue when it begins vidpix production.

However, SWG may negotiate a separate pact with Columbia, whose subsidiary Screen Gems is producing the "Ford Theatre" telefilm series.

SWG demands include upped minimums, and certain changes in credit classifications. Repayment formula, it's understood, calls for scribes to receive percentage of original writing cost on film. An average figure of base pay for writing costs would be set in negotiations.

SWG would decide on method of distributing repayment coin among writers of an original screenplay, adaptations, etc. Format is conceived to counter the anticipated argument that repayment coin to various guilds would "percentage them out of business."

There's no "cutoff" date, like the Aug. 1, 1948, deadline set by SAG in its contract, but it's understood SWG will seek such a device whereby the majors who release to television films made after a certain date would face cancellation of contract.

RKO Sets 'Limelight' In Switch From Loew's; Coast Legion Stir

RKO Theatres has booked Charles Chaplin's "Limelight," in a switch from the Loew's chain, which usually takes the top product from United Artists, distributor of the film. The curious aspect of the booking is that Lewis K. Gough, national commander of the American Legion, announced on the Coast over the past weekend that Loew's had nixed showings of the film because of the Legion's announced objections.

Actually, it was said by Loew's in New York this week, there were no Loew's cancellations of "Limelight" for the simple reason that Loew's hadn't booked the pic.

"Limelight" is now showing at RKO's Albee, Brooklyn first-run, concurrent with runs at the Astor and Trans-Lux 60th St. Theatres, indie operations, in Manhattan. RKO metroploitan chain in N. Y. will play the film following the Albee engagement.

There have been no Legion protests against "Limelight" in N. Y. and no RKO plans to curb its presentation.

Repping Chaplin on distribution of the film is Arthur W. Kelley, who okays exhib contracts as set by UA. Chaplin is continuing his stay on the Continent. Gough, on the Coast, also declared that Fox West Coast has thumbs-downed showings of the film pending the outcome of the Department of Justice's investigation of Chaplin's application for re-entry into the U. S.

Panama-Frank Backed By Par on Kaye Tuner

Paramount has entered a deal to finance and distribute "Knock on Wood," Technicolor musical comedy starring Danny Kaye which is to be lensed in England in the spring by Norman Panama and Melvin Frank.

Panama-Frank combo, who recently completed several years at Metro, are doing the original screenplay for "Wood," and Sylvia Fine, Kaye's wife, will contribute some original musical numbers.

Rackmil in Studio Talks

Milton R. Rackmil, Universal prexy, left N. Y. for the Coast Monday (19) for studio conferences. He was accompanied by Robert Palmer, U casting head, who had been in N. Y. for the past two weeks.

While at the studio, Rackmil will confer with Alfred E. Daff, U exec v.p., who returned there from a four-week global tour Saturday (17).

Nation's Solons Hear MPAA On 'Select' Exports

Desire to give Congress the film industry's view on the question of selectivity in exports was behind the meeting in Washington Friday (16) between Eric Johnston and the film company toppers on one hand, and Sen. Alexander Wiley (R., Wisc.), chairman of the Senate Foreign Relations Committee, and Sen. Karl Mundt (R., S. D.), chairman of the sub-committee which investigated the U. S. Government's information program abroad.

Get-together took place at a dinner at the Motion Picture Assn. of America headquarters. Exchange of viewpoints was considered important since several members of the Mundt sub-committee had returned from their foreign survey critical of the type of American pix which find their way into theatres abroad.

View of the film people is that there should be no forced selectivity in pic exports, that companies already exercise a certain restraint,

(Continued on page 22)

Yanks Would Enter Fete At Cannes on Individual Instead of Industry Basis

If the American distribs decide to participate in the 1953 international film festival at Cannes, it will be on an individual company rather than an industry basis. Decision was reached at a meeting at the Motion Picture Assn. of America in N. Y. last week. Question of coin-allocation for the film fete again remained unsolved.

Companies, as always, will go into the Venice festival. Under the guide set up by the International Film Producers Assn., Venice would be an annual event, with Cannes coming up only every second year. Cannes festival came off in 1952 and now has again been slated for 1953. The U. S. compa-

(Continued on page 20)

Ad Dep't to Coast In New RKO Setup

RKO's advertising department is expected to be shifted from the New York homeoffice to the Coast in a new setup decided upon by the board of directors. Status of Richard Condon, ad-pub director, appeared indefinite.

Whether the publicity and exploitation departments also will be removed to the studio has yet to be decided.

Benjamin to Mexico

Robert Benjamin, United Artists board chairman, left New York for Mexico City this week.

He'll be there two weeks combining a vacation with business. UA has a few co-production deals with Mexican film producers now in work.

WHAT MAKES B.O. TICK, ASK PIXITES

Hollywood has its own mystery to cope with these days, centered on the erratic, unpredictable state of the boxoffice. While the studios are striving to inject commercial values into all films, baffling to execs in the east is why some films click and others, which are equally stocked with ingredients that normally pay off, bring in unimpressive returns.

There have been instances of surprise flops and successes over the years, of course. But execs relate there's simply no way of crystal-balling the b.o. behavior of any film in the current market. And many times, they add, there's no logical explanation for films' b.o. potency or lack of same.

A surprise to many in the business was "Five Fingers," 20th-Fox entry directed by Joseph Mankiewicz, with James Mason and Danielle Darrieux in the leads. Pic had strong story values, was skillfully produced and won substantial press support. Ad campaign, rival companies admitted, was expertly laid out. Yet, "Fingers" brought distribution income of $1,350,000. Twice that amount would have come as no surprise.

Stanley Kramer's "Death of a Salesman," Fredric March starrer, was equally disappointing. It was taken from the popular play, wide-

(Continued on page 20)

Depinet to Rep? Yates Denies It

Report was widely circulated this week that Ned E. Depinet, former president of RKO, may switch to Republic, replacing James R. Grainger, who, in turn, is bowing out as Rep's exec v.p. to join RKO. It would have made one of the neatest switches among top-echelon execs but a check with Herbert J. Yates, Rep chief exec, in Chicago brought a vigorous denial.

Yates and Grainger are due in New York today (Wed.) from Chi and a statement regarding Grainger and RKO is expected immediately upon their arrival. Depinet is on the Coast.

Fabian's New Board

Harry M. Kalmine, present topper of Warner Bros. Theatres: M.A. (Moe) Silver, WB Pittsburgh zone manager; Sam Rosen, v.p. and treasurer of Fabian Enterprises, and several bankers will be placed on the board of directors by S. H. Fabian when latter takes over operating control of the Warner theatres.

Reorganization of WB into a new production-distribution and theatre company should be completed by Feb. 28.

Fabian Would Run WB Chain As Separate Co.

Although there will be a close working relationship, the new Warner theatre company to be operated by Fabian Enterprises and the present Fabian theatre circuit will function as two separate corporate entities. The Fabian outfit is a closed corporation, with all the stock owned by members of the Fabian family, while the new theatre company, which will be probably known as Warner Theatres, will be a public corporation.

Since management of public corporations can be shifted by the acquistion of control of outstanding stock on the open market, it's felt that the Fabian interests would not care to risk their own family circuit by integrating it with the new Warner theatre company. By acquiring the theatre stock of the three Warner brothers, estimated at 24%, the Fabian interests will

(Continued on page 18)

Korda in N. Y.

Sir Alexander Korda, London Films prexy, arrived in N. Y. by air Monday (19).

He is expected to stay about 10 days.

National Boxoffice Survey

Key City Trade Improves; 'Beyond' 1st, 'Killing Me' 2d, 'Bali' 3d, 'Ruby' 4th, 'Andersen' 5th

While many keys were plagued by snow, extreme cold and transit strikes, biz generally this week is perking up. This is especially true of situations where new product was launched, much of it proving very strong. Philly trade was sloughed by a four-day transit walkout while N.Y. City is still handicapped by continuance of the strike of privately-operated bus lines. Below zero cold clipped Minneapolis while many mid-western keys were hurt by cold and snow.

"Above and Beyond" (M-G) is taking over first place this week. "Stop, You're Killing Me" (WB) is finishing second, with "Road to Bali" (Par), in second slot last week, winding up third. "Ruby Gentry" (20th) is winning fourth money while "Hans Christian Andersen" (RKO) is fifth.

"Androcles and Lion" (RKO) is landing sixth position, with "Stars, Stripes Forever" (20th), seventh. "Don't Care Girl" (20th) is showing enough to capture eight place while "Cousin Rachel" (20th) is taking ninth. "Lawless Breed" (U) will be 10th. "Bwana Devil" (Indie) and "Promoter" (U) complete the top 12 in that order.

"Thunder in East" (Par), just getting started, and "Sound Barrier" (UA) are runner-up films in that sequence.

"Mississippi Gambler" (U) looms as one of the potentially biggest newcomers, based on its initial showings in St. Louis, Memphis and New Orleans. It is sockeroo on first week at the St. Louis Fox, and holding, something unheard of at this house. "Face to Face" (RKO) is big on its first N.Y. week.

"Bad and Beautiful" (M-G) looms big in first session at N.Y. Music Hall. "The Clown," also a Metro pic, is nice in Washington, light in Cleveland but great in Seattle.

"Jazz Singer" is big on first round at N.Y. Paramount. "Girls in Night" (U) is surprisingly sock opening frame in N.Y.

"Invasion U.S.A." (Col), mild in Portland, shapes fair in L.A. and good in Seattle. "K.C. Confidential" (UA) looks so-so to mild this round. "Four Poster" (Col) looms nice in Baltimore, good in Washington and oke in K.C.

"April in Paris" (WB) is good in Detroit and Seattle. "Million Dollar Mermaid" (M-G), a bit uneven this round, is smash in Portland and Baltimore. "Against All Flags" (U) also shapes spotty currently. All three were high on the list earlier this month.

"Because of You" (U) looks fast in Cincy and fair in Louisville. "Pal Gus" (20th), fine in Louisville and okay in Omaha, looms fair in Boston.

"High Noon" (UA) continues sock in Washington. Tri-Opticon shows in Boston and Chi still are terrific at the wickets.

(*Complete Boxoffice Reports on Pages 10-11*).

London 'Express' Raps U.S. Distribs On Ad Ban; Anti-H'wood Drive On

London, Jan. 20.

After waiting six weeks, the Daily Express has broken its silence and made its first editorial comment on the display advertising ban imposed beginning of last month by American film distribs. Last Thursday (15) it carried a column of quotes from other papers, and on the following morning made its own statement of policy.

The advertising ban was imposed on the Sunday Express and Evening Standard, and subsequently the Daily Express, the third paper in the Beaverbrook group, announced it would refuse to accept advertising from the companies operating the bar on the other sheets.

According to the Express comment, the Motion Picture Assn. early last month carried a resolution objecting to film criticisms in one of the Beaverbrook papers, and recommending that advertising should be withdrawn. On Dec. 5 the advertising was cancelled and the boycott has continued since that date.

Declaring that the Beaverbrook newspapers will not yield their editorial prerogatives under any pressure, the express statement asserts that the freedom from advertisers' dictation is a solemn trust to the public, which newspapers must dis-

(Continued on page 18)

TOA-ers Nixing Role In 16m Suit, Believe Action to Be Dropped

Board of directors of Theatre Owners of America, convening in New York Sunday-Tuesday (25-27), expectedly will vote to remain on the sidelines in the Government's action on the 16m suit against the major film companies. In the complaint filed by the Dept. of Justice TOA was named a co-conspirator but not a party defendant. TOA board recently polled member units on becoming a defendant, filing an amicus curiae (friend of the court) brief, or taking no action.

Reason for adopting the no-action course is believed to be based

(Continued on page 18)

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'Gone', With $26,000,000, Still Tops All-Timers; 'Greatest Show' Heads '52

David O. Selznick's production of "Gone With the Wind" continues as the undisputed champion of filmdom's boxoffice bluebloods. With its domestic distribution gross of $26,000,000, which was garnered via the initial playoff and three full-scale reissues, the Civil War epic's throne at the top of the b.o. records through the years remains steady. However, some of the 1952 crop showed unusual strength.

The past year's champion, Cecil B. DeMille's "Greatest Show on Earth," was one of the top newcomers of all time. On the basis of business chalked up to date, this circus spectacle likely will achieve domestic rentals of $12,800,000, a tremendous sum for the first time around. Trade execs close to the b.o. behavior of "Show" believe it can achieve, at most, $22,000,000 with its anticipated series of reissues. That's obviously a striking amount of coin in any market, with any film. But it's still short, by $4,000,000, of the amount already reeled in by "Gone."

In its analysis last week, VARIETY gave "Show" an estimate of $12,000,000 in first-time-around domestic rentals. In view of Canadian business. which inadvertently had not been considered earlier, the figure is now upped to $12,800,000. However, its rating among 1952's crop remains unchanged; "Show" continues first, followed by Metro's "Quo Vadis." Latter has $10,500,000 in domestic distribution rentals.

Incidentally, D. W. Griffith's "The Birth of a Nation" is no longer considered a contender for commercial laurels. The Mutual release of 1915 was a smash but the exact amount of coin it reeled in simply is not down on any official records.

On the reissue front, a couple of RKO releases drew attention over the past year. "King Kong" was spectacular in its re-handling with a tally over the past year of $1,600,000. This gave "Kong" a total distribution (domestic) take of $3,900,000, or just $100,000 short of the $4,000,000 required to enter VARIETY's Golden Circle of money-making charmers. The second in reissue was "Snow White," Walt Disney's hit of 1937. Jumping to 10th place among the all-time big grossers, the cartoon now has $7,150,000 in rentals, up from $6,000,000 at the close of 1951.

The complete Golden Circle list appears in adjoining columns.

FOREIGN MGRS. STUDY CUTTING OVERHEAD

First move towards an effective interchange of information on the economics of American distribs' operations abroad came last week at a meeting of the companies' foreign managers in N. Y. Purpose is to seek ways and means of cutting overhead in the various territories.

While the execs themselves aren't looking for any spectacular results, feeling is that an exchange of data is helpful in establishing certain comparative standards relating to the shipment of prints, the size of local staffs, etc. Salaries abroad don't come within the scope of the group. George Weltner of Paramount is chairman of the committee.

There has long been a belief that the distribs could cut down on operational costs abroad but attempts to move in that direction have been generally stymied by the companies' extreme reluctance to divulge details of their own activities. It is understood that, while consolidation of physical facilities in various overseas territories has been proposed, any large-scale unification of branches is unlikely. 20th-Fox and Metro have worked out such an arrangement in a couple of spots with varying results.

U Names Broun

Appointment of William Broun as managing director for India was announced last week (15) by Americo Aboaf, Universal-International v.p. and general sales manager.

Broun, who joined U in Sydney, Australia, in 1946, has been assistant manager in Bombay since March, 1952. He replaces James MacFarlane, resigned.

Mail Proxies This Week For WB Feb. 17 Meet

Proxy statements for the annual stockholders meeting of Warner Bros. in Wilmington, on Feb. 17 will be mailed to the shareholders this week. Statements will list slates of board of directors for the two new companies to be organized as a result of the Government's consent judgment. Plan of reorganization will be submitted to the stockholders for their approval.

An application for incorporation of a new picture company under the laws of Delaware has already been filed and a charter is expected to be issued shortly. Although the new theatre company will also be incorporated in Delaware, an application has not yet been filed, with technical legal matters cited as delaying this action.

$4,692,806 Net In '52 for Loew's

Total net income for Loew's, Inc., for the fiscal year ending Aug. 31, 1952, totalled $4,692,806, the company revealed in its annual report mailed to stockholders Monday (19). This was $3,111,564 less than the total net income chalked up the previous fiscal year. Current net income, computed after deduction of depreciation, taxes and adjustments of prior years' tax reserves, is equivalent to 91c. per share as compared to the $1.52 per share accruing from the previous fiscal year's total net income of $7,804,370.

Current and working assets of the company on Aug. 31, 1952, totalled $112,611,380 as compared with $113,948,402 a year earlier. Current liabilities totaled $28,744,233 against $26,685,286.

For the 12-week period ending Nov. 20, 1952, the company notes a net operating profit of $332,206 after the deduction of Federal taxes. This is equivalent to 6c. per share. For the corresponding quarter of 1951 the company's net operating profit after taxes was $2,089,339, equivalent to 41c. per share. Filmery, however, notes that this sum was due to additional realized income from certain foreign companies of approximately $2,000,000 and an adjustment for prior years' Federal taxes of $515,276. It points out that similar additional income from these foreign countries is not included in this year's quarter because it has not yet been realized.

ELECTION CAMPAIGN'S BIG WB, LOEW'S DENT

Effect the recent Presidential campaign had on film theatre attendance last fall is reflected in quarterly gross figures disclosed this week by Warner Bros. Pictures and Loew's, Inc. Take of both companies declined substantially in the fiscal quarter as of the end of November, 1952, compared with the equivalent 1951 period.

For the fiscal three months ended Nov. 20, 1952, operating revenues and gross sales of Loew's, Inc., were an estimated $38,075,000 as against $40,572,000 racked up in the similar 1951 stretch. Warners' gross for the quarter ended Nov. 29, 1952, was $28,000,000. Figure is $1,558,000 less than the $29,558,000 received over the same 1951 period.

Col's Stock Buy

In line with its capital shrinkage policy, Columbia has bought an additional 590 shares of its $4.25 cumulative preferred stock issue. Company now holds 2,959 shares.

Also on the stock front, United Paramount's issue of interest certificates is gradually decreasing, being converted by investors into the regular stock shares. Company now has 2,973,192 standard shares outstanding and 330,739 certificates of interest.

Bill Powell's Pension

Hollywood, Jan. 20.

William Powell will be able to throw away his greasepaint and take it easy after May 31. At that time the actor, under contract to Metro for about 20 years, will be eligible to collect a pension under the studio plan.

His last picture under the pact will be a loanout job in "The Happy Scoundrel," which starts March 31 at 20th-Fox. He has often talked of retiring.

FOREIGN PIX WORST YEAR SINCE '45

Dearth of quality imports, fading audience interest and competition with British and offbeat American films for first-run outlets have combined to give foreign-language pix their worst year in the U. S. since World War II. Overall gross biz is estimated by the distribs to have been off anywhere from 30% to 50% in 1952, but they strike a more hopeful note for '53.

Situation has its odd aspects since both the Italian and the French industries are turning out a healthy volume of pix and American execs agree that there are some potential money-makers among them. However, local producers are asking what the Americans describe as "excessive" guarantee from the U. S. distribs, and the latter aren't willing to take the risk. In addition, they are finding it tough getting high advances from the arties, whose faith now is in British pix rather than the foreign lingualers.

Indie distribs, while bemoaning the 1952 slack which they feel has had a bad psychological effect on both the trade and the audience, look for a definite pickup in '53 with a number of good foreign pix now being readied for release. They're also heartened by the New York b.o. performance of Times

(Continued on page 20)

Troupe to Korea

Hollywood, Jan. 20.

Larry Finley and troupe took off for Korea to entertain troops under auspices of the Hollywood Coordinating Committee and USO-Camp Shows.

Troupe consists of George Auld, Champ Butler, June Christy, Venise Grove, Herb Jeffries, Edward Nigro, Dottie O'Brien and Al and Frank Pepi.

L. A. to N. Y.

Anne Baxter
Richard Benedict
Beulah Bondi
Roy Brewer
Niven Busch
Leo G. Carroll
Ted Cate
Dave Cavanaugh
Richard Conte
Chick Day
William Dieterle
Howard Dietz
Carl Fisher
Mary Ford
Melvin Frank
Sam Fuller
Lloyd Griggs
Randolph Hale
Kay Hammond
Russell Hicks
Reub Kaufman
Sylvia Fine
Seymour G. Klaff
Richard W. Krakeur
Frankie Laine
Jesse L. Lasky
John Lavery
Alan Livingston
Arthur M. Loew
Melinda Markey
Tony Martin
Victor Moore
Rita Moreno
James Mulvey
Norman Panama
Les Paul
Charles M. Reagan
Thayer Roberts
Si Seadler
Charles P. Skouras
Howard Smith
David John Stollery
Michael Vallon
Joseph R. Vogel
Richard Walsh
David (Skip) Weshner
Raphael Wolff
Sam Zimbalist

All-Time Top Grossers

Updated to include entries of 1952 and a few which went into distribution in the closing part of '51, VARIETY's rundown of the boxoffice giants over the years is presented below. On the list are all films which have grossed, or promise to gross, a minimum of $4,000,000 in domestic (U. S. and Canada) rentals.

In some cases the figures are not the finals because the totals could grow further via reissue. There is, too, always the chance of added coin via telecasting. Not on the roster is D. W. Griffith's "The Birth of a Nation." It doubtless was one of the b.o. blockbusters but there are no official records indicating with any degree of accuracy its monetary tally.

The list:

1.	Gone with the Wind (M-G) (1939)	$26,000,000
2.	Greatest Show on Earth (Par) (1952)	12,800,000
3.	Quo Vadis (M-G) (1952)	10,500,000
4.	Best Years of Our Lives (RKO) (1947)	10,400,000
5.	Duel in the Sun (SRO) (1947)	10,000,000
6.	Samson and Delilah (Par) (1950)	9,000,000
7.	Tis Is the Army (WB) (1943)	8,500,000
8.	Bells of St. Mary's (RKO) (1946)	8,000,000
9.	Jolson Story (Col) (1947)	8,000,000
10.	Snow White (RKO) (1937)	7,150,000
11.	David and Bathsheba (20th) (1951)	7,000,000
12.	Ivanhoe (MG) (1952)	7,000,000
13.	Going My Way (Par) (1944)	6,500,000
14.	Snows of Kilimanjaro (20th) (1952)	6,500,000
15.	For Whom the Bells Toll (Par) (1943)	6,300,000
16.	Welcome Stranger (Par) (1947)	6,100,000
17.	Sergeant York (WB) (1941)	6,000,000
18.	Blue Skies (Par) (1946)	5,700,000
19.	Egg and I (U) (1947)	5,550,000
20.	Leave Her to Heaven (20th) (1945)	5,550,000
21.	Big Parade (M-G) (1925)	5,500,000
22.	Unconquered (Par) (1947)	5,250,000
23.	Yearling (M-G) (1947)	5,250,000
24.	Meet Me in St. Louis (M-G) (1945)	5,200,000
25.	Show Boat (M-G) (1951)	5,200,000
26.	Life With Father (WB) (1947)	5,100,000
27.	The Outlaw (RKO) (1946-50)	5,075,000
28.	Forever Amber (20th) (1947)	5,050,000
29.	Green Dolphin St. (M-G) (1947)	5,000,000
30.	Jolson Sings Again (Col) (1949)	5,000,000
31.	Mrs. Miniver (M-G) (1942)	5,000,000
32.	Razor's Edge (20th) (1947)	5,000,000
33.	Red Shoes (EL) (1948-50)	5,000,000
34.	Song of Bernadette (20th) (1943)	5,000,000
35.	Spellbound (UA) (1946)	4,975,000
36.	Since You Went Away (UA) (1944)	4,950,000
37.	King Solomon's Mines (M-G) (1950)	4,325,000
38.	Notorious (RKO) (1946)	4,800,000
39.	Yankee Doodle Dandy (WB) (1942)	4,800,000
40.	Battleground (M-G) (1950)	4,700,000
41.	Annie Get Your Gun (M-G) (1950)	4,650,000
42.	Green Years (M-G) (1946)	4,600,000
43.	Anchors Away (M-G) (1945)	4,500,000
44.	Bachelor and Bobbysoxer (RKO) (1947)	4,500,000
45.	Easy to Wed (M-G) (1946)	4,500,000
46.	Four Horsemen (M-G) (1921)	4,500,000
47.	Great Caruso (M-G) (1951)	4,500,000
48.	Paleface (Par) (1945)	4,500,000
49.	Random Harvest (M-G) (1942)	4,500,000
50.	Road to Rio (Par) (1948)	4,500,000
51.	Road to Utopia (Par) (1945)	4,500,000
52.	Thrill of a Romance (M-G) (1945)	4,500,000
53.	Till Clouds Roll by (M-G) (1947)	4,500,000
54.	Valley of Decision (M-G) (1945)	4,500,000
55.	Easter Parade (M-G) (1948)	4,450,000
56.	Cheaper by the Dozen (20th) (1950)	4,425,000
57.	Two Years Before Mast (Par) (1946)	4,400,000
58.	Hucksters (M-G) (1947)	4,350,000
59.	Harvey Girls (M-G) (1946)	4,350,000
60.	Stage Door Canteen (UA) (1943)	4,350,000
61.	Lost Weekend (Par) (1946)	4,300,000
62.	Sailor Beware (Par) (1952)	4,300,000
63.	Cinderella (RKO) (1950)	4,275,000
64.	Adventure (M-G) (1946)	4,250,000
65.	Saratoga Trunk (WB) (1946)	4,250,000
66.	Streetcar Named Desire (WB) (1951)	4,250,000
67.	30 Seconds Over Tokyo (M-G) (1944)	4,225,000
68.	Hollywood Canteen (WB) (1944)	4,200,000
69.	Three Musketeers (M-G) (1948)	4,200,000
70.	Weekend at Waldorf (M-G) (1945)	4,200,000
71.	Born Yesterday (Col) (1951)	4,150,000
72.	Father of the Bride (M-G) (1950)	4,150,000
73.	Joan of Arc (RKO) (1949)	4,100,000
74.	Johnny Belinda (WB) (1948)	4,100,000
75.	I Was a Male War Bride (20th) (1949)	4,100,000
76.	Margy (20th) (1946)	4,100,000
77.	Mother Wore Tights (20th) (1947)	4,100,000
78.	Snake Pit (20th) (1949)	4,100,000
79.	Cass Timberlane (M-G) (1948)	4,050,000
80.	State Fair (20th) (1945)	4,050,000
81.	African Queen (UA) (1952)	4,000,000
82.	American in Paris (M-G) (1951)	4,000,000
83.	Ben-Hur (M-G) (1926)	4,000,000
84.	Dolly Sisters (20th) (1945)	4,000,000
85.	Emperor Waltz (Par) (1948)	4,000,000
86.	Holiday in Mexico (M-G) (1946)	4,000,000
87.	Jumping Jacks (Par) (1952)	4,000,000
88.	Kid from Brooklyn (RKO) (1946)	4,000,000
89.	Night and Day (WB) (1946)	4,000,000
90.	Reap the Wild Wind (Par) (1942)	4,000,000
91.	Red River (UA) (1948)	4,000,000
92.	Sands of Iwo Jima (Rep) (1950)	4,000,000
93.	Singing Fool (WB) (1928)	4,000,000
94.	Smoky (20th) (1946)	4,000,000
95.	Ziegfeld Follies (M-G) (1946)	4,000,000

N. Y. to L. A.

William Broidy
Abe Lastfogel
William Linnit
Alexander Paal
Joe Roth
John Wildberg

N. Y. to Europe

Bill Butler
Paul Graetz
John Barry Ryan 3d
Steve Sonheim
Sam Zimbalist

Europe to N. Y.

Lew Grade
Nicholas Joy
Alexander Korda
Emlyn Williams

IA's H-63 Preparing Reels' Scripter Pact

Motion Picture Homeoffice Employees Union, Local H-63, IATSE, is preparing a contract for the news scriptwriters at four newsreels. Writers voted for union affiliation for the first time in a recent National Labor Relations Board election.

Scripters involved include those at News of the Day, Paramount, Fox-Movietone and Warner Pathe. Universal unit voted to remain unaffiliated.

PIX WON'T GET CAUGHT VIA 3-D

What Now, Pix Biz?

The refusal of four picture companies to participate in the financing of this year's Academy Awards represents the most unfortunate and illogical action the industry could suffer at a time when the base of public relations should be widened rather than narrowed. No matter how it is pictured in the eyes of some executives, the Oscar Derby is still the most potent international publicity-getter that the film business can boast.

Rather than withdraw support, it's astonishing that the film companies have failed to widen the base of the Academy operation so that it more closely resembles an American Film Festival. They need only look to the large number of annual magazine and newspaper promotions to get an idea of the exploitation potency of film polls and realize how tremendously important are the Academy's Awards and festivities, undoubtedly the most respected and glorified of all film "bests."

Rather than narrow its area of influence, the picture industry should finance the Academy so that it could encompass within an American Film Festival program the many other polls that feed off the picture business—newspaper and magazine film editors and critics, Parent-Teacher Associations, Women's Clubs, etc.—building up finally to the industry's own Oscar as the top accolade of all.

Withdrawal of even partial support from the Academy also has the unfortunate effect at this time of lending credence to reports published in lay press and magazines that the motion picture business is tired and suffering from defeatism. There's no other way that outside publications can figure the move, particularly at a time when their columns are filled with Oscar prognostications and will continue so up to March 19.

The film companies have been playing a cat-and-mouse game with the Academy for three years—and injuring the industry more than the Academy. It's about time they came to the adult realization that the Academy is their best public relations arm.

Scho.

(Reprinted from DAILY VARIETY.)

Speculate On Extent of Green Holdings In Vote Buy as Wedge Vs. 20th Mgt.

Recent Coast visit of Charles Green, who makes no bones of his intention to challenge the 20th-Fox management at the company's next annual stockholders' meeting in N. Y. in May, has once again stirred speculation on his actual holdings of 20th stock.

Reports that Green had sought to meet with Darryl F. Zanuck, 20th production chief, and had obtained such an interview, could not be confirmed in N. Y., but it was believed that it would be natural for Green to contact Zanuck as part of the former's announced aim of gathering proxy votes. Zanuck is 20th's largest individual stockholder with about 130,000 shares.

Extent of Green's interest in 20th is not known. He owns about 25,000 shares in his own name, but has bought up considerable additional stock with his friends and family. Contacted at his N. Y. office last week, Green, who is now in Washington, refused to comment on any and all developments in connection with 20th. He has said that he plans to contact 20th stockholders "at the right moment" with a public statement airing his complaints about the management.

There were no indications this week that Green, who is chairman of the board of Green Sales Corp., and chairman of the exec committee of United Cigar-Whelan, had contacted 20th stockholders but a

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Siegel Stays Clear Of Overseas-Prod. Beef

Hollywood, Jan. 20.

Sol C. Siegel, prexy of the Screen Producers Guild, has backed away from the AFL Film Council's beef over pix shot abroad and the 18-month tax exemption, declaring it's "wholly outside the jurisdiction of SPG. We have no right to take any action in the matter."

IATSE Coast rep Roy Brewer had made a complaint to the Motion Picture Industry Council, which set up the special committee chairmanned by Arthur Freed to look into the matter. Siegel suggested that if the unions feel injured, they should bring it to the Motion Picture Assn. of America Brewer has already skedded such a session.

Philly, Boston Pact Talks Start With Exchanges

With exchange districts deciding to hold pact talks with the film companies on an individual basis, negotiations got underway this week in Philadelphia and Boston. A date for the opening of the talks for the N. Y. exchange area hasn't been set yet.

Meanwhile, the Motion Picture Homeoffice Employees Union, Local H-63, gaining jurisdiction over Columbia Exchange and National Screen Service Employees, will dicker for an overall pact with the filmeries for all the white collarite N. Y. exchange employees. Pacts with all the companies, under a pre-arranged plan, expired last Nov. 30.

Blame 'Waste' In Oscar Nix By Col, Warner, U

Waste motion and expense relating to the desire of production personnel to turn out "Academy Award" pix were blamed in N. Y. last week as part of the reason why Warner Bros., Columbia and Universal decided to nix financial support of the 1953 "Oscar" award ceremonies.

"The kind of perfection which the people at the studio consider necessary to win one of those Awards doesn't pay off at the boxoffice. All it does is to cost us money. They are wasting too much time shooting scenes over and over again," a U exec commented.

Others said that while they recognized the public relations value of the Award ceremonies as a booster to the entire film industry, they could readily appreciate the position of the dissident trio. The impression is that the label "Academy Award Winner" no longer has the same pull at the b.o. Furthermore, there has always been an undercurrent of suspicion that a "commercial" picture produced on an average budget doesn't stand much of a chance with the Acad-

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REGULAR BACKLOG MAKES COS. WARY

Major film studios this week were reported reappraising their backlogs and upcoming lensing skeds with the view to avoiding any over-abundance of finished product in the vaults in the event third-dimension production and exhibition come into their own. Principal pic outfits don't believe 3-D is immedaitely at hand in any large measure but see it as a definite possibility in the not-too-distant future.

Execs in the east related that the prospect of tri-dimension illusion pix as much as five years away still must be a consideration in any mapping of conventional shooting plans. Trade's vets recalled that a number of producers found it tough to peddle silent pix when the talkers came into vogue more than 20 years ago. They feel a similar situation could prevail with the non-depth-effect product if and when 3-D sprouts its wings on a fullscale basis.

It's pointed out that virtually every large company is investigating the possibilities of 3-D pix, and the intensiveness of research in the field conceivably could lead to an early overhaul of present camera work and projection. Obviously, it's underlined, in this eventuality conventional pix would be greatly impaired in commercial values.

Large studios haven't made formal announcement on any curtailment of production because of any possible switchover but there have been strong hints in that direction. Paramount, for one, expectedly will produce only one new pic per month until at least the summer. Aim is to reduce its backlog and make its program more flexible to

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'Certain Abuses' In Arbitration Must Go—Snaper

Reiterating the position of Allied States Assn. in regard to the setting up of an arbitration system, exhib outfit's national prexy, Wilbur Snaper, declared flatly yesterday (Tues.) that before Allied agreed to further discussions with distribs certain matters not in the framework of the arbitration draft would have to be cleared up.

"I don't think there is anything nebulous about Allied's position," he declared. "Arbitration, per se, was never rejected."

Snaper emphasized that Allied simply wants certain abuses eliminated before it takes part in further discussions of an arbitration system. Reviewing the moves subsequent to Allied's nix of the plan, Snaper said he conferred several times with representatives of the Motion Picture Assn. of America and also held numerous telephone conversations with prexy Eric Johnston, Ralph Hetzel, Sidney Schreiber and the late Joyce O'Hara. "During these meetings,"

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SWG MULLS NEXT STEP IN 'BLACKLIST' SUIT

Hollywood, Jan. 20.

Screen Writers Guild called a special membership meeting for Jan. 27 to decide what to do about the scripters' blacklist suit against the major film companies. Case will be dropped if SWG can obtain reassurance from the majors that they will maintain no blacklist.

Thurman Arnold, SWG counsel, is slated to file briefs in N. Y. State Supreme Court on Jan. 28, but there is hope that a settlement can be reached out of court.

TOA's Levy Sees It 'Unfair' For Allied To Deny Arbitration to All Exhibitors

Clearly fed up with delays and setbacks in establishing an industry arbitration system, Theatre Owners of America's general counsel Herman M. Levy this week rapped Allied States for its rejection of the most recently proposed arbitration plan. Allied's board action nixing the plan had the effect of depriving all exhibs of any chance of settling trade differences, stated Levy.

The TOA lawyer commented that "it seems unfair and illogical" that all theatremen must be denied arbitration because one group, Allied, is against it.

Entire arbitration effort has been stymied by the fact that any plan to settle trade squabbles must have the unanimous approval of all distribs and exhibs. Allied's opposition consequently means no arbitration for any one. Theatre org has taken the position that film rentals and pre-releasing of pix should be placed under some form of control under, perhaps, a specially designated industry board and not necessarily via arbitration. Until such a board is formed, Allied says it will vote against arbitration.

Levy noted that Allied board chairman Abram F. Meyers admitted that the proposed plan now has some "plus points." In view of these, Levy said, Allied should have okayed the system. He asked: "Why should exhibitors be deprived of avenues of relief, recognized by all segments of the

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Cite Arbitration Need

Need for arbitration of trade practices is strikingly pointed up in a routine report made last week to the Securities & Exchange Commission by Loew's, Inc., which noted that as of Aug. 31, 1952, there were no less than 167 legal proceedings pending under the anti-trust laws against it or its subsidiaries.

"In the majority of the cases," the report disclosed, "all of the other so-called major distributors in the industry are also defendants. In approximately six of the proceedings, only equitable relief by way of injunction or otherwise is sought and one action is for a declaratory judgment. The other suits seek treble damages with or without injunctive relief."

Allied Demands Rental Court As Arbitration Price

Allied States Assn. will go along with a system of industry arbitration but demands that it must be accompanied by some sort of board to which exhibs may take their beefs over distribs' rental terms. The board, or a form of industry tribunal, would function independent of the arbitration machinery.

Allied's board of directors, at a meeting in New Orleans last week, made it clear that arbitration will be rejected unless the distribs offer some plan anent rentals and "pre-release" films satisfactory to theatremen. It now appears that the whole idea of an arbitration will be completely scuttled unless the distribs come up with such a conciliation program. It's stated on the Allied side that the arbitration system itself need not cover rentals but that the rentals must be covered in the second plan.

Just prior to last week's New Orleans meeting, Allied prexy Wilbur Snaper had a brief meeting in New York with Ralph D. Hetzel, of the Motion Picture Assn. of America, but no progress was made at all toward bringing Allied and MPAA together on arbitration. It's understood that Hetzel merely restated the distribs' desire to establish an arbitration setup but could yield no ground on the rentals matter.

Particularly riling Allied and other exhib groups is the number of pix distributed on a pre-release basis at such rental terms, say the exhibs, that admission prices must be tilted.

PICKETS RESTRAINED IN COAST OZONER STRIKE

Los Angeles, Jan. 20.

Judge Frank G. Swain in Superior Court issued a temporary injunction restraining pickets from massing around. Pacific Drive-In Theatres. Ozoner circuit recently filed suit for $200,000 against Moving Picture Projectionis Local 150, which has been on strike since Dec. 23. Pickets are charged with scattering glass and nails on roadways near the company's theatres and driving away potential customers.

Three Local 150 officials, John Maynard, George Schaefer and Charles Vencill, are named as defendants.

Metro bought "Forgotten Heroes of Korea" and "The Case of the Blind Pilot" and will combine the two yarns under a new title for production by Henry Berman.

MPAA to Mull Revamp Of Foreign Division At Mgrs. Meeting Jan. 28

Tomorrow's (Thurs.) meet of company prexies and foreign heads at the Motion Picture Assn. of America in N. Y. is to be followed by another powwow of the foreign managers Jan. 28, when the revamp of the MPAA's foreign division is one of the items on the agenda.

Confab tomorrow is expected to tackle a wide variety of pending problems in the foreign market, including the situation created in London by the American companies' move in withdrawing their ads from two of Lord Beaverbrook's papers, the Japanese permit problem, the question of American participation in any extended Eady Plan, etc.

The Jan. 28 meet will be devoted primarily to a discussion of the streamlined foreign division setup, with Ralph D. Hetzel, head of the department under Eric Johnston, outlining measures he has taken to improve the division's services to member companies. Another topic will be the speedup in the relaying of information on happenings abroad.

It's now understood that it may be some time before Johnston will fill the vacancy created by the death of Joyce O'Hara, exec v.p. of the MPAA, who had functioned importantly as the association's Washington contact man. Belief is that, for time being at least, Johnston

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Tests Due Soon On 2 Eidophor Models

With work on its Eidophor color theatre TV system being speeded up, 20th-Fox expects to have two prototypes of the equipment ready for demonstration in N. Y. within three or four months. There will only be two pilot models of the compact new units, which are designed for handling by exhibs without the need for trained personnel.

It's understood that both Eidophor units will remain in N. Y. and that mass production will start as soon as tests have been completed. The equipment is being assembled for 20th by General Electric, with some of the optical parts turned out in Switzerland.

Niagara
(COLOR-SONG)

Marilyn Monroe pushes this morbid meller into stout b.o.

20th-Fox release of Charles Brackett production. Stars Marilyn Monroe, Joseph Cotten, Jean Peters; features Casey Adams, Denis O'Dea, Richard Allan, Don Wilson, Lurene Tuttle, Russell Collins, Will Wright. Directed by Henry Hathaway. Screenplay, Charles Brackett, Walter Reisch, Richard Breen; camera (Technicolor), Joe MacDonald; editor, Barbara McLean; music, Sol Kaplan. Tradeshown, N. Y., Jan. 15, '53. Running time, 89 MINS.

Rose Loomis	Marilyn Monroe
George Loomis	Joseph Cotten
Polly Cutler	Jean Peters
Ray Cutler	Casey Adams
Inspector Starkey	Denis O'Dea
Patrick	Richard Allan
Mr. Kettering	Don Wilson
Mrs. Kettering	Lurene Tuttle
Mr. Qua	Russell Collins
Boatman	Will Wright
Doctor	Lester Matthews
Policeman	Carleton Young
Sam	Sean McClory
Landlady	Minerva Urecal
Wife	Nina Varela
Husband	Tom Reynolds
Straw Boss	Winfield Hoeny
Canadian Customs Officer	Neil Fitzgerald
Morris	Norman McKay
American Guide	Gene Baxter (Wesson)
Carillon Tower Guide	George Ives
Detective	Patrick O'Moore

"Niagara," in which Marilyn Monroe shares top billing with Joseph Cotten and Jean Peters, blends sex and melodrama against the scenic grandeur of Niagara Falls. This 20th-Fox release is no artistic success, but with Miss Monroe still riding the crest of the studio's publicity wave, the picture appears to be heading for a box-office torrent.

Written by a trio of scripters, the yarn is a morbid, cliched expedition into lust and murder. The atmosphere throughout is strained and taxes the nerves with a feeling of impending disaster. Focal point of all this is Miss Monroe, who's vacationing at the Falls with hubby Joseph Cotten.

A Korean War vet, Cotten is emotionally disturbed and his eye-filling blonde wife deliberately goes out of her way to irritate him. She flaunts her physical charms upon mere strangers, taunts him with disparaging remarks and has a clandestine affair in progress with Richard Allan.

These incidents are noticed by Jean Peters and Casey Adams. A honeymooning couple, they're stopping at the same cabins, and it's only too obvious that they'll be involved in the events to come. First, a plot of Miss Monroe and Allan to kill Cotten backfires when the latter shoves his attacker over the Falls. Cotten then hunts down Miss Monroe and strangles her.

Melodrama has been somewhat restrained up to this point. But now, pure theatrics takes over. For Cotten steals a motorboat to escape from the Canadian side of the Falls to the U. S. Miss Peters bungles aboard and both drift toward the brink when the craft runs out of gas. Finale finds him going over while she's saved by a helicopter in the best Pearl White tradition.

If the Charles Brackett-Walter Reisch-Richard Breen story in itself isn't a big enough eyeful for the filmgoer, there are also myriad shots of Miss Monroe to tantalize the imagination. The Technicolor camera lingers on her sensuous lips, roves over her slip-clad figure and accurately etches the outlines of her derriere as she weaves down a street to a rendezvous with her lover.

As a contrast to the beauty of the female form is another kind of nature's beauty—that of the Falls. The natural phenomena have been magnificently photographed on location by Joe MacDonald. Trip around the cascade via boat, the Horseshoe Scenic Tunnels, and caves around the Falls have all been made integral parts of the script.

With so much packed into the 89 minutes' running time, a poor performance here or there has little effect upon the net result. From a physical standpoint Miss Monroe more than meets the demands of the script. Her thesping, however, fails to make the role believable. Cotten attacks his chores with a grim, methodical approach that bears a resemblance to realism.

Miss Peters portrays the honeymooning wife with a wholesome quality and generally makes a favorable impression. Casey Adams, as her spouse, interprets the part with a boyish enthusiasm that often borders on the adolescent. Denis O'Dea is good as a police inspector. Allan is okay as the lover while Don Wilson's stint as a big businessman provides a note of badly needed comedy relief. Good support is lent by Lurene Tuttle, Russell Collins and Will Wright, among others.

Producer Brackett wrapped the venture with opulent physical values. Both he and director Henry Hathaway have developed the script with a view to its showmanship aspects. Hathaway's guidance stresses the action but his inability to make the story credible is no fault of his own. Sol Kaplan's score is in keeping with the film's depressing theme. *Gilb.*

Of Love and Bandits

"Of Love and Bandits" (Donne e Briganti), Franco-Italian co-production which preemed Friday (16) at the Cinema Verdi, N. Y., was reviewed from Genoa by VARIETY in the issue of July 4, 1951. *Hawk* wrote that the film's overseas chances are "mild." He added that the sex angle will help exploitation somewhat, but the picture isn't straight art house material.

Script concerns the exploits of famed bandit Fra Diavolo, circa 1800. Reviewer opined that Mario Soldati's direction "varies from tongue-in-cheek treatment to playing it straight, which generally keeps the pace moving at a satisfying clip." Performances of the large cast were rated as "competent." Amadeo Nazzari is "perfectly at home" as Diavolo and Maria Mauban "fine" as the wife. IFE Releasing Corp. is distributing in the U. S.

Confidentially Connie

Entertaining domestic comedy for companion bookings in regular program market.

Hollywood, Jan. 16.

MGM release of Stephen Ames production. Stars Van Johnson, Janet Leigh, Louis Calhern; features Walter Slezak, Gene Lockhart, Hayden Rorke, Robert Burton, Marilyn Erskine. Directed by Edward Buzzell. Screenplay, Max Shulman, from story by Shulman and Herman Wouk; camera, Harold Lipstein; editor, Fredrick Y. Smith; music, David Rose. Previewed Jan. 14, '53. Running time, 71 MINS.

Joe Bedloe	Van Johnson
Connie Bedloe	Janet Leigh
Opie Bedloe	Louis Calhern
Emil Spangenberg	Walter Slezak
Dean Magruder	Gene Lockhart
Simmons	Hayden Rorke
Dr. Willis Shoop	Robert Burton
Phyllis Archibald	Marilyn Erskine
Mrs. Magruder	Kathleen Lockhart
Archibald	Arthur Space
Barbara	Barbara Ruick
Betty Simmons	June Whitley
Moska	Dick Sands

As a companion feature for bookings in the regular program market, "Confidentially Connie" is an entertaining, spritely domestic comedy. Stars Van Johnson, Janet Leigh and Louis Calhern competently and likeably go about their acting business of keeping the chuckles flowing, and the results will be liked particularly by family audiences.

Stephen Ames' production handling sets up the plot smartly within the confines of a medium budget without any apparent restriction on entertainment values. Edward Buzzell's direction is able in pacing the players and familiar laughs to make the most of the Max Shulman screenplay, taken from a story by Shulman and Herman Wouk. The dialog is good, the situations amusing.

Johnson and Miss Leigh are seen as a meat-starved young couple eking out an existence on his meagre salary as a professor at a small Maine college. He's as stubborn as his father, Calhern, a big Texas rancher, and wants no help from home after falling out with his parent over his desire to be a teacher. Calhern decides to forgive his son, comes visiting and finds he is to be a grandfather. The meatless existence of the couple horrifies him; so, with a penchant for interfering, he makes a deal with local butcher Walter Slezak to provide beef at half price. The deal leaks out, starts a meat price war and Calhern has to cover the losses—no trouble to his ample bankroll. He next interferes with a promotion for Johnson, sure that the son will come back to the ranch. This also backfires and interfering papa is ordered home. However, the finale finds peace reigning when Calhern provides a yearly pay raise for all the college profs because he feels sorry for them and their families.

Calhern delights as the flamboyant, scheming cattle tycoon and polishes off more than his share of the chuckles with a full-blown performance. Miss Leigh and Johnson team excellently, she as the bride not above conniving with Calhorn if it means a piece of meat, and Johnson as the stuffily stubborn son. Adding capably to the fun are Slezak, Gene Lockhart as the college dean, and the other members of the cast.

Technical credits expertly back the picture, from Harold Lipstein's lensing on down. *Brog.*

Katzman Guns 5

Hollywood, Jan. 20.

Sam Katzman will break his own record for production activity during February with no less than five films in work at Columbia.

Month's program consists of four features and a serial.

Decameron Nights
(BRITISH)
(Color)

Joan Fontaine, Louis Jourdan starred in British version of typical Boccaccio tales; shapes as standout U.S. hit.

London, Jan. 13.

Eros Films release of a Film Locations-Mike Frankovich production. Stars Joan Fontaine and Louis Jourdan; features Godfrey Tearle, Joan Collins, Binnie Barnes and Marjorie Rhodes. Directed by Hugo Fregonese. Screenplay, George Oppenheimer; editor, Russell Lloyd; camera, Guy Green; color by Technicolor. At Odeon, Marble Arch, London, Jan. 13, '53. Running time, 93 MINS.

MAIN STORY	
Fiametta	Joan Fontaine
Boccaccio	Louis Jourdan
Contessa	Binnie Barnes
Pampinea	Joan Collins
Girls in Villa	Mara Lane Stella Riley, Melissa Stribling
PAGANINO THE PIRATE	
Bartolomea	Joan Fontaine
Paganino	Louis Jourdan
Countess of Florence	Binnie Barnes
Ricciardo	Godfrey Tearle
Governor of Majorca	Elliott Makeham
WAGER FOR VIRTUE	
Ginerva	Joan Fontaine
Guilio	Louis Jourdan
Nerina	Binnie Barnes
Bernabo	Godfrey Tearle
Sultan	Meinhart Maur
Messengers	George & Bert Bernard
Merchant Captain	Van Boolen
Merchant	Gordon Bell
DOCTOR'S DAUGHTER	
Isabella	Joan Fontaine
Bertrando	Louis Jourdan
Maria	Joan Collins
Old Witch	Binnie Barnes
Father Francisco	Noel Purcell
King	Hugh Morton
Signora Bucca	Marjorie Rhodes

Here is a British picture that breaks away from the stock formula and has delved into the classics to inspire a production which is as provocative as any modern comedy, but completely different in style and concept. With intelligent promotion, "Decameron Nights" should prove a solid box-office draw at home and it has all the qualities of a standout hit firstly for the U.S. arty houses and, subsequently, for more general distribution.

Apart from the strong title value, producer Mike Frankovich has recruited a cast of potent marquee appeal on both sides of the Atlantic and has linked these assets with some outstanding color work. The backgrounds, filmed mainly on location in Spain, have an arresting eye-appeal which enhances the general production.

In his treatment, the producer follows the pattern of the Boccaccio tales. He has taken three of the yarns and provided a continuity link with scenes of Fiametta and her ladies at the court where the stories are re-told. The "Main Story" is really an introductory excerpt, which opens with Boccaccio on the run from the rebel army, and taking refuge at the court of Fiametta, on the understanding that he does not attempt to make love to any of the women there.

From there it switches into the first of the three vignettes, "Paganino the Pirate." The story as told by Boccaccio is one in which virtue is not triumphant. A comely young wife, kidnapped by pirates, refuses to recognize her elderly husband when he arrives with the ransom money, preferring her young and ardent capturer.

The second tale, "Wager for Virtue" emphasizes the moral of virtue and describes what happens when a husband is tricked into believing his wife has been unfaithful. In typical Boccaccio style, the trickster himself is tricked, and husband and wife are reunited.

In the third story, "The Doctor's Daughter," a young female doctor, having saved the life of the King, asks for the hand in marriage of a royal courtier as compensation. He reluctantly agrees but leaves her at the church door. He promises to take up his place in the matrimonial home when she is wearing his ring and bears him a child. How the reluctant husband is unwittingly led into a trap provides the basis of this final excerpt.

In the introduction and in the three excerpts, the leads are played by Joan Fontaine and Louis Jordan. They make an attractive and intelligent team. They translate effectively the richness of the Boccaccio tales into screen terms. They reveal a polished appreciation of the subject, and contribute largely to the satisfying effect of the finished film. Binnie Barnes is also featured in each sequence and plays her roles with an unqualified charm. Name artists of the calibre of Godfrey Tearle, Elliot Makeham, Marjorie Rhodes and Joan Collins distinctively head a first-class supporting cast. George and Bert Bernard make a clicko comedy hit as a pair of reluctant executioners.

The film has been directed with imagination by Hugo Fregonese. He has handled a difficult subject with vigor and confidence. Technical qualities are mainly high-class throughout. *Myro.*

Skipper Next to God
(Maitre Apres Dieu)

"Skipper Next to God" ("Maitre Apres Dieu"), French import which preemed at the 55th St. Playhouse, N. Y., last week, was reviewed from Paris by VARIETY in the issue of May 2 1951. *Mosk* pointed out that the Jan de Hartog script was a successful play in the French capital and a prestige Broadway legiter for the late John Garfield in the 1948-49 season.

"However," the reviewer opined, "in pic form it loses its dramatic progression and becomes a rambling account of the odyssey of a cargo of Jews refused in various ports just before the war. Artificial backdrops and settings also detract from the film." Pierre Brasseur's performance as the captain was described as "well rounded." Excelsior Pictures is distributing the CGC-Silver Films production in the U. S.

Jeopardy

Tightly-drawn suspense melodrama localed in Mexico. Good general market entry.

Hollywood, Jan. 19.

MGM release of Sol Baer Fielding production. Stars Barbara Stanwyck, Barry Sullivan, Ralph Meeker; features Lee Aaker. Directed by John Sturges. Screenplay, Mel Dinelli, based on story by Maurice Zimm; camera, Victor Milner; editor, Newell P. Kimlin; music, Dimitri Tiomkin. Previewed Jan. 16, '53. Running time, 68 MINS.

Helen Stilwin	Barbara Stanwyck
Doug Stilwin	Barry Sullivan
Lawson	Ralph Meeker
Bobby Stilwin	Lee Aaker

The misadventures that befall a family of three vacationing at an isolated coast section of Lower California have been put together in an unpretentious, tightly-drawn suspense melodrama that is aptly titled "Jeopardly." With Barbara Stanwyck's name heading the small cast, the picture is a good offering for regular playdates and will particularly please ticket-buyers who go for tension-raising film entertainment.

There's no waste motion or budget dollars in the presentation, and the simulation of the Lower California story locale is excellently used to keynote the suspense drive in Sol Baer Fielding's production and in John Sturges' direction. Plot has a tendency to play itself out near the finale, mostly because of the tension that has dominated most of the preceding footage, but otherwise is expertly shaped in the Mel Dinelli screenplay from a story by Maurice Zimm.

Miss Stanwyck, Barry Sullivan and their small son, Lee Asker, are vacationing at a deserted Mexican beach. An accident pins Sullivan's leg under a heavy piling that falls from a rotten jetty that sticks out from the beach. Unable to free him, and knowing the rising tide will cover him within four hours. Miss Stanwyck takes off in the family car to find either help or a rope strong enough to raise the piling. The mission is sidetracked when she comes across Ralph Meeker, a desperate escaped convict fleeing from Mexican authorities. He takes her prisoner and commandeers the car. When she is unable to persuade him to aid her husband, she plays on his desire for her, promising to go with him on the flight if first he will save Sullivan. The promise works, but he releases her from it and takes off alone after the rescue. While this particular story angle doesn't necessarily ring true, it is so well mixed with constantly mounting suspense that only the most critical will take exception.

The performances by the four-member cast are very good, being expertly fitted to the change of mood from the happy, carefree start to the danger of the accident and the menace of the criminal. Scenes of Sullivan and young Asker together bravely facing the peril of the tide while Miss Stanwyck frantically seeks help are movingly done. There is high drama in her scenes with Meeker and his interpretation of the escaping convict.

A Dimitri Tiomkin music score adds to the melodramatics without detracting, and Victor Milner's camera work is actionful and in keeping with story aims. Editing is tight. *Brog.*

SAG's 633G Surplus

Hollywood, Jan. 20.

Screen Actors Guild is sitting pretty with a surplus of $633,546 in the treasury. Financial statement sent to the membership showed assets amounting to $660,155 and liabilities of $26,608.

Last year's income totaled $313,358 and expenses $273,498.

Prince of Pirates
(COLOR)

Handsomely-mounted, Technicolored swashbuckler toplining John Derek. Okay b.o.

Hollywood, Jan. 15.

Columbia release of Sam Katzman production. Stars John Derek, Barbara Rush. Directed by Sidney Salkow. Written by John O'Dea and Samuel Newman, from story by William Copeland and Herbert Kline; camera, Henry Freulich; editor, Jerome Thoms; music, Mischa Bakaleinikoff. Previewed Jan. 15, '53. Running time, 78 MINS.

Prince Roland	John Derek
Nita Orde	Barbara Rush
Princess Maria	Carla Balenda
Stephan	Whitfield Connor
Count Blanco	Edgar Barrier
Treeg	Robert Shayne
Jan	Harry Lauter
Koepke	Don Harvey
Greb	Henry Rowland
Brenner	Glase Lohman
Captain Brock	Gene Roth
Carl	Bob Peoples
Meyers	Sandy Sanders
General DuBois	Joseph F. McGuinn
Lund	Al Cantor
Spanish Admiral	Edward Colmans

"Prince of Pirates" is a handcomely mounted, well-enacted swashbuckler with a Technicolored mantling and the marquee names of John Derek and Barbara Rush. Film should please both patrons and exhibs alike, especially once out of the key situations.

Stock footage (much of it from "Joan of Arc") adds immeasurably to the overall scope of the film, while Sidney Salkow's direction works well with numerous pop ingredients within the Sam Katzman production. Players, too, benefit from Salkow's megging.

The scripting by John O'Dea and Samuel Newman of the William Copeland-Herbert Kline story, while not necessarily providing many new twists, nevertheless generates action-packed footage and provides Derek full opportunity to romp through the sequences with a maximum of swordplay and agility.

Fundamentally, yarn is the one which, localed in a mid-16th century mythical country, spots John Derek leading a band of volunteers set to free his native land from the evil ruling hand of an older brother (Whitfield Connor). Routine pitfalls hinder Derek and his group, but the expected windup sees Derek establishing justice and the villains taken care of.

Derek turns in a good job, pleasing both when swashbuckling and also in his more dramatic moments. Miss Rush, as femme interest—daughter of a count who joins Derek when her father is killed by the baddies—makes an especially attractive and capable vis-a-vis, while supporters all register well. In latter category, Whitfield Connor is especially effective with his underplaying.

Henry Freulich's Technicolor camera work is an ace credit; the other technical contributions are average. *Neal.*

Treasure of the Golden Condor
(COLOR)

Moderately entertaining costumed swashbuckler with Cornel Wilde. Fair b.o.

Hollywood, Jan. 16.

20th-Fox release of Jules Buck production. Stars Cornel Wilde. Constance Smith; features Finley Currie, Walter Hampden, Anne Bancroft, George Macready, Fay Wray, Leo G. Carroll, Konstantin Shayne. Direction and screenplay, Delmer Daves; based on novel by Edison Marshall; camera (Technicolor), Edward Cronjager; editor, Robert Simpson; music, Sol Kaplan. Previewed Jan. 13, '53. Running time, 93 MINS.

Jean-Paul	Cornel Wilde
Clara	Constance Smith
MacDougal	Finlay Currie
Pierre	Walter Hampden
Marie	Anne Bancroft
Marquis	George Macready
Marquise	Fay Wray
Dondel	Leo G. Carroll
Curate	Konstantin Shayne
Indian Chief	Louis Heminger
Fontaine	Tudor Owen
Count de Bayoux	Gil Donaldson
Francois	Ken Herman
Stable Boy	Bobby Blake
Jean-Paul (Age 10)	Jerry Hunter
Marie (Age 8½)	Wende Weil
Medicine Man	Ray Beltram
Fontain's Wife	Edna Holland
Breton	Harry Cording
Ruffian	Crane Whitley
Dondel's Clerk	Donald Lawton
Bailiff	Robert Filmer
Prosecutor	Camillo Guercio
Magistrate	House Peters, Sr.
Turnkey	John Parrish

A moderate round of entertainment is offered in this adventure-swashbuckler that lays its action against Technicolored backgrounds in early France and Guatemala. With Cornel Wilde's name heading the cast, the use of color and a number of costumer exploitation values indicate a sizable amount of bookings and fair prospects for boxoffice.

Plot situations in the Jules Buck production manage quite an air of expectancy, but mostly fail to live up to the promise of robust derring-do. Background scenes lensed with the principals in Guatemala are interesting from a filmed-tour viewpoint, even if adding little punch to the story. Ancient Mayan ruins, particularly the earthquake-

(Continued on page 13)

750G UA NET AS INDIES SOAR

Col's 'Salome' Sales Policy Draws Fire From Allied; Co. Defends It

Columbia's announcement of its selling policy on the new Rita Hayworth starrer, "Salome," brought forth yesterday (Tues.) a blast from Allied States Assn. of Motion Pictures Exhibitors with charges that Col's sales statement "is an invitation to break the law" and an attempt to get exhibs to join in a "conspiracy." Col's policy, announced Monday (19), limits prerelease engagements of the film to qualified theatres in cities of 75,000 population or more and asks for a first-week participation of 50% minimum.

Although the Col announcement states that the company does not aim to fix admission prices, it notes that it recognizes the fact that similar pictures have done extremely well in the recent past "in situations where the exhibitor has voluntarily presented these superattractions at increased prices." The Col statement declares "we believe that 'Salome' offers the exhibitor the same opportunity."

Allied attitude, according to its national prexy, Wilbur Snaper, is that Col has issued the statement employing carefully selected language but what the film outfit is offering is just another advanced-price picture. "This policy by Columbia," he declared, "precludes arbitration. We believe it is a violation of the consent decree. The inference is clear. If an exhib doesn't raise his admission price, he doesn't get the picture."

'Destructive Force'

Snaper said that Col's statement brings to sharper focus the reason Allied has insisted on further protection against alleged distrib abuses before accepting the proposed arbitration system. "It is the consensus of opinion," he stated, "that these new practices on the part of distribution is as destructive a force on all theatres

(Continued on page 24)

Kramer Won't Reappraise His Prod. Values Despite Criticism; Won't 'Reach'

Indie film-maker Stanley Kramer states he'll stick with "quality" in his program, that is, avoiding reaching out for spiced-up material simply for the sake of spice, or sex, as has been evident in the recent output of other producers. In other words, says Kramer, he'll adhere to the same production paths which he has followed since the start.

Kramer's lensing course for the future has been the subject of conjecture in the trade for the reason that his recent pix, distributed through Columbia, for the most part barely have come out on top commercially, although they do have residual values. He offers no apologies for these and quarrels with criticisms he has heard that there might have been an error in casting or other approaches. It's simply a tough market, Kramer believes.

Producer returned to the Coast late Monday (19) following a quickie visit to New York to accept the N. Y. Film Critics award for his "High Noon," voted 1952's top pic. This was a UA release.

Sinatra, Lancaster, Clift In 'From Here to Eternity'

Hollywood, Jan. 20.

Frank Sinatra has been set for the Maggio role in "From Here to Eternity," joining Burt Lancaster, Montgomery Clift and Deborah Kerr. Sinatra is due in early next month from his nitery tour to start rehearsals.

Columbia settled a long-discussed problem by announcing Lancaster and Clift as costars in the film treatment of the James Jones bestseller of a couple of seasons ago. Lancaster reports for work upon completion of "Sulu Sea," his current assignment at Warners.

Lopert's Prod. Plans

Preparations to bring Jean Cocteau's "Beauty and the Beast" to the screem in a musical version in Technicolor are going ahead in Britain, Ilya Lopert, who will produce it, said in N. Y. Monday (19) following his return from a trip to Paris and London. Lopert may produce one or two films abroad each year and he is also blueprinting production for TV.

While in Paris, he acquired Julien Duvivier's latest pic, "La Fete de Henriette," for U. S. distribution. Set for U. S. fall release by Lopert under his deal with Korda are at least three pix, "Gilbert & Sullivan," "Paradise," the Alec Guinness starrer, and "The Visitor," with James Mason and Claire Bloom, which went before the cameras in Berlin yesterday (Tues.).

Nat'l Lab Assn. Formed in N. Y.; To Woo Majors

Reps of 15 film labs, meeting in N. Y. last week, moved to establish their own national trade association with a pitch to be made later to bring all of the country's labs into the fold. Group, which named John Stott, v.p. and general manager of Du Art Labs, as chairman, will incorporate in N. Y. State.

Setup is to be known as the Assn. of Motion Picture Laboratories, Inc. Its purpose, according to Stott, is to provide an area for discussion of mutual laboratory problems. It's stressed that the association will not concern itself with prices and other competitive aspects.

Prime purposes of the organization include discussions of ways and means of improving lab-producer relationships; exchange of technical info of a non-secret nature; creation of a united front vis-a-vis unfavorable legislation affecting the labs, etc. While none of the "captive," producer-owned plants is included in the association at present, a definite effort will be made later to interest them in joining. It's felt that right now the indie labs face different problems from those of the company-owned labs, which take little or no outside printing.

Technicolor so far hasn't been

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EXPANSION PROGRAM EYED BY ENGINEERS

Blueprint of an expansion program for the Society of Motion Picture & Television Engineers for 1953 will be discussed by the SMPTE board of governors in N. Y. tomorrow (Thurs.). Engineering group, capitalizing on the current interest in technological developments, is seeking to expand its engineering staff and widen the scope of its activities.

SMPTE not only will look for more money from both individuals and film company members, but may also make a pitch for expanded membership among exhib organizations and groups in the TV field.

The Society, currently headed by Herbert Barnett as prexy, has long been urging the industry to intensify research in various fields, from three-dimension to theatre TV. While it doesn't have any research lab itself, SMPTE has two staff engineers coordinating the work of 18 engineering committees that are busy with more than 40 different projects. It's hoped that the number of staff engineers can be increased with the availability of additional funds.

1952 GROSS UP TO $30,000,000

United Artists chalked up a profit estimated at $750,000 in 1952, a neat gain over '51, although specific comparison figures were not given.

Factor in UA's finances is that the new year's profit will be used in part for non-recurring expenses, such as writeoffs of claims inherited from the previous regime. Consequently, the actual net will be something less than the $750,000 profit.

UA prez Arthur Krim revealed in New York last week that the worldwide gross revenue for the distrib amounted to $30,000,000 in '52, compared with $20,000,000 in '51. He declined to comment on the profit other than to say it was above the preceding year.

Back at the homeoffice from Europe, Krim provided another "progress report" on the distrib's operations. He was accompanied by UA execs Robert Benjamin, William Heineman, Max Youngstein and Arnold Picker. Also sitting in on the conference was Charles Smadja, European sales chief who's now visiting the States.

Main point of the prexy's report was that UA's improving position is in evidence on a number of fronts. He pointed out the number of indie pix on "10 Best" lists, the number of important grossers from indie producers and the growing list of prominent Hollywoodites who have switched to indie filmmaking. Underlining the increasing confidence in UA, Krim said, is the fact that Stanley Kramer's "High Noon" brought in $2,500,000

(Continued on page 24)

Chesapeake Holds Out For Big Settlement In ELC Suit Vs. Loew's, RKO

Slight chance was seen this week of settling the Eagle Lion Classics antitrust suit against the Loew's and RKO circuits in New York, which seeks damages of $15,000,000. Chesapeake Industries, as plaintiff via its erstwhile ownership of ELC, was described as holding out for a substantial monetary settlement sum and promises to press the suit unless the two chains accede to its demands.

Hearing on the case is set for Feb. 25 in New York Federal Court. This is to be a preliminary session at which the actual trial date is to be set.

Unusual aspect of the suit is that there can be no injunctive relief granted the plaintiff since ELC, having been absorbed by United Artists a couple of years ago, is no longer in existence. Plaintiff alleges that ELC was denied access to the important N. Y. market via an agreement between the Loew's and RKO circuits on splitting the product of major distribs.

Principal film companies are named in the complaint but damages are asked only of the two exhibition outfits. As the case now stands, the defendants are about three-fourths completed with their pre-trial examinations of the plaintiff.

Robt. Stillman, Broder In Joint Brazil Prod.

Hollywood, Jan. 20.

Robert Stillman and Jack Broder have set up a partnership for joint production with Vera Cruz Studios, Sao Paulo, Brazil, of nine Technicolor films in the next five years. It marks the first time any rep of the growing Brazilian film industry has made a co-production deal with a Hollywood producer.

Stillman, now in Brazil, signed contracts yesterday (Mon.), with initialer listed for a May 15 start. The Americans will provide above-line costs of about 65%. Principals and key technicians will be sent from here. No distribution deal has been set yet.

3-D Activity Just a Renewal of An Old Interest; 4 Majors Probing Production

Current cycle of interest and activity in stereoscopy is more in the nature of a revival show than an escapade into new technological and optical fields.

Curiosity about three-dimensional screen effect stems almost from the day pix were born. In 1936 Metro created quite a splurge with its Audioscopes, which required the wearing of glasses. Reaction then, too, was enthusiastic, but it never went much further than that. Of course, stereo films were confined to shorts and no feature was ever turned out.

At least four of the majors are currently interested in stereoscopic systems in one form or another, and indie Sol Lesser is preparing two. With the exception of the Paramount-developed method, all require the use of polaroid glasses. There is little known about the Par system, which was disclosed on the Coast recently by Adolph Zukor, Par board chairman. It was subsequently indicated that the Par invention achieves the illusion of three-dimension without imposing on the viewer the need for spectacles of any kind.

That a three-dimensional effect without glasses can be obtained has been demonstrated in Europe. The French have a very expensive system employing a complicated system of mirrors; the Russians have long had a similar method, and the Germans reportedly now also have come up with 3-D sans glasses.

Latest to announce development of a stereo system is 20th-Fox, which is planning to produce a feature film for it. Columbia and Warner Bros. are set to photograph pix for Natural Vision, a

(Continued on page 63)

M-G Reissuing 'Pride'

Metro is re-releasing its "Pride and Prejudice," starring Sir Laurence Olivier and Greer Garson, throughout Canada, with the pic due to open at the Eglinton Theatre, Toronto, later this month. Reissue will not play the U. S.

William B. Zoellner, M-G short subjects sales manager, said in N.Y. Monday (12) that his company hadn't re-released any pix during 1952 "because the market just wasn't right for it." He added that several films had been tested in Loew's and indie houses but hadn't drawn as expected. A number of pix will be tested for 1953 re-release by M-G, but titles haven't been picked yet.

Decision Due Next Week On Plaintiff Atty. In 16m Suit

Decision in the lengthy trial which has the major distribs and some smaller ones seeking to disqualify attorney David H. Isacson from acting as the lawyer for the plaintiffs in several antitrust suits brought against the distribs, is expected sometime next week.

Issue was raised by the film companies in connection with two antitrust actions brought against them on charges of unreasonable restraint in the distribution of 16m pix. One action was filed by Carl Kunz of Philadelphia and the other by Robert Fisher, N. Y., both in the 16m distribution biz. Defendants are the major distribs (with the exception of UA), Films Inc., Movies En Route, Pictorial Films and Movies, U. S. A.

The defendants' argument, based on the canons of ethics, is that Isacson, until 1951 a member of the law firm of Sargoy & Stein, had access to confidential information concerning the majors up to that time, and that this should disqualify him as an attorney in a case brought against them. It was on defendants' motion that Federal Judge Matthew T. Abruzzo appointed Dr. Harold MacNiece as a special master to hear the case. A stay was granted Dec. 6 pending determination of the issue involved.

The Isacson defense is that, while there is a bar against the

(Continued on page 20)

PREP-TIME PAY DUE FOR BOOTHMEN TALKS

Pay for preparatory time, an idea never before proposed, will be introduced by the Projectionists Union, Local 306, IATSE, in its negoitiations with the New York metropolitan circuit ops and Broadway theatreowners. Union will ask for a conference separate and apart from the current talks for a new pact to replace the one which expired in September, 1952.

Fact that the union is asking for a separate confab and introducing an entirely new concept is seen as a strategy move to force a break in the stalemated negotiations. Both factions continue to skirmish, with neither showing an indication to effect a compromise. However, there has been no strike threat. Pact discussions in the past have been execessively prolonged, often extending from six months to a year.

Current talks have bogged down on wage demands, with the union requesting an approximate 13-15% hike and the chains asking for a reduction in the number of boothmen. Meanwhile, the union opens negotiations Friday (23) with outfits employing projectionists for screening rooms.

John Joseph Added To Cinerama Staff In Expansion Move

Setting a goal to install Cinerama in 15 more cities within the next three months, the three-dimension illusion outfit this week continued adding personnel and also moved to enlarged headquarters.

Latest staff appointment is John Joseph as a field exploitation and publicity director. Formerly Metro's eastern publicity manager, Joseph will assume his new post immediately, his initial task being the setting up of a bally campaign for playdates in the midwest, the first of which was recently announced for Detroit. Joseph confers today (Wed.) with Lynn Farnol, Cinerama's public relations consultant, before proceeding to Detroit.

Joseph Kaufman, Cinerama's director of exhibition, visited Detroit early last week to conclude the deal for the installation of the 3-D process in the Music Hall in that city. He was accompanied by Zeb Epstin, former managing director of the Warner Theatre (formerly Strand), N. Y., who will serve as regional manager for the Cinerama-equipped theatres. From Detroit Kaufman proceeded to the Coast, where he conferred with Cinerama board chairman Louis B. Mayer. He is due back in New York today (Wed.). Before concluding the Detroit deal, Kaufman and Epstin visited Boston, where preliminary arrangements have been made for an installation there.

Another appointment this week was that of Lester B. Isaac as assistant general manager of theatre operations in charge of technical services. Isaac, director of visual and sound projection of Loew's, joins Cinerama on March 6.

Meanwhile, staffer Max Gendel will leave shortly on a 20-city tour to survey theatre possibilities.

Tyrone Power's next film at UI will be Bengal Rifle," produced by Ted Richmond and directed by Rudy Mate.

Showmen
for you
Sing and

because Paramount is ready today to set your February date on the sensational SUPER-HIT that broke every record in 400 nationwide previews on New Year's Eve!

LOTS OF LAUGHS

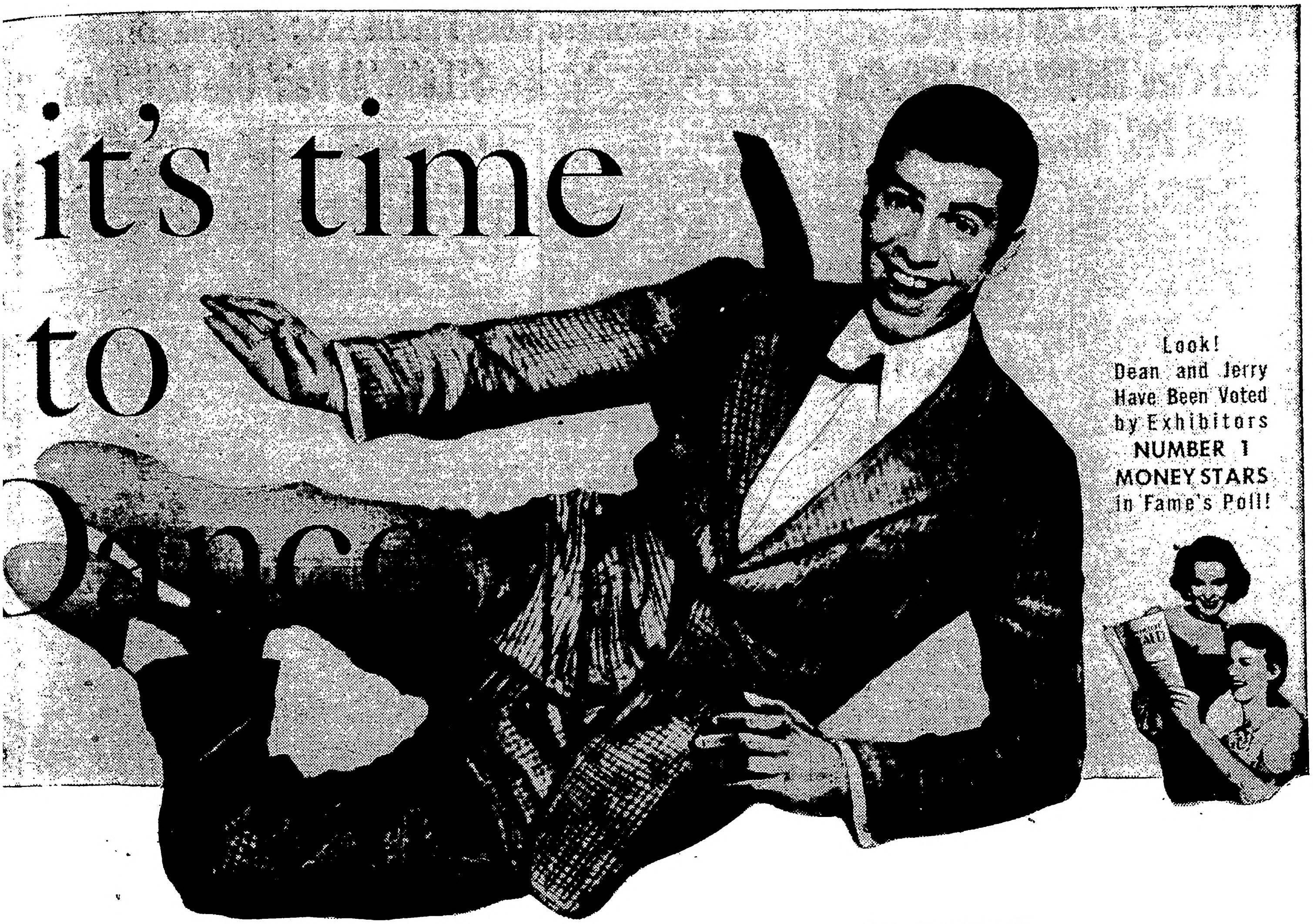
LOTS OF BABES

LOTS OF SONGS

SONGS

"A Girl Named Mary and A Boy Named Bill"
"Who's Your Little Who-zis"
"I Feel A Song Coming On"
"I Feel Like A Feather In The Breeze"
"With My Eyes Wide Open I'm Dreaming"
"Louise" • "Lover" • "I'm Yours"
"Just One More Chance"

Brotherhood Week's Silver Anniversary Feb. 15-22, 1953



Look!
Dean and Jerry
Have Been Voted
by Exhibitors
NUMBER 1
MONEY STARS
in Fame's Poll!

DEAN JERRY

MARTIN AND LEWIS

in **HAL WALLIS'** Production

THE STOOGE

Co-starring

EDDIE MAYEHOFF · MARION MARSHALL · POLLY BERGEN

Directed by
NORMAN TAUROG · Screenplay by **FRED F. FINKLEHOFFE and MARTIN RACKIN** · Additional Dialogue by **ELWOOD ULLMAN**

From a story by FRED F. FINKLEHOFFE and SID SILVERS • A Paramount Picture

New Films Fail to Lift L.A. Biz; 'Don't Care' Mild $24,000, 'K.C. Con' NSH 20G, 'Invasion' Fairish 21G

Los Angeles, Jan. 20.

Five new bills are failing to provide much uplift in current week at first-runs. Newcomers range from mild to medium, with holdovers still dominating, even though most of them are in extended upped-scale runs. "Don't Care Girl" shapes modest $24,000 in four theatres.

"Stop, You're Killing Me," playing in three spots, looms mild $21,000 while "Invasion U. S. A." looks fair $21,000 in two sites. "K. C. Confidential" is only so-so $20,000 in two Paramount houses. "Turning Point" is medium $8,000 at Orpheum, with approximately $20,000 from six neighborhood locations.

"Hans Christian Andersen" still is topping the showcase bills with solid $16,000 in fourth frame at Beverly Hills. "Moulin Rouge" shapes smooth $14,000, also in fourth, at Fox Wilshire. Others are fairly steady.

Estimates for This Week

Los Angeles, Chinese, Uptown, Loyola (FWC) (2,097; 2,048; 1,715; 1,248; 70-$1.10)—"Don't Care Girl" (20th) and "Never Take No For Answer" (Indie). Mild $24,000. Last week, "Stars, Stripes Forever" (20th) and "Outlaw Women" (Lip) (2d wk), $16,000.

Hollywood, Downtown, Wiltern (WB) (2,756; 1,757; 2,344; 70-$1.10)—"Stop, You're Killing Me" (WB). Modest $21,000. Last week, "April in Paris" (WB) (2d wk-9 days), $23,600.

Hillstreet, Pantages (RKO) (2,752; 2,812; 60-$1.10)—"Invasion, U. S. A." (Col) and "Savage Mutiny" (Col). Fair $21,000. Last week, "Montana Belle" (RKO) and "Dancing With Crime" (Indie), $18,000.

Los Angeles, Hollywood Paramounts (UPT-F&M) (3,200; 1,430; 70-$1.25) — "K. C. Confidential" (UA) and "Star of Texas" (AA) (L. A. Par only). So-so $20,000. Last week, with other units.

Orpheum (Metropolitan) (2,213; 60-90)—"Turning Point" (Par) and "Tropic Zone" (Par). Medium $8,000. Last week, with Hollywood Paramount, "Road to Bali" (Par) (3d wk-6 days), $13,000.

Hawaii (G&S) (1,106; 60-$1.10)—"Against All Flags" (U) and "Grows On Trees" (U) (3d wk). Fair $2,000. Last week, with Los Angeles Paramount, $11,000.

Loew's State, Egyptian (UATC) (2,404; 1,538; 70-$1.10) — "Above and Beyond" (M-G) (2d wk). Light $15,000 in 8 days. Last week, $20,300.

United Artists, Vogue (UATC-FWC) (2,100; 885; 70-$1.10)—"Bad Beautiful" (M-G) (4th wk). Neat $12,000. Last week, $14,400.

Fox Beverly (FWC) (1,352; 80-$1.50)—"Jazz Singer" (WB) (3d wk). Slow $6,000. Last week, $7,800.

Fox Wilshire (FWC) (2,296; 80-$1.50)—"Moulin Rouge" (UA) (4th wk). Good $14,000. Last week, $15,300.

Beverly Hills (WB) (1,612; $1.50-$1.80)—"Hans Christian Andersen" (RKO) (4th wk). Solid $16,000. Last week, $18,000.

Fine Arts (FWC) (679; 80-$1.50)—"Little Sheba" (Par) (4th wk). Smooth $7,500. Last week, $8,000.

Fox Ritz (FWC) (1,370; 80-$1.50)—"Cousin Rachel" (20th) (4th wk). Nice $6,500. Last week, $7,000.

Four Star (UATC) (900; 80-$1.50)—"The Star" (20th) (4th wk). Sturdy $7,000. Last week, $7,600.

Canon (ABC) (533; $1.20)—"Member of Wedding" (Col) (4th wk). Near $4,000. Last week, oke $5,200.

'Beyond' Rugged $14,000, Pitt; 'Flags' Strong 7G, 'Ruby' Rousing at 8½G

Pittsburgh, Jan. 20.

"Bwana Devil" in second week at Warner still is the big noise here although dispute with operators, which closed house for one day and part of another, will hold the take down on first holdover. "Above and Beyond" is doing well at Penn, and both "Against All Flags" at Harris and "Ruby Gentry" at Fulton look fine. "Road to Bali" still strong in second Stanley week and "The Promoter" at Squirrel Hill continues to show plenty of strength, and will stick a fifth week.

Estimates for This Week

Fulton (Shea) (1,700; 50-85)—"Ruby Gentry" (20th). Lofty $8,-

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Broadway Grosses

Estimated Total Gross
This Week $594,800
(*Based on 23 theatres*)
Last Year $526,500
(*Based on 20 theatres*)

'Androcles' Tall $19,000 in Frisco

San Francisco, Jan. 20.

Week of rain is failing to hurt stronger bills here this week, being especially true of "Androcles and Lion," which is pacing the city with a husky total. "Torpedo Alley" also is okay at the Orpheum while "Stop, You're Killing Me" looks only fair at Paramount. "Babes in Bagdad" shapes thin at United Artists. Most holdovers are down sharply, but "The Promoter" still is big at the Stagedoor although in its fourth week.

Estimates for This Week

Golden Gate (RKO) (2,850; 65-95)—"Androcles and Lion" (RKO) and "The Maverick" (AA). Husky $19,000 or near. Last week, "April In Paris" (WB) (2d wk), $11,000.

Fox (FWC) (4,651; 65-95)—"Ruby Gentry" (20th) and "Fame and Devil" (Indie) (2d wk). Slow $9,000 or less. Last week, $15,500.

Warfield (Loew's) (2,656; 65-95)—"Above and Beyond" (M-G) (2d wk). Tepid $12,000. Last week, $20,000.

Paramount (Par) (2,646; 65-95)—"Stop, You're Killing Me" (WB) and "Sky Full of Moon" (M-G). Fair $11,500. Last week, "Tropic Zone" (Par) and "Tiger Man" (Indie), $11,000.

St. Francis (Par) (1,400; 95-$1.20)—"Bwana Devil" (Indie) (5th wk). Off to $11,000. Last week, big $16,000.

Orpheum (No. Coast) (2,448; 65-95)—"Torpedo Alley" (AA) and "Feudin' Fools" (AA). Okay $10,500. Last week, "Lawless Breed" (U) and "Overnight Girl" (Indie), $11,500.

United Artists (No. Coast) (1,207; 65-95)—"Babes in Bagdad" (UA) and "Look Who's Laughing" (RKO) (reissue). Thin $5,500. Last week, "K. C. Confidential" (UA) (2d wk), $5,000.

Stagedoor (A-R) (370; 85-$1)—"The Promoter" (U) (4th wk). Big $6,300. Last week, $7,000.

Larkin (Rosener) (400; 65-85)—"Beauty and Devil" (Indie) (m.o.) (4th wk) and "On Approval" (Indie) (reissue) (3d wk). Off to $1,900. Last week, nice $2,100.

Vogue (S. F. Theatres) (377; 85-$1)—"Strange Ones" (Indie). Brisk $3,000. Last week, "Song to Remember" (Col) (reissue) (5th wk), $1,000.

'Mermaid' Socko $14,000, Port.; 'Time' Mild 9G

Portland, Ore., Jan. 20.

Standout here this stanza is "Million Dollar Mermaid" which is smash at the Broadway. "Above and Beyond" at Liberty also shapes good. "Road to Bali" continues to pull for a fourth week.

Estimates for This Week

Broadway (Parker) (1,890; 65-90)—"Million Dollar Mermaid" (M-G) and "Sky Full Moon" (M-G). Smash $14,000 or over. Last week, "April in Paris" (WB) and "Cattle Town" (WB) (2d week), $9,500.

Mayfair (Evergreen) (1,500; 65-90)—"Cousin Rachel" (20th) and "Hell Sold Out" (Indie) (m.o.). Okay $3,000. Last week, Legit stageshow.

Liberty (Hamrick) (1,850; 65-90)—"Above and Beyond" (M-G). Good $9,500. Last week, "Prisoner Zenda" (M-G) (2d wk), $8,000.

Oriental (Evergreen) (2,000; 65-90)—"Happy Time" (Col) and "Gunfighter" (20th) (reissue). So-so $3,000. Last week, "Cousin Rachel" (20th) and "Hell Sold Out" (Indie), $3,300.

Orpheum (Evergreen) (1,750; 65-90—"Happy Time" (Col) and "The Gunfighter" (20th) (reissue). Just oke $6,000. Last week, "8 Iron Men" (Col) and "Jungle Girl" (AA), $7,500.

Paramount (Evergreen) (3,400; 65-90)—"Invasion, U.S.A." (Col) and "Pathfinder" (Col). Mild $8,000. Last week, "Cousin Rachel" (20th) and "Hell Sold Out" (Indie), $7,000.

United Artists (Parker) (890; 65-90)—"Road to Bali" (Par) (4th wk). Big $7,000 or near. Last week, $8,500.

'Lawless' Lofty $19,000 in Det.

Detroit, Jan. 20.

"Lawless Breed" at the Palms is leading the entries this week with a solid session likely. "April in Paris" is bright at the Michigan. "Plymouth Adventure" looks only okay at the Adams. Others are holdovers which look in fair condition.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 70-95)—"Ruby Gentry" (20th) and "Spider and Fly" (Indie) (3d wk). Off to $14,000. Last week, good $19,000.

Michigan (United Detroit) (4,000; 70-95)—"April in Paris" (WB) and "Cattle Town" (WB). Nice $18,000. Last week, "Road to Bali" (Par) and "Grows on Trees" (U) (3d wk), $9,000.

Palms (UD) (2,961; 70-95)—"Lawless Breed" (U) and "Captive Women" (RKO). Solid $19,000. Last week, "Thunder in East" (Par) and "The Ring" (UA) (2d wk), $9,000.

Madison (UD) (1,900; 90-$1.25)—"Bwana Devil" (Gulu) (4th wk). Still sock at $12,000. Last week, $16,000.

United Artists (UA) (1,900; 70-95)—"Cousin Rachel" (20th) and "Maytime in Mayfair" (Indie) (2d wk). Slipping to $9,000. Last week, fancy $16,000.

Adams (Balaban) (1,700; 70-95)—"Plymouth Adventure" (M-G) and "Skyfull of Moon" (M-G). Oke $11,000. Last week, "Million Dollar Mermaid" (M-G) (3d wk), $7,500.

Inaugural Week Helps D.C.; 'Clown' Plus Vaude 24G, 'Thunder' Loud 13G

Washington, Jan. 20.

The Inaugural bonanza anticipated by midtown exhibs had not yet materialized over the weekend. Nevertheless, the first-runs had extra late shows for Monday (19) night and are using weekend scales for Monday and Tuesday to cash in on parade-tired crowds. "The Clown" plus vaude headed by Denise Darcel, shapes solid if not sensational, at Loew's Capitol. "Thunder in East" promises brisk biz at the Warner and "Ruby Gentry" is pleasing at Loew's Palace. Brightest spots continue to be brace of Lopert arty houses, the Playhouse and Dupont, where "High Noon" continues boff in its third session.

Estimates for This Week

Capitol (Loew's) (3,434; 55-95)—"The Clown" (M-G) plus vaude topped by Denise Darcel. Firm $24,000, with last night's (19) shows bumped by Inaugural Festival. Last week, "Million Dollar Mermaid" (M-G) plus vaude (2d wk), $14,000.

Columbia (Loew's) (1,174; 55-80)—"Stars, Stripes Forever" (20th) (4th-final wk). Good $5,000 after $6,000 last week.

Dupont (Lopert) (372; 55-$1)—"High Noon" (UA) (3d wk). Socko $6,000, day-date with Playhouse after big $6,700 last week. Stays.

Keith's (RKO) (1,939; 50-85)—"Hiawatha" (AA). So-so $8,000. Last week, "I Don't Care Girl" (20th), $9,000.

Metropolitan (Warner) (1,200; 50-85)—"Ride Man Down" (Rep). Pleasant $5,000. Last week, "Good Time Girl" (Indie) and "Not Wanted" (Indie), $4,500.

Palace (Loew's) (2,370; 50-80)—"Ruby Gentry" (20th). Solid $16,000. Last week, "Above and Beyond" (M-G) (2d wk), $12,000.

Playhouse (Lopert) (435; 55-$1)—"High Noon" (UA) (3d wk). Still sensational at close to $8,000 after $8.700 last week. Holds again.

Warner (WB) (2,174; 50-80)—"Thunder in East" (Par). Fine $13,000. Last week, "Stop, You're Killing Me" (WB), $9,000.

Trans-Lux (T-L) (600; 60-$1)—"Four Poster" (Col) (2d wk). Holding firm at $5,500 after solid $6,000 last week. Stays again.

Key City Grosses

Estimated Total Gross
This Week $2,242,100
(*Based on 23 cities, 209 theatres, chiefly first runs, including N. Y.*)
Total Gross Same Week
Last Year $2,392,000
(*Based on 25 cities, and 217 theatres.*)

Cold, Flu Hit K.C.; 'Beyond' Brisk $11,000, 'At Fair' Oke 12G, 'Lion' 6G

Kansas City, Jan. 20.

Season's first severe cold and snow along with current flu epidemic of serious proportions is sloughing biz this week. Town shapes so-so in general. Best entry is "Above and Beyond" fairly brisk at the Midland. "Meet Me at Fair" in four Fox Midwest houses looms okay. "Stop, You're Killing Me" at Paramount is in about same category. So far this year, the weather has been extremely mild.

Estimates for This Week

Kimo (504; 50-85) — "Four Poster" (Col) (4th wk). Oke $2,500. Last week, $2,700.

Midland (Loew's) (3,500; 50-75)—"Above and Beyond" (M-G) and "Chicago Calling" (UA). Best biz in town, brisk $11,000 despite bad weather. Last week, "Million Dollar Mermaid" (M-G) and "Desperate Search" (M-G) (2d wk), $7,500.

Missouri (RKO) (2,650; 50-75)—"Androcles and Lion" (RKO) and "Bride Comes To Yellow Sky" (RKO). Mild $6,000. Last week, "Cattle Town" (WB) and "No Holds Barred" (Mono), $4,000.

Orpheum (Fox Midwest) (1,913; 65-85)—"Ruby Gentry" (20th) (2d wk). Moderate $6,000. Last week, $9,000, under hopes.

Paramount (Tri-States) (1,900; 50-75)—"Stop, You're Killing Me" (WB). Okay $7,000. Last week, "Road To Bali" (Par) (3d wk), $7,000.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 50-75)—"Meet Me at Fair" (20th) with "Scotland Yard Inspector" (Lip) at Tower and Granada. Near average $12,000. Last week, "Pony Soldier" (20th) and "Something for Birds" (20th), same.

Vogue (Golden) 550; 65-85)—"The Promoter" (U) (8th wk). Very nice $1,300. Last week, great $1,500.

'Gambler' Smash $27,500 in St. Loo

St. Louis, Jan. 20.

Big news here is the biz being done by "Mississippi Gambler" at the vast Fox where a terrific total was racked up opening stanza. It was the biggest trade ever done by a Universal pic in St. Louis, with a holdover set. Holding a film at the Fox is virtually unheard of. "Above and Beyond" looms fine at Loew's and "Ruby Gentry" is good at the Ambassador. "Against All Flags" still is good on moveover to the Missouri.

Estimates for This Week

Ambassador (F&M) (3,000; 60-75)—"Ruby Gentry" (20th) and "Franchise Affair" (AA). Good $13,000. Last week, "Operation Secret" (WB) and "Montana Belle" (RKO), fair $9,000.

Fox (F&M) (5,000; 60-75)—"Mississippi Gambler" (U) and "The Raiders" (U). Sock $27,000, new high for Universal pic here. Holds. Last week, "Against All Flags" (U) and "Horizons West" (U), $12,000.

Loew's (Loew) (3,172; 50-75)—"Above and Beyond" (M-G). Fine $15,000. Last week, "Million Dollar Mermaid" (M-G) and "Desperate Search" (M-G) (2d wk), $10,000.

Missouri (F&M) (3,500; 60-75)—"Against All Flags" (U) and "Horizons West" (U) (m.o.s). Good $10,000. Last week, "April in Paris" (WB) and "Cousin Rachel" (20th), $9,000.

Pageant (St. L. Amus.) (1,000; 90)—"Promoter" (U) (4th wk). Big $2,500 after $3,000 third session.

Shady Oak (St. L. Amus.) (800; 90)—"Under Red Sea" (RKO) (2d wk). Sock $3,000 following $4,000 opening stanza.

Shubert (Indie) (1,500; 40-50)—"Outpost in Malaya" (UA) and "St. Benny, Dip" (UA). Fair $4,000. Last week, "Wolf Man" (Indie) and "Bride of Frankenstein" (Indie) (reissues), $3,000.

Cold Wave Clips Mpls.; 'Barrier' Nice 6G, 'Lion' $7,000, 'Beyond' Big 12G

Minneapolis, Jan. 20.

Elements are ganging up on film biz here, with new product unable to stand up well against a blizzard and 15 below zero temperatures. However, such newcomers as "Breaking Sound Barrier," "The Four Poster" and "Androcles and Lion" are faring comparatively well. "Above and Beyond" is very big. It's the third week downtown for "Road to Bali," lone current holdover.

Estimates for This Week

Century (Par) (1,600; 50-76)—"Road to Bali" (Par) (m.o.). Good $4,500. Last week, "Cleopatra" (Par) (reissue), $5,000.

Gopher (Berger) (1,026; 50-76)—"Breaking Sound Barrier" (UA). Nice $6,000. Last week, "Million Dollar Mermaid" (M-G) (3d wk), $3,300.

Lyric (Par) (1,000; 50-76)—"Holiday for Sinners" (M-G) and "Narrow Margin" (RKO). Light $3,000. Last week, "Ruby Gentry" (20th) (2d wk), $4,500.

Radio City (Par) (4,000; 50-76)—"Above and Beyond" (M-G). Sock $12,000. Last week, "Road to Bali" (Par) (2d wk), $8,000.

RKO-Orpheum (RKO) (2,800; 40-76)—"Androcles and the Lion" (RKO). Fairish $7,000. Last week, "Stop, You're Killing Me" (WB), $5,500.

RKO-Pan (RKO) (2,800; 40-76)—"Golden Hawk" (Col) and "Dangerous Years" (20th). Fair $5,000 or less. Last week, "April in Paris" (WB) (2d wk), $5,500.

State (Par) (2,200; 50-76)—"Thunder in East" (Par). Just okay $6,000. Last week, "Blazing Forest" (Par), $4,500.

World (Mann) (400; 65-$1.20)—"Four Poster" (Col). Okay $3,800. Last week, "Prisoner of Zenda" (M-G) (3d wk), $3,300.

Omaha NSG; 'April' Fine $6,000, 'K.C. Con' Fair 7G, 'Gus' Okay at $10,000

Omaha, Jan. 20.

Film biz shapes sluggish this week. "My Pal Gus" is okay at the Orpheum while "April in Paris" looms fine at the much smaller Brandeis. "K.C. Confidential" is rated fair at the Omaha.

Estimates for This Week

Brandeis (RKO) (1,100; 20-76)—"April in Paris" (WB) and "Bride Comes to Yellow Sky" (WB). Fine $6,000. Last week, "Iron Mistress" (RKO) and "Captive Women" (RKO), $5,000.

Omaha (Tristates) (2,100; 20-70)—"Kansas City Confidential" (UA) and "Jet Job" (UA). Fair $7,000 or near. Last week, "Turning Point" (Par) and "Blazing Forest" (Par), $7,500.

Orpheum (Tristates) (3,000; 20-70)—"My Pal Gus" (20th) and "Woman of North Country" (Rep). Okay $10,000. Last week, "The Savage" (Par) and "Hour of 13" (M-G), $9,000.

State (Goldberg) (865; 25-76)—"Road to Bali" (Par) (3d wk). Sturdy $4,000 after $4,500 in second week.

'DON'T CARE' HOT 12G, L'VILLE; 'BECAUSE' 9G

Louisville, Jan. 20.

Rialto's "I Don't Care Girl" will top the town this week with a strong session. The Kentucky is brisk with "My Pal Gus" and "Toughest Man in Arizona." "Stop, You're Killing Me" looks fair at the Mary Anderson. "Because of You" and "Sky Full of Moon" at State is medium.

Estimates for This Week

Kentucky (Switow) (1,200; 50-75)—"My Pal Gus" (20th) and "Toughest Man Arizona" (Rep). Nice $5,000. Last week, "Hangman's Knot" (Cal) and "Red Planet Mars" (UA), $4,500.

Mary Anderson (People's) (1,200; 50-75)—"Stop, You're Killing Me" (WB). Fair $5,500. Last week, "April in Paris" (WB) (2d wk), $6,000.

Rialto (Fourth Avenue) (3,000; 50-75)—"Don't Care Girl" (20th) and "Strange Fascination" (Col). Strong $12,000. Last week, "Road to Bali" (Par) 2d wk), $9,000.

State (Loew's) (3,000; 50-75)—"Because of You" (U) and "Sky Full of Moon" (M-G). Medium $9,000. Last week, "Million Dollar Mermaid" (M-G) and "Desperate Search" (M-G) (2d wk), $8,500.

H.O.s Carry Load in Chi; 'Beyond' Lively $28,000, 'Limelight' Neat 25G, 'Killing Me' Bright $13,000

Chicago, Jan. 20.

The Chicago boxoffice seems to be in a state of suspension, with the holdovers carrying most of the load. Strongest newcomer appears to be "Above and Beyond" at the Oriental, hefty $28,000. "Limelight" is not up to expectations but neat $25,000 at Woods.

United Artists is riding high with "Thunderbirds" and "Ride Man Down" at sharp $18,000. Roosevelt, with "Stop, You're Killing Me" and "Outpost in Malaya," looks bright $13,000. The Grand's "Bloodhounds of Broadway" and "Something for Birds," is rated moderate $10,000. Of the two second-weekers, State-Lake looms tops with an okay session for "Savage" and "Hurricane Smith." Chicago, with "My Cousin Rachel" and stageshow shaps fair.

All the top grossers appear to be in the fourth frame with "The Promoter" at the Surf still hefty while "One Summer of Happiness" at World looks lush. Tri-Opticon at the Telenews is still sweet. Palace shuttered last week over union demand for 17 operators for Cinerama.

Estimates for This Week

Chicago (B&K) (3,900; 98-$1.25) —"Cousin Rachel" (20th) plus vaude (2d wk). Fair $30,000. Last week, $38,000.

Grand (RKO) (1,500 55-98)— "Bloodhounds of Broadway" (20th) and "Something For Birds" (20th). Fairish $10,000. Last week, "Montana Belle" (RKO) and "Park Row" (UA) (2d wk), $9,000.

Oriental (Indie) (3,400; 98)— "Above and Beyond" (M-G). Strong $28,000. Last week, "Million Dollar Mermaid" (M-G) (3d wk), $15,000.

Palace ,Eitel) (2,500; 98)—Closed. Last week, "Stars, Stripes Forever" (20th) (3d wk), oke $7,000.

Roosevelt (B&K) (1,500; 55-98)— "Stop, You're Killing Me" (WB) and "Output in Malaya" (UA). Brisk $13,000. Last week, "Cattle Town" (WB) and "Turning Point" (Par) (2d wk), $9,000.

State-Lake (B&K) (2,700; 98-$1.25)—"Savage" (Par) and "Hurricane Smith" (Par) (2d wk). Moderate $11,000. Last week, $18,000.

Surf (H&E Balaban) (685; 98)— "The Promoter" (U) (4th wk). Sock $5,500. Last week, $7,000.

Telenews (Indie) (606; 98-$1.25) —Tri-Opticon (Indie) (4th wk). Holding solidly at $13,000. Last week, $15,000.

United Artists (B&K) (1,700; 55-98)—"Thunderbirds" (Rep) and "Ride Man Down" (Rep). Nifty $18,000. Last week, "Rube Gentry" (20th) and "Wife's Best Friend" (20th) (2d wk), $8,000.

Woods (Essaness) (1,072; 98)— "Limelight" (UA). Not up to hopes but neat at $25,000. Last week, "Happy Time" (Col) (3d wk), $10,000.

World (Indie) (587; 89)—"One Summer of Happiness" (Indie) (4th wk). Staunch $6,300. Last week, $8,000.

Prov. Sluggish; 'Barrier' Moderate $7,500, 'Thief' Weak 8G, 'Killing Me' 6G

Providence, Jan. 20.

With "Ice Capades" holding sway at the Rhode Island Auditorium, all stands found it very slow over the weekend, and lack of this part of the week knocked everything way down. Biggest coin is going to the State's "The Thief."

Estimates for This Week

Albee (RKO) (2,200; 44-65)— "Breaking Sound Barrier" (UA) and "Dangerous Years" (20th). Below average $7,500. Last week, "Ruby Gentry" (20th) and "Captive Women" (RKO) (2d wk), $6,000.

Majestic (Fay) (2,200; 44-65)— "Stop, You're Killing Me" (WB) and "Tangier Incident" (AA). Fair $6,000. Last week, "Don't Care Girl" (20th), stout $10,000.

Metropolitan (Snider) (3,100; 44-65)—"Man Behind Gun" (WB) and "Strange Woman" (WB). Slow $4,000. Last week, "Quiet Man" (Rep) and "Sudden Fear" (RKO) (2d runs), $3,500.

State (Loew) (3,200; 44-65)— "Thief" (UA) and "Hour of 13" (M-G). Weak $8,000. Last week, "Million Dollar Mermaid" (M-G) and "Desperate Search" (M-G) (2d wk), $7,000.

Strand (Silverman) (2,200; 44-65) —"Pathfinder" (Col) and "Target Hong Kong" (Col). Fair $7,000. Last week, "Thunder in East" [illegible] 9,500. [illegible]

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

4-Day Strike Bops Philly; 'Ruby' 20G

Philadelphia, Jan. 20.

Four-day transit strike here sloughed first-run biz. Trade picked up with the end of the walkout over the weekend. "Ruby Gentry," the Fox entry, looks the best bet in town. "Bwana Devil" continued great at Aldine in the fourth week. Big houses like the Stanley and Mastbaum, with "Stop, You're Killing Me" and "Thunder in East," respectively, were especially hurt by the tram walkout.

Estimates for Last Week

Aldine (WB) (1,303; 99-$1.30)— "Bwana Devil' (Indie) (4th wk). Fine $14,000. Last wek, $17,000.

Arcadia (S&S) (625; 85-$1.20)— "Plymouth Adventure" (M-G) (4th wk). Poor $3,500. Last week, $6,000.

Boyd (WB) (2,360; 50-99)— "Cousin Rachel" (20th) (4th wk). Off to $6,000. Last week, fair $11,000.

Earle (WB) (2,700; 50-99)—"Iron Crown" (Indie). Dull $5,000 or near. Last week, "Captive Women" (RKO) with Johnny Otis, new Ink Spots onstage, fair $12,000.

Fox (20th) (2,250; 50-99)—"Ruby Gentry" (20th). Smart $20,000. Last week, "Stars, Stripes Forever' (20th) (3d wk), $9,000 in last 6 days.

Goldman (Goldman) (1,200; 50-99)—"Against All Flags" (U) (2d wk). Fair $8,000. Last week, sock $16,000.

Mastbaum (WB) (4,360; 50-99)— "Thunder in East" (Par). Light $14,000. Last week, "April in Paris" (WB) (2d wk), same.

Midtown (Goldman) (1,000; 75-$1.30)—"Snows of Kilimanjaro" (20th) (14th wk). Off to $6,000. Last week, nice $9,000.

Randolph (Goldman) (2,500; 50-99) — "Million Dollar Mermaid" (M-G) (4th wk). Dull $6,500. Last week, $9,000.

Stanley (WB) (2,900; 50-99)— "Stop, You're Killing Me" (WB). Fair $13,000. Last week, "Road to Bali" (Par) (3d wk), $14,000.

Stanton (WB) (1,473; 50-99)— "Lure of Wilderness" (20th). Tepid $6,000 or near. Last week, "Battle Zone" (AA), loud $11,000.

Studio (Goldberg) (500; 50-99)— "Promoter" (U) (4th wk). Down to $3,000. Last week, sturdy $4,600.

Trans-Lux (T-L) (500; 85-$1.20) —"Breaking Sound Barrier" (UA) (4th wk). Mild $3,200. Last week, $5,000.

World (G&S) (500; 65-$1.20)— "Limelight" (UA) (4th wk). Off to $4,000. Last week, fine $5,500.

'KNOT' TIGHT $24,000, DENVER; 'BREED' 19G

Denver, Jan. 20.

This is the first session here since Xmas that no bills are holding over. Four spots are winding up their holdover pix. Personals by Randolph Scott are boosting "Hangman's Knot" to a fine total in two houses. However, best comparative showing is being made by "Lawless Breed," strong in three spots. "Redhead From Wyoming" shapes solid at Paramount.

Estimates for This Week

Aladdin (Fox) (1,400; 50-85)— "Lawless Breed" (U) and "Cuban Pete" (Indie) day-date with Tabor, Webber. Stout $7,500. Last week, "Operation Secret" (WB) and "Sleep My Love" (Indie), $5,000.

Broadway (Wolfberg) (1,200; 50-85) — "Million Dollar Mermaid" (M-G) (4th wk). Poor $4,500. Last week, $5,500.

Denham (Cockrill) (1,750; 50-85) —"Road to Bali" (Par) (4th wk).

(Continued on page 26)

'Clown' Great $11,000, Seattle; 'Top' Fast 9G

Seattle, Jan. 20.

"Invasion U. S. A.," "Flat Top" and "The Clown" loom as best bets here this stanza. "Clown" is especially big at the Liberty. "Above and Beyond" is only fair.

Estimates for This Week

Blue Mouse (Hamrick) (800; 65-90)—"April in Paris" (WB) and "Walkie Talkie" (Lip). Third week downtown. Good $3,500. Last week, "Against All Flags" (U) (4th wk), $2,000.

Coliseums (Evergreen) (1,829; 65-90)—"Invation U. S. A." (Col) and "Pathfinder" (Col). Good $9,000. Last week, "Savage" (Par) and "Star of Texas" (AA), $8,800.

Fifth Avenue (Evergreen) (2,366; 65-90) — "Flat Top" (AA) and "Tangier Incident" (AA). Nice $9,000 or near. Last week, "Cousin Rachel" (20th) (2d wk), $6,300.

Liberty (Hamrick) (1,650; 65-90) — "Clown" (M-G). Great $11,000. Last week, "Lawless Breed" (U) and "Secret People" (Lip), $8,000.

Music Hall (Hamrick) (2,283; 65-90)—"Above and Beyond" (M-G). Fair $7,000. Last week, "Million Dollar Mermaid" (M-G) and "Mr. Walkie Talkie" (Lip) (2d wk), $6,700.

Orpheum (Hamrick) (2,600; 65-90) — "Stop, You're Killing Me" (WB) and "Cattle Town" (WB). Modest $7,000 or less. Last week, "April in Paris" (WB) (3d wk), oke $6,000.

Palomar (Sterling) (1,350; 45-70) — "Because You're Mine" (M-G) and "Battle Zone" (AA). (2d runs). Opened Monday (19). Last week, "Whistle Stop" (UA) and "Pitfall" (UA) (2d runs), $3,000.

Paramount (Evergreen) (3,039; 65-90)—"K. C. Confidential" (UA) and "Hell Sold Out" (Indie). Mild $7,000. Last week, "Road To Bali" (Par) and "Beware, My Lovely" (RKO). (3d wk), $7,300.

Tri-Opticon Wow $24,000, Hub Ace

Boston, Jan. 20.

Biggest noise for newcomers this session is being made by "Above and Beyond" at State and Orpheum and Tri-Opticon shorts at Pilgrim, latter being terrific. "My Pal Gus" at Met shapes fairly good with "Stop, You're Killing Me" at Paramount and Fenway not more than average. "Hans Christian Andersen" in fourth stanza at Astor continues strong.

Estimates for This Week

Astor (B&Q) (1,500; 85-$1.25)— "Hans Christian Andersen" (RKO) (4th wk). Picked up after last week's storm to nice $20,500. Third week, $20,000.

Boston (RKO) (3,000; 40-85) — "Gunfighter" (20th) and "Yellow Sky" (20th) (reissues). Fair $8,000. Last week, "Redhead Wyoming" (U) and "Dangerous Years" (20th), $8,500.

Esquire (ATC) (1,000; 90-$1.25)— "Limelight" (UA) (4th wk). Sluggish $2,000 following $3,000 in third stanza.

Exeter (Indie) (1,300; 60-80) — "Breaking Sound Barrier" (UA) (4th wk). Off to about $4,200 following nice $5,300 third round.

Fenway (NET) (1,373; 40-85) — "Stop, You're Killing Me" (WB) and "Daughter of Darkness" (Indie). Fair $3,600. Last week, "April in Paris" (WB) and "Star of Texas" (AA) (2d wk), $3,000.

Mayflower (ATC) (685; 74-$1.25) — "Limelight" (UA) (4th wk). Dipped to $2,000 following slender $3,000 third.

Memorial (RKO) (3,000; 40-85)— "Cousin Rachel" (20th) (2d wk). Below hopes at $12,000. First week, $15,000.

Metropolitan (NET) (4,367; 40-85) — "My Pal Gus" (20th) and "Wide Boy" (Indie). Fairish $15,000. Last week, "Road to Bali" (Par) and "Blazing Forest" (Par) (3d wk), $12,500.

Orpheum (Loew) (3,000; 40-85)— "Above and Beyond" (M-G) and "Desperate Search" (M-G). Nice $20,000. Last week, "Million Dollar Mermaid" (M-G) (2d wk), $12,000.

Paramount (NET) (1,700; 40-85) —"Stop, You're Killing Me" (WB) and "Daughter of Darkness" (Indie). Fine $10,500. Last week, "April in Paris" (WB) and "Star of Texas" (AA), $10,000.

Pilgrim (ATC) (1,900; 60-$1.25)— Tri-Opticon plus "Pathfinder" (Col). Terrific $24,000. Last week, "Stars, Stripes Forever" (20th) (3d wk), $6,500.

State (Voew) (3,500; 40-85) — "Above and Beyond" (M-G) and "Desperate Search" (M-G). Good $13,000. Last week, "Million Dollar Mermaid" (M-G) (2d wk), $6,000.

Fresh Product Boosts B'way; 'Bad' Bright $145,000; 'Singer'-Cavallaro Big 75G, 'Lion' 32G, 'Girls' $28,000

Mild weather and seven new bills, along with an assist from regents week, are helping to give Broadway first-runs a substantial boost this stanza. Theatres with sessions ending midweek naturally are being aided most by regents, which started Monday (19). Light rain yesterday (Tues.) did not cut in as much as the continuance of the bus strike which is blamed for a dip of 2-5% in attendance.

"Bad and Beautiful" with new stageshow featuring "Dancing Waters," aquatic display, is pacing the field with a big $145,000 in its first week at the Music Hall. "Androcles and Lion" looks fancy $32,000 for initial stanza at the Capitol.

"Jazz Singer" with Carmen Cavallaro band and Larry Storch topping stage bill finished its first session at the Paramount with a big $75,000. "Don Camillo" hit a terrific $14,000 or near in opening round at the small Bijou.

"Girls in Night," aided by strong bally and advertising, is heading for a sock $28,000 at the State. "Cleopatra" is doing a very solid $9,000 in its first round at the reopened Holiday, where previously a film-revue policy had been tried.

A new record of $50,000 or better looms for Danny Kaye and all-vaude bill at the Palace, where this policy was launched Sunday night.

Many holdovers and extended-runs are holding near their preceding week's totals which mainly were lightweight. However, "Come Back, Little Sheba" is still smash with $29,000 in fourth week at the Victoria. "Hans Christian Andersen" also continued smash with $30,000 in eighth week at the Criterion. It was big $12,500 for same round at the Paris.

Estimates for This Week

Astor (City Inv.) (1,300; 90-$1.50) —"Limelight" (UA) (13th wk). Present stanza ending today (Wed.) is holding very well around $10,500. The 12th week was okay $11,000. "Road to Bali" (Par) opens Jan. 29.

Beekman (R&B) (550; 85-$1.50) —"Castle in Air" (Indie) (3d wk). Second round ended last Saturday (17) dipped to $3,400 after oke $4,000 opener. "Wherever She Goes" (Indie) opens Jan. 27.

Bijou (City Inv.) (589; 90-$1.50) —"Don Camillo" (Indie) (2d wk). First week ended Monday (19) hit terrific $14,000, and looks in for run. Last week, house not open.

Broadway (Cinerama) (1,250; 90-$2.80)—"Cinerama" (Indie) (17th wk). The 16th stanza finished yesterday (Tues.) held at $32,000, very smash, after $35,000 for 15th week. Stays on.

Baronet (Reade) (430; 90-$1.50) —"Importance of Being Earnest" (U) (5th wk). Fourth week ended Sunday (18) still was very big at $8,500 after $9,000 in third.

Capitol (Loew's) (4,820; 70-$1.50) —"Androcles and Lion" (RKO) (2d wk). Initial stanza ended yesterday (Tues.) soared to big $32,000. In ahead, "Against All Flags" (U) with Johnnie Ray, Georgia Gibbs, Ray Anthony orch onstage (3d wk), $42,000.

Criterion (Moss) (1,700; 50-$2.20) — "Hans Christian Andersen" (RKO) (9th wk). Eighth week ended Monday (19) pushed to great $30,000. Seventh stanza was big $26,500. Continues on.

Fine Arts (Davis) (468; 90-$1.80) —"Promoter" (U) (13th wk). The 12th session ended Monday (19) was solid $6,700 after $7,000 for 11th week. Stays on indef.

Holiday (Per-Rose) (950; 60-$1.20)—"Cleopatra" (Par) (reissue). Heading for big $9,000 in first week ending tomorrow (Thurs.), unusually sock for an oldie at this small house. Opened Friday (16) night, making virtually 6-day week. Last week, house shuttered to prep for straight-film policy.

Globe (Brandt) (1,500; 50-$1.50) —"Taxi" (20th). Opens today (Wed.). Last week, "8 Iron Men" (Col) (3d wk-6 days), held at $7,000 with a boost from preview of "Taxi." Last week, same.

Guild (Guild) (525; $1-$1.80)— "Leonardo da Vinci" (Indie) (9th wk). Present round ending today (Wed.) heading for $6,000 after solid $7,000 for last week.

Mayfair (Brandt) (1,736; 50-$1.50)—"Ruby Gentry" (20th) (4th wk). Current stanza winding up today (Wed.) looks like $10,500 after okay $10,000 for third week. "Above and Beyond" (M-G) is due in Jan. 29.

Palace (RKO) (1,700; $1.80-$6)— Danny Kaye heading all-vaude bill opened Sunday night (18) with upped scale performance. Virtually sold out for entire first week, with new record of $50,000 for this policy, covering 10 shows. Last week, "Redhead From Wyoming" (U) and 8 acts of vaude, good $20,000 in 10 days at $1.40 top.

Paramount (Par) (3,664; 80-$1.80) —"Jazz Singer" (WB) with Carmen Cavallaro orch, Larry Storch, Toy & Wing onstage (2d wk). First week ended last night (Tues.) soared to socko $75,000. In ahead, "April in Paris" (WB) with Sarah Vaughan, Illinois Jacquet orch, others, onstage (3d wk-6 days), okay $47,000.

Paris (Indie) (568; $1.25-$1.80)— "Hans Christian Andersen" (RKO) (9th wk). The eighth stanza ended Monday (19) held at $12,500 after fancy $13,500 for seventh round. Stays on.

Radio City Music Hall (Rockefellers) (5,945; 80-$2.40)—"Bad and Beautiful" (M-G) with stageshow. Soaring to a big $145,000 in first round ending today (Wed.). Holds. In ahead, "Million Dollar Mermaid" (M-G) with year-end holiday stageshow (6th wk), $105,000, with previous weeks much higher to make a very big longrun.

Rivoli (UAT) (2,092; 70-$2)— "Cousin Rachel" (20th) (4th wk). Current stanza ending today (Wed.) looks to hold near $11,000. Third week was $12,000. "The Star" (20th) is due in Jan. 28.

Roxy (20th) (5,886; 80-$2.20). — "Niagara" (20th) with iceshow onstage. Opens today (Wed.). Last week, "Stars, Stripes Forever" (20th) plus iceshow (4th wk-8 days), hit around $63,500 after $60,000 for third regulation week. Wound up an unusually big run for first try with elaborate iceshow and film policy.

State (Loew's) (3,450; 55-$1.50)— "Girls in Night" (U). First week ending today (Wed.) looks like big $28,000, unusually sock under current conditions. In ahead, "Blackbeard Pirate" (RKO) (3d wk), $9,000.

Sutton (R&B) (561; 90-$1.50) — "Member of Wedding" (Col) (4th wk). Third stanza ended Monday (19) was oke $6,200 after $7,000 for second week.

Trans-Lux 60th St. (T-L) (453; 90-$1.50)—"Tale of Five Women" (UA). Initial week ending today (Wed.) looks like mild $4,000 or less. Holds. Last week, "Limelight" (UA) (12th wk), $3,800 at $2.40 top on two-a-day policy.

Trans-Lux 52d St. (T-L) (540; 90-$1.50)—"Face To Face" (RKO) (2d wk). For first week ended Monday (19) this hit big $9,000. In ahead, "Full House" (20th) (13th wk-5 days), $2,700.

Victoria (City Inv.) (1,060; 70-$1.80)—"Come Back, Little Sheba" (Par) (5th wk). Fourth frame ended yesterday (Tues.) held at $29,000 after sock $30,000 for third week. Third round was considerably over hopes. Stays on indef.

'Barrier' Bangup $9,500, Cincy; 'Beyond' Oke 11G, 'Don't Care' 9G, 'Bali' 6G

Cincinnati, Jan. 20.

Major houses are posting middle-of-road returns this round. "Above and Beyond," crisp in huge Albee, is landing top total but in pleasing stride also is "Breaking Sound Barrier" at Capitol. "I Don't Care Girl" in Palace is just okay. RKO Theatres renamed the 1,000-seat Western as the New Lyric after the original Lyric, now being razed. New Lyric, now remodeled, kicked off Friday (16) with "Snows of Kilimanjaro" (20th) on popscale run.

Estimates for Tihs Week

Albee (RKO) (3,100; 55-85)— "Above and Beyond" (M-G). Okay $11,000 or near. Last week, "Cousin Rachel" (20th), $10,500.

Capitol (RKO) (2,000; 55-85)— "Breaking Sound Barrier" (UA). Good $9,500. Last week, "Androcles and Lion" (RKO), ditto.

Grand (RKO) (1,400; 55-85)— "Road to Bali" (Par) (m.o.) (2d wk). Hefty $6,000 trailing last week's $7,500.

Keith's Shor) (1,500; 55-85)— "Because of You" (U) (2d wk). Trim $5,500 after $8,000 first round.

Palace (RKO) (2,600; 55-85)— "I Don't Care Girl" (20th). Okay $9,000. Last week, "Stop, You're Killing Me" (Col), $7,500.

A STATEMENT FROM
ON ITS SALES POLICY FOR TH

"SALOME" is, by any measure, the most costly motion picture Columbia has ever produced or distributed. In its multi-million dollar negative, however, is beauty and spectacle and drama enough to justify an even more fabulous expense. And now, with plans finalized for an advertising and promotional campaign representing an additional $1,000,000 expenditure, "SALOME" looms large as the most significant event on the motion picture horizon.

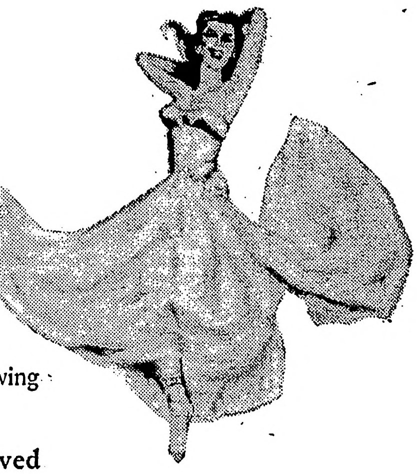
With its glittering cast, it tells the dramatic story of the beginnings of Christianity. No better time could be chosen for its first launchings, therefore, than the Easter season. It is for that reason that, in certain selected key city first runs, the pre-release of "SALOME" will begin at Easter.

We are fully aware that it is, by law, neither our right nor our function to fix admission prices. That prerogative belongs solely to the exhibitor. Our sales organization has received firm and explicit instructions to that effect.

However, we also recognize the fact that, in the recent past, pictures of similar scope and stature have done extremely well in situations where the exhibitor has voluntarily presented these super-attractions at increased prices. We believe that "SALOME" offers the exhibitor the same opportunity.

In order to prove the power of "SALOME" to the great mass of exhibitors and prior to the general release of the picture, we shall limit the pre-release engagements to qualified theaters in cities of 75,000 population or more, which shall be selected competitively based on their offers. "SALOME" will be available for screening at all Columbia Exchanges on or about February 1.

Screen Play by **HARRY KLEINER** · Produced by **BUDDY ADL**



OLUMBIA PICTURES
CREEN ACHIEVEMENT OF 1953

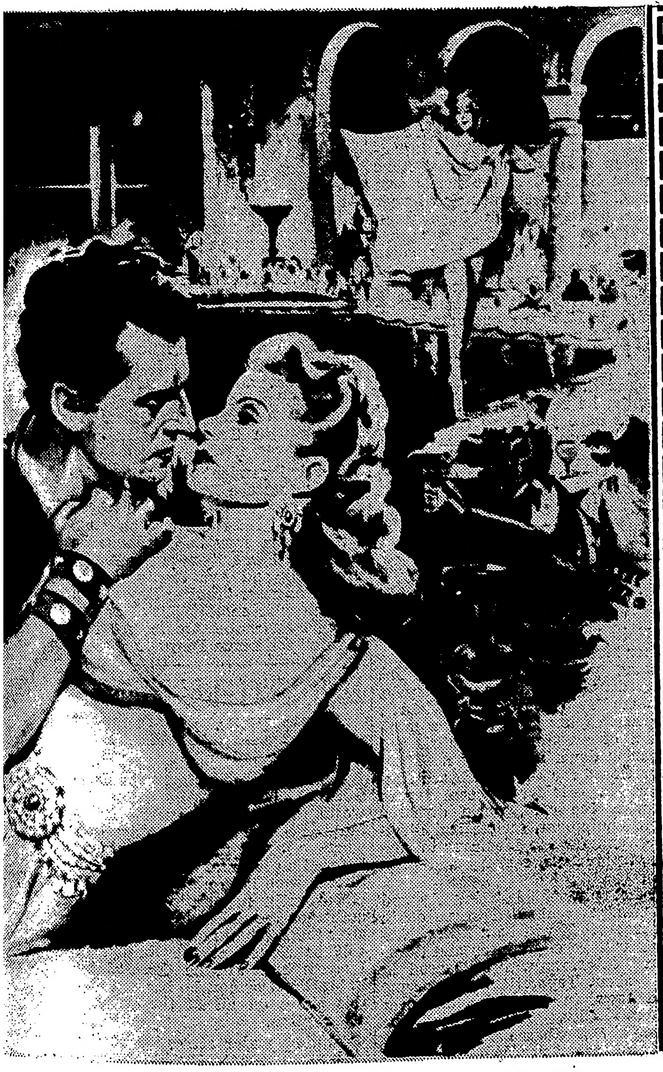
Immediately thereafter, we shall welcome, from qualified situations, offers which, for proper evaluation, should include:

1. **Theatre's name and Exhibitor's name**
2. **Minimum dollar guarantee to Columbia**
3. **Terms (We desire a first week participation of 50% minimum. Percentages for subsequent weeks should also be specified)**
4. **Minimum length of run guarantee**
5. **Control figures to determine holdovers beyond the guaranteed minimum run**
6. **Amount exhibitor proposes to contribute to advertising campaign for advance and first week and for subsequent weeks of guaranteed run**
7. **Such other information as the exhibitor may consider important in helping us to evaluate his offer more carefully**

Offers are to be made subject to the following two conditions:

1. **Our right to reject all offers is reserved**
2. **The run granted will be definitely established, no specific clearance will be granted**

Tremendous public interest will undoubtedly be created by both the national advertising campaign on "SALOME" and the large-scale local campaigns which will launch the picture in each pre-release situation. It is our hope and intention that the maximum number of exhibitors will have the opportunity to play "SALOME" while this public interest is at its greatest. To facilitate this, a sales policy for the further release of the picture will be announced shortly after the first pre-release openings.



Columbia Pictures

RITA
HAYWORTH
STEWART
GRANGER
SALOME
CHARLES LAUGHTON

JUDITH ANDERSON • SIR CEDRIC HARDWICKE
BASIL SYDNEY • MAURICE SCHWARTZ
ARNOLD MOSS • ALAN BADEL

Technicolor

rected by **WILLIAM DIETERLE** • A **BECKWORTH CORPORATION** Production

British Theatres Get Okay to Use BBC's TV Coverage of Coronation

London, Jan. 20.

Theatres equipped for big screen TV will be permitted to relay the British Broadcasting Corp. television coverage of the Coronation, but will have to obtain special permission from the Postmaster General if they contemplate making a charge for admission. This is the sequel to an agreement made with the Performing Rights Society which is waiving its normal copyright conditions on that day.

Under the TV licensing procedure, tele programs are intended for private use and screens cannot be installed in public places such as theatres, cafes and hotels. Exception, which will apply to Coronation day, may be extended to cover other facets of the ceremony.

Only a limited number of picture theatres have TV installed and, with one exception, are using J. Arthur Rank's Cintel equipment. The exception is Paramount's West End showcase, the Plaza, where an installation is being made similar to that used by the company in America.

The Rank group has a few West End theatres wired for TV and a small number in key provincial centers. The Associated British group recently ordered a Rank set for use at their largest London theatre, the Commodore in Hammersmith.

Mex Exhibs Win Edict Vs. 50% Playdate Law; Ruling Aids U.S. Films

Mexico City, Jan. 13.

The new Cinematographic Law has been drastically softened, the film trades avers, with the granting of an injunction to groups of exhibitors. Action by Federal Judge Ignacio Burgoa here in granting injunctions against the stormy petrel clauses, the one which demanded 50% of all playing time for Mexican films and the one which placed all film production under government control is regarded as removing objectionable features of the law. The jurist agreed with the exhibs that both clauses are unconstitutional since they directly, in a broad sense, violate the constitutional guarantee of freedom of trade.

"The enforced exhibition of Mexican pictures would oblige the public to pay out its money to see pictures of inferior quality," Judge Burgoa observed. "There is nothing in the Mexican law that in any way obliges exhibitors to screen pictures they do not consider to be good business, any more than there is any demand that any merchant or any businessman buy goods he does not want."

The judge also opined that enforcement of the 50% playing time demand is contrary to the very spirit of the law which is to "aid the cinematographic industry and elevate its moral and artistic standards."

Judge Burgoa branded as unconstitutional the clause that would put all pic production under government control, through the Ministry of the Interior, because it sets up a monopoly which the constitution forbids. He observed that "were the control allowed, it would oblige Mexican producers to make mediocre pictures. It has been those very producers themselves who have elevated Mexican pictures, despite sharp competition from foreign films. This not only has benefited the film industry but Mexico's artistic prestige.

WEEK OF FRENCH FILMS SET FOR LONDON IN FEB.

London, Jan. 13.

A French film festival is to be held here next month, opening at the Rialto Feb. 10. There will be screenings each night during the seven-day festival. The French Ambassador will attend the opening performance and will be accompanied by personalities of the diplomatic corps. Part of the week is to include visits of leading trade personalities including artists, directors and producers associated with the films shown.

Opening bill will be Christian Jaque's "Fanfan La Tulipe," Rene Clair's "Belles de Nuit," showing on the following night.

Danish, British Unions Set Foreign Act Fees

London, Jan. 13.

After protesting against the legality of the fees levied by the Variety Artists Federation on foreign performers, an agreement has been reached between the British and Danish vaude unions.

Announcing the agreement, the VAF reiterate its own policy which makes it a point of honor for members to observe the rules of the unions in any country where they might be working. On a basis of reciprocity, the VAF expects foreign artists to conform to its rules while working in Britain.

See M-G, Par, 20th-Fox Adding More Showcases In Aussie This Year

Sydney, Jan. 13.

Aussie industry leaders with an ear to the ground predict that expansion bids by major U. S. distributors will highlight 1953, although such bids will be done quietly so as not to arouse independent exhibitors, already irked by U.S. inroads into this territory.

20th-Fox controls the Hoyts' picture circuit of some 186 houses. Following the recent visit of prexy Spyros Skouras here it was reported that he planned further expansion both in houses and product outlets to provide additional 1953 revenue. Hoyts recently turned in a record profit report. Distribution side of the 20th-Fox Aussie biz is handled by Sid Albright.

Metro, under Bernie Freeman, despite heavy outcries from independent exhibitors, has put together a chain of about 12 houses in the key cities and suburbs. Metro is now reporting mulling an intimate house under its own 1,600-seat St. James here, with one or two other deals reported on the fire for additional suburban expansion.

Paramount, on its loop spread, recently took over the intimate Variety, Sydney; has a lease on the King's in Melbourne and the Majestic, Adelaide. It is also about to signature deal with the Charles Munro-Maurice Sloman outfit to spot Par product into the intimate Australia Theatre in Melbourne. Key Sydney show case is the Prince Edward, held under a long-term lease with Carroll-Musgrave. Understood that the Par would like to hook onto a suburban key house or two this year.

Building restrictions stymied Warners from going ahead with its own showcase here on a key site held for years. With restrictions now removed, prediction is that this U. S. major will make another bid to join those other top American dtstribs on Down Under loop expansion.

'Milanesi' Ends Record 140-Perf Run in Milan

Milan, Jan. 13.

Arnaldo Fraccaroli's "Siamo Tutti Milanesi" ("We're All Milanese") last night wound up its record-breaking run here with its 140th performance. Legiter, which stars Nino Besozzi, drew full houses from the start despite distinctly negative reviews. Play is a pot-pourri of Milanese events with locally comic slants, plenty of dialect bits, some hit songs and topical take-offs on the invasion of Milan by southern Italians. Previous local record was 52 performances, jointly held by Sem Benelli's "La Cena Delle Beffe" and Arnaldo Fraccaroli's "Biraghin."

Reprise of "Biraghin," staged by the Milly-Rimoldi-Riva Co., follows "Milanesi" at the Olimpia opening tomorrow.

Paris Opera Ballet Inks Babilee in Star Spot

Paris, Jan. 13.

Jean Babilee, who was guest star with Ballet Theatre in the U. S. last season and the year before, has joined the Paris Opera Ballet as chief dancer and choreographer.

Serge Lifar remains at the Opera as ballet master

Tessie O'Shea Clicks On London Nitery Debut

London, Jan. 20.

Tessie O'Shea's debut in cabaret has proved such a surprise hit at the Colony and Astor that Harry Morris will bring her back for four weeks during the Coronation period.

Val Parnell also signed the English Fat Mama for the opening of the London Palladium vaudeville season March 2 for three weeks with Max Miller. After that, she heads her own vaudeville unit for Parnell on the Moss Empires circuit, and Stoll Theatres.

Tokyo Nightclub Biz On Upbeat

Tokyo, Jan. 13.

Tokyo after dark brightened perceptibly with the opening for the New Year holidays of a half dozen new niteries, three replacing clubs destroyed by fire in November and December. Several of the new spots are offshoots of former clubs owned and operated jointly by Chinese and Japanese or Westerners and Japanese.

A battle-royal is in full sway for business with the patrons benefitting by a small-scale price war. Tempers have flared between owners and managers, with at least one quarrel reaching the fisticuff stage, but all are convinced there is enough biz for everybody.

Splashiest and most American of the new clubs is the Latin Quarter, operated by Manila impressario Moe Litwin who has brought in a good Filipino band and singers and dancers from Manila. Drawing a big play from GIs, it offers the most for the least money and likely will run in the red until next month when a gambling room will be opened. Litwin has had trouble before in Tokyo (at the Mandarin Club) with police officials who frowned on games of chance in a nightclub. However, if he can operate the wheels and the dice for several months before the crackdown, probably will do well.

Other openings include Manuela's, run by a pre-war Shanghai dancer who no longer performs. Club features Carol Berar, a singer billed as an American TV and radio star. The Ding-How, a Chinese style club, also opened for the new Year biz. This is an almost exact duplicate of the Mandarin and is run by a former partner of the same club.

The three clubs which burned to the ground during late last year are the Bacchus, the Mimatsu and the Golden Dragon. The first two have opened in new locations and the last has been rebuilt on the same spot.

Vienna Icer Getting Bids; Quick Work on Stolz Tune

Vienna, Jan. 13.

That Austrian publishers are just as quick in doing things as Americans was proven here by Astoria Verlag (Emil W. Maass), when it came to print Robert Stolz' new hit, "L'Amour," a beguine, and the theme song of the current Vienna ice revue, "Eternal Eve."

Stolz handed over the manuscript at 8 a.m. Etching was ready at noon, and when he lifted his baton at the preem in the Eislaufverein, copies were on sale.

Ice revue will stay in Vienna until end of January, then goes to Lintz, Upper Austria, and after that to various capital cities in West Germany. Meanwhile offers from South American countries are pouring in. Turkey also wants a chance in the summer.

1st S. African Ozoner

Washington, Jan. 20.

South Africa has just gotten its first drive-in theatre, reports Nathan D. Golden, director of the Commerce Department motion picture bureau.

Built in Johannesburg, with private capital at a cost of £100,000 ($2.80 to the £) the ozoner can accommodate 650 cars. The company has disclosed that it plans to build three more drive-ins.

Other Foreign News
on Page 16

'52 Brit. Admission Tax Up $8,000,000 Over 1951

London, Jan. 13.

Annual balance sheet of the British Treasury shows that the public contributed approximately $8,000,000 more in admission tax in 1952 than in the previous year.

In 1952, the Treasury collected $128,240,000 in admission tax from all sources of public entertainment, including film theatres, legit, vaudeville, football, racing, etc. In the previous year the exchequer got $120,400,000.

Outlook in Far East Favorable If Off From Postwar, Mono Exec Sez

Although business has dipped from the postwar peak, the outlook in the Far East market is generally favorable, according to William E. Osborne, assistant export manager for Monogram International Corp., who recently returned to the N. Y. homeoffice after a year's stay in the Orient. Attendance is improving in most areas, he said, and new theatres have been built in the Philippines and Hong Kong, among other places.

A particularly bright spot, Osborne pointed out, is Japan for its economy is being helped considerably by U. S. Army purchases as well as by the presence of American troops there. A shortage of first-run theatres in downtown Tokyo, he added, has brought about day-and-date preems extending into suburban sections and these have worked out well at the boxoffice.

Osborne noted that the Japanese government is now permitting American companies to remit 30% of their monthly billings. However, this policy is expected to be reviewed by authorities when the current fiscal year ends March 31. At the same time the annual license allotments for various film producing countries also will be studied.

Meanwhile, Osborne said, his company's product is being funneled through the recently formed Allied Artists of Japan with physical distribution handled by Eiga Haikyu Co., Ltd. Advantage in setting up a subsidiary is that films can be licensed in the firm's own name. For the current fiscal year some seven permits have been granted to AAJ and it is anticipated that one more may come from six licenses now in dispute.

Osborne, who is scheduled to leave for Australia and New Zealand, Feb. 10, also represents Monogram International's interests in the Philippines, Indonesia, Singapore, Hong Kong and Formosa. Several theatres have been built in Manila, he revealed, and two new houses have just been unveiled in Hong Kong. One of them is the Empire, a 1,500-seater, operated by Harry Odell, whose International Films, Ltd., handles Monogram-Allied Artists product in that area.

UA, Mexican Group Set 6-Pic Production Deal

Mexico City, Jan. 13.

United Artists is joining some other Hollywood companies in producing pix in Mexico. UA has pacted with Mexican interests, which Pablo Bush and Eduardo Fernandez head, to make a minimum of six films in English and Spanish down here this year. Deal was closed for UA by Edward Nassour. It calls for the company to provide the coin, world distribution, equipment, scripts and directors, and for the Mexicans to supply technicians, scenery and players.

First pic, titled "Ring Around Saturn," is scheduled to tee off in February. It will be a tinter. Nassour will be coproducer and director. Exteriors will be lensed in and about Tepozatlan, picturesque old town in Morelos state near Mexico City. Interiors will be done at Churubusco studios here.

Miroslava Stern and Tony Carbajal have been inked as stars and Julio Villarreal and Carlos Muzquiz for feature roles.

Record Number of Co-Productions In Italy This Yr.; See 23 U.S.-Italo Pix

Rome, Jan. 13.

Announcement of production lineups, now coming out, indicate a healthy schedule in Italy for the forthcoming year. More co-productions than ever are planned or shape up as possible in 1953. Despite all that has been written about foreign interests, especially American, coming here to make pictures, at the moment there is not one U. S. pic in production in this country although there are several co-productions.

"Terminal Station," with Jennifer Jones and Montgomery Clift starred and Vittorio DeSica directing, is one of these being produced here. This is being done by David O. Selznick and the Vittorio DeSica Productions. Another Italo-U. S. production is "Cairo Incident," starring George Raft. An American story, it will be released by Lippert, with SIMA of Milan the Italo co-producer. A third one is "Teacher of Don Juan," starring Errol Flynn. It is a co-production of the Errol Flynn Enterprises and Vittorio Vasserotti.

The Italian film industry, which has been anxious to enter into the co-production pix field for a long time, likely will consummate several deals that it has been planning for months. Under existing pacts, Italy will co-produce 12 to 25 films with France. Most of these are big productions, including "Foreign Legion," with Viviane Romance; "Merchant of Venice," with Michel Simon; "Lucrezia Borgia," with Pedro Armendariz; and "Ressurection."

Mario Zampi has set up plans for three Italian-English pix, financed by a Scotland businessman and Italian money. They include "I Choose Love" and "Song of the Sea," the latter with Gracie Fields. Italy and Spain currently are shooting "Forbidden Carmen" on a Malaga location. A formal agreement was made this year for Spain and Italy to produce four pix per year.

German-Italo Prod. Program Big

One of the most ambitious production programs likely will stem from the German-Italian agreement, recently drawn up. This calls for 10 films to be made in 1953, on a share alike basis on artistic, technical and financial basis. First pic will be one based on the life of Richard Wagner, the German composer. Other co-productions are planned with Argentina, Egypt, Turkey, Austria and Brazil.

Of course, the American or U. S.-Italo co-production lineup shapes as one of the most elaborate ones for the coming year. Paramount is drawing up a deal with Rome's Ponti DeLaurentis for 10, while Republic is talking about doing three in Trucolor; 20th-Fox has two near completion and two more planned. Universal has no definite plans thus far. Metro is reported to have several films in mind. One is "Nina," which might star Lana Turner. Another is "Road to Rome," with Sam Zimbalist producing.

The independent productions include "Beat the Devil," with John Huston directing and Humphrey Bogart and Miss Jones as possible leads. Metro may back "House on Humility Street," with Zimbalist producing and Ava Gardner mentioned as star. "Ember Days" is a possibility as another Kirk Douglas starrer. Giuseppe Amato has two in mind for Linda Darnell.

ELIOT'S 'CLERK' PREEM FOR EDINBURGH FETE

London, Jan. 13.

T. S. Eliot's new play, "The Confidential Clerk," will have its world preem at this year's Edinburgh Festival but it is uncertain whether it will move to Broadway before its presentation here. Henry Sherek, who is to present the play, is currently negotiating with the author on the policy to be followed after the Festival season. The play will be staged at the Edinburgh Lyceum and will be directed by E. Martin Browne who has handled this chore on all of the writer's other plays.

Another major attraction at the Edinburgh Festival will be the first performance in Great Britain of Stravinsky's opera, "The Rake's Progress."

"20th CENTURY-FOX INAUGURATES A POLICY THAT SPELLS CONFIDENCE"

— Editorial, CHESTER B. BAHN,
Film Daily, January 13, 1953

...and here's how we start!

THE SNOWS OF KILIMANJARO Technicolor
STARS AND STRIPES FOREVER Technicolor
MY COUSIN RACHEL · RUBY GENTRY
THE I DON'T CARE GIRL Technicolor **· THE STAR**
TAXI · TREASURE OF THE GOLDEN CONDOR Technicolor
NIAGARA Technicolor **· THE THIEF OF VENICE · TITANIC**
DESTINATION GOBI Technicolor **· THE PRESIDENT'S LADY**
TONIGHT WE SING Technicolor (SOON WORLD PREMIERE, RADIO CITY MUSIC HALL) **· THE SILVER WHIP**
CALL ME MADAM Technicolor **· MAN ON A TIGHTROPE**
POWDER RIVER Technicolor **· INVADERS FROM MARS** Color
PICKUP ON SOUTH STREET · SAILOR OF THE KING
WHITE WITCH DOCTOR Technicolor **· THE DESERT RATS**
THE GIRL NEXT DOOR Technicolor **· BAPTISM OF FIRE**
GENTLEMEN PREFER BLONDES Technicolor
THE FARMER TAKES A WIFE Technicolor
and watch for **THE ROBE** Technicolor

...and more to come!

There's No Business Like 20th Century-Fox Business!

(BACK BROTHERHOOD WEEK'S SILVER ANNIVERSARY Feb. 15-22 1953)

Breach Between Brit. Prods., Exhibs Over Eady Fund Plan Nearly Healed

London, Jan. 20.

The breach between producers and exhibitors is nearly healed as a result of separate meetings last week, although there is no indication of a joint agreement on continuation of the Eady fund. Both trade organizations, however, are to make immediate representations to the Board of Trade and seek its advice.

In the meantime, producers have come out with a categorical statement promising wholehearted support for the exhibitors' new tax relief scheme which, according to schedules submitted to the Treasury, indicate that provision has been made for continuing the Eady levy.

At its council meeting last week, Cinematograph Exhibitors Assn. accepted the principle that British production needs continued support. However, it emphasized that estimates prepared at the time the Eady scheme was introduced have not been realized and that theatre operators would have to take a cautious view until they knew what the government's budget proposal would do to help them.

The CEA tax scheme, which seeks relief to the tune of more than $10,000,000, is based on the difference between the estimates of the treasury and the realization by theatres. If that gap could be breached, exhibs would be in a firmer position to assist their producer colleagues.

Cognizance of this situation was taken at the emergency British Film Producers Assn. meeting last Friday (16) when producers recognized the exhibitors' anxieties, particularly in view of the recent decrease in boxoffice receipts. However, it is concerned over the vulnerable position in which British production finds itself because of the continued uncertainty on the future of the Eady scheme, and therefore will make its own overtures to the Board of Trade.

Record Biz at Nip Film Houses Opens New Year; 'Bride,' 'Apache' Toppers

Tokyo, Jan. 13.

The first week in January, covering the five-day Japanese New Year celebration period, traditionally the biggest b.o. period for film business, saw record attendance at all theatres in the country.

"Father of Bride" (M-G) was the big surprise smash here with a powerful $14,300 in seven days at the Picadilly where it shattered all previous weekly and daily records for the house. "Bride" did $2,500 on Jan. 3, its daily high. Previous record holder at the Picadilly was "Place in the Sun" (Par). "Place" was roadshown at the house last September.

In the Kyoto-Osaka-Kobe area of southern Japan, "Bride" was also the biggest draw.

Closely following the Metro topper was a reissue of "Beau Geste" (Par), with a neat $30,000 at four theatres. "Fort Apache" (RKO) the only other roadshow in the area, was the biggest grosser with $35,400, but the film played seven theatres day-date.

All other general release houses and nabes saw unusually heavy biz and in proportion to the trade done at larger houses.

U.S. CULTURAL MUSIC SOCK HIT IN VIENNA

Vienna, Jan. 13.

Unusally strong demand has developed for a U. S. Information Service of weekend cultural music lectures conducted by Marcel Prawy, former U. S. deputy film and theatre officer and now a rep here for American recording companies. Titled "Through Musical America," the series is presented Saturday and Sunday nights to cuffo audiences at the American operated Kosmos Theatre.

Prawy talks on the history, geography and music of the U. S. A 20-piece band and American soloists Norman Foster, Florence Field, Helen Stanton, Murray Dickie and Gene Tobin, with an assist from the Vienna Boys Choir, sing a program of socko American music.

Von Sternberg's Jap Pic To Be Finished in Feb.

Tokyo, Jan. 13.

Towa Film Co. prexy Nagamasa Kawakita will go abroad in March to negotiate release in the U. S. of the Josef von Sternberg-directed "Anathan," now in production here by Yamato Productions. Film records the story of lone Japanese woman stranded on Pacific isle with a dozen men after the war's end. It should be completed late in February.

Kawakita's trip will include Britain, France, Italy, and Germany. In France, he will attend the Cannes Festival where he will award the Pearl Prize to Claude Aurant-Lara who directed "The Devil in The Flesh," French film which won top place at Japan's first film festival last year.

BBC Halts Film Biz 'Current Release' Show On TV After 14 Mos.

London, Jan. 13.

After a run of 14 months, British Broadcasting Corp.-TV is to withdraw "Current Release," the fortnightly program which gives the picture industry its biggest and most effective free plug. The BBC has advised that the last program will be telecast March 26. "Current Release" was negotiated by the Brtiish film industry's Better Business Committee. The fortnightly feature, with a running time of 45 minutes, included excerpts from five or six current films plus interviews with celebrities usually connected with the films on the program.

According to a recent BBC research rating, it was the third top program among the regular features with an average viewing audience of 3,500,000.

Its withdrawal is in accordance with normal BBC procedure which applies alike to radio and TV. All program series are rested, usually after six months. The fact that "Current Release" was continued well beyond this normal time was indicative of its widespread popularity.

Although many crix have been clamoring for the withdrawal of this feature until the film industry is prepared to reciprocate with up-to-date product, the cessation is entirely unconnected with the recent inconclusive talks between the BBC and British producers. On the contrary, the letter of termination indicates the program will be resumed.

Paris Dance Scene Picks Up With Dolin Advent

Paris, Jan. 13.

Dance picture here has been quite meagre this season, with only the Ballet de Marquis de Ceuvas getting the balletomane turnout. Engagement, which was to have terminated Nov. 23, was prolonged until Jan. 12 due to b.o. potential of troupe. Empire Theatre, with the success of this dance group, is being turned into a veritable ballet house, with the following bookings all in the dance category.

London's Festival Ballet, under directorship of Anton. Dolin, will take over the theatre for four weeks beginning Jan. 15. Empire also has potential bookings with the Oldarra Basque Ballet, then Carmen Miranda with her group, and March 11 is to see the opening of the Roland Petit Ballet De Paris, with Colette Marchand and Nicolle Amigues, presenting a new repertoire of six ballets. Empire Director Isale also hopes to get the Sadler's Wells Ballet of London and the New York City Ballet.

Ballets Espagnols Teresa & Lusillo, a young, dynamic dance group, is doing fine biz at the Theatre Des Champs-Elysees and holding over till Jan. 25. The Opera Ballet is getting transfusion with two new dancers, Jean Babilee and Youly Algaroff, being added to its roster. Katherine Dunham opened here Friday (9) with her troupe for a run at the Palais D. Chaillot.

Lew Grade Delays U.S. Trip

London, Jan. 20.

Lew Grade ready to plane to N. Y. last Jan. 9, suddenly postponed his departure until today (Tues.). Reason for delay was the sudden decision to make drastic changes in the Grades' Paris office, which prompted him to rush over there.

Grade intends to be in America for at least four weeks, the main object being to line up attractions for Val Parnell's London Palladium bills for his coming vaude season. While in the U. S., Grade also intends to seek acts for the Tivoli Circuit in Australia.

Rome's Legit, Niteries Active

Rome, Jan. 13.

Presence of several hit plays over the holidays has boomed the local legit picture and threatens to take the spotlight away from Milan, traditional Italian pace-setter in the theatrical field. Season opener was Luchino Visconti's staging of Goldoni's "La Locandiera," with Paolo Stoppa and Rina Morelli. This built to a strong six-week run before being replaced by Anton Chechov's "Three Sisters," likewise staged by Visconti. Latter is running through its third week and averaging a healthy $1,500 per show.

Vittorio Gassmann's four-hour staging of "Hamlet" followed up rave reviews with a sellout run at the Valle, currently in its seventh week. At the Rome Little Theatre, "Dialoghi delle Carmelitane," by Bernanos and directed by Orazio Costa, is in its eighth week. It will be followed by "Macbeth."

Other classics being readied to follow are Euripide's "Medea," done by the Compagnia Stabile di Roma; and Seneca's "Thiestes," by the Italian Art Theatre Group.

The Rome Opera Co. is in full swing, if not in full dress, (because of the death of the late ex-Queen Elena), with a program including both the old favorities and some seldom given works.

Six of the larger cinemas now have from four to six acts of vaude on their bills with trade strong at popular prices.

Nine night clubs, an all-time high, are operating at this time, with more than half that number doing very good biz nightly. Others report a fair take. This condition should continue for the next few weeks or until the arrival of Lent.

'Show,' 'Ivanhoe,' Smash Hits, Top Mex City B.O.

Mexico City, Jan. 13.

Hollywood has the two current boxoffice champs here. They are "Greatest Show on Earth" (Par), with $91,760 grossed in 21 days day-dating the Cines Mexico and Mariscala, and "Ivanhoe" (M-G), which in 14 days at the Cine Roble, got $46,520.

Pix are playing at a 46c top.

Legit Shows Abroad

LONDON

(Week ending Jan. 16)

"Affairs of State," Cambridge (8-21).
"Bells St. Martin," St. Mart. (8-29).
"Call Me Madam," Coliseum (3-15).
"Dear Charles," New (12-18).
"Deep Blue Sea," Duchess (3-6).
"Dial M Murder," West. (6-19)
"Friendly Relations," St. Martins.
"Gay Dog," Piccadilly (6-12).
"Globe Revue," Globe (7-10).
"Happy Marriage," Duke York (8-7).
"High Balcony," Hamp. (12-1).
"Holy Terrors," Arts (12-1).
"Little Hut," Lyric (8-23-50).
"London Laughs," Adelphi (4-12).
"Love of Colonels," Wyn. (5-23-51).
"Love from Judy," Saville (9-25).
"Man," Her Majesty's.
"Meet Callahan," Garrick (5-27).
"Mousetrap," Ambas. (11-25).
"Murder Mistaken," Ambassadors (10-4).
"Paris to Piccadilly," Pr. Wales (4-15).
"Porgy & Bess," Stoll (10-8).
"Quadrille," Phoenix (9-12).
"Relative Value," Savoy (11-28-51).
"Reluctant Heroes," White. (9-12-50).
"Ring Out Bells," Vic. Pal. (11-12).
"River Line," Strand (10-28).
"Seagulls Sorrento," Apollo (6-14-50).
"South Pacific," Drury Lane (11-1-51).
"Sweet Peril," St. James (12-3).
"Water of Moon," Haymarket (4-19-51).
"Wild Horses," Aldwych (10-6).
"Zip Goes a Million," Palace (10-20-51).
"Young Eliz.," Criterion (4-2).

SCHEDULED OPENINGS

(Figures denote premiere dates)

"Escapade," St. James's (20).
"Devil Came From Dublin," Emb. (21).
"Gift," St. Martin's. (22).
"Breadwinner," Arts (28).

AUSTRALIA

(Week ending Jan. 16)

"Folles Bergere," Majestys, Bris.
"Cassino," Comedy, Mel.
"South Pacific," Majesty, Mel.
"White Sheep," Princess, Mel.
"Annie Get Your Gun," Royal, Sydney.
"Cinderella," Tivoli, Mel.
"Ice Follies," Tivoli, Sydney.
"Cinderella On Ice," Empire, Sydney.

Political Fight Over Aussie TV May Delay Tele's Start Down Under

Sydney, Jan. 13.

There is a growing belief here that television operation may not become active for several years because of a sour political fight now in progress over operational policy. It is the bitterest political scrap seen here in a decade.

Following his return from a U. S. survey of TV, Postmaster-General Harry Anthony, in charge of all radio operation for the Robert Menzies Liberal Party government (current political party in power), said that his government would set up two TV stations here in 1954. One would be operated by the semi-government Australian Broadcasting Commission (non-commercial), and the other via commercial control.

Immediately after Anthony's statement, Arthur Calwell, deputy leader of the Labor Opposition government, said that when returned to power (election is due here within 18 months, with a Labor victory looming), his government would cancel any TV license issued to private enterprise, meaning a commercial station. He added that TV would be a government monopoly.

"Labor will oppose the passage of all legislation to allow private enterprise to debauch the minds of grown-ups and children in the way American television companies do," Calwell said.

Dr. H. V. Evatt, leader of the Labor Party and Calwell's chief, said that constitutional rulings by the courts would not permit a TV monopoly in Aussie. He added that the local system will probably rely upon dual control, with the government operating its own service and commercial interests doing likewise.

Bombshell immediately followed Dr. Evatt's statement from a blast by Ernie Reece, federal prexy of the Aussie Labor Party, that Labor's policy was for a national control of TV.

"There need be no illusion about Labor's attitude," Reece said. "Notwithstanding any other expressed view, TV will be under national control. Labor is strongly opposed to the exploitation of TV by commercial interests."

NFFC Group 3 Moving To Beaconsfield Plant

Landon, Jan. 13.

The government-owned film studios at Beaconsfield, which have been dark since the Crown Film Unit was closed down earlier last year, are to be reopened next summer. The plant has been leased by Group three, the company set up by the National Film Finance Corp. to encourage and develop new talent in the film industry.

Group three is expected to transfer to Beaconsfield when present lease of Southall studios expires in June. An American group had been negotiating with the government for a lease on Beaconsfield for the production of TV films.

Giving Top Opera Post To C. Krauss Stirs Up Vienna Politico Groups

Vienna, Jan. 20.

Just a few days after the Austrian government revealed that reconstruction on Vienna's famed Opera House on the Ringstrasse was going so slowly the house could not reopen before 1957, a new outbreak of musical politics involving conductor Clemens Krauss and national parties began to draw attention again. This followed parliamentary questions posed by Socialist deputies to education minister Kolb. They asked Kolb to confirm or deny persistent reports that Krauss was being considered for the top opera post, and that the government was considering closing the Volksoper, used since the war's end as a second house for operettas and "lighter works."

Kolb's answer was "yes" on the Krauss question; "no" as to the possible closing of Volksoper. Musical circles have little argument with the continuation of Volksoper presentations, especially since the house runs a smaller deficit because of larger capacity and stronger public following than Theater an der Wien where the longer-haired operas are done. But the Krauss appointment is sure to precipitate a violent politico-artistic storm.

Krauss, while undeniably a top musical figure as an operatic and symphony conductor, was accused of a sort of "musical treason" when, in 1934, soon after Hitler's ascent to power in Germany, he cancelled his Vienna contract as opera chief and moved to Berlin on a 10-year ticket as first string conductor and opera director.

What was worse, Krauss then invited much of Vienna's top singing talent along with him, promising swastika decorated glory, and leaving the Vienna house artistically crippled for some time. Under the Hitler-Goebbels administration, Krauss became a leading figure in Nazi music. At the end of the war, he was barred by Austrian denazification commission from public performances till 1950 when the heat cooled. Like most Hitlerian artists he then was readmitted to work.

Question left unanswered by Minister Kolb's statement is just when Krauss' proposed annual salary of 700,000 schillings (about $25,000 and very big for here) would start. Kolb said Krauss' services are needed to prepare for reopening of the old Opera House. But with this skedded for four years hence, taxpayers are wondering if the government may mean to install Krauss now before national elections in February may upset their applecart.

'Shrike' in Edinburgh

Edinburgh, Jan. 13.

Jose Ferrer's production of "The Shrike" is set to play here the week of Feb. 2, following the British preem at Brighton Jan. 19.

Leads go to U. S. thesper-director Sam Wanamaker and to Constance Cummings, with other roles filled by Alex McCrindle, Edric Connor, David Kossoff, George Pastell and Margaret Diamond.

CEA Asks Joint Action In Handling All TV; Cite Yank Experience

London, Jan. 20.

The need for the picture industry to collaborate with other branches of show biz for a discussion on sponsored TV was emphasized at last week's meeting of the general council of the Cinematograph Exhibitors Assn. If the support of all sections of the entertainment industry was forthcoming they would develop into a powerful representative body which would take suitable steps to protect their interests.

Throughout the debate exhibs were citing evidence of the effect of commercial TV in the U. S. Theo H. Fligelstone, a past prez of the association, said it had been disastrous to cinemas in America and said nobody could say it would not have a bad effect on attendance here. He claimed the issue was as important as admission tax and the Eady levy.

Fligelstone and other speakers spotlighted the fact that films made specially for American TV would be available here in large quantities and councillor Harry Mears, last year's prexy, suggested that many of these would be popular with the masses and disastrous to cinemas.

Because the association, in conjunction with other industry organizations is prepping a report to the government's newly formed Television Advisory Committee, it was agreed that at this stage only a London panel should be formed with the services of the technical adviser. This would maintain liaison with the officers of the association.

'Wind' Big Click in Vienna

Vienna, Jan. 13.

"Gone With the Wind," preemed here at the Gartenbau Kino, was sold out many days in advance. The Metro opus was rated a boxoffice success.

LANA AND KIRK HAVE GONE TO WORK!

Beautiful Business Everywhere For M-G-M's Sensational Hit!

(Press Time Flash!) Music Hall topping terrific engagement of "Million Dollar Mermaid"!

"THE BAD AND THE BEAUTIFUL"

★

M-G-M presents Lana Turner • Kirk Douglas • Walter Pidgeon • Dick Powell in "THE BAD AND THE BEAUTIFUL" • co-starring Barry Sullivan • Gloria Grahame • Gilbert Roland • with Leo G. Carroll • Vanessa Brown • Screen Play by Charles Schnee • Based on a story by George Bradshaw • Directed by Vincente Minnelli • Produced by John Houseman

(A date to remember, Brotherhood Week's Silver Anniversary Feb. 15-22)

Film Reviews

Continued from page 6

Treasure of the Golden Condor

wrecked city of Antigua, supply a picturesque touch to the physical values. Delmer Daves both directed and scripted from a novel by Edison Marshall. The script sometimes bogs the direction down in complicated plot developments, making the pacing seem placid in spots and the footage overlong at 93 minutes. Action scenes are good.

Plot deals with Wilde's efforts to oust a cruel uncle who has usurped his French estates and title. Needing money to prove his rights, Wilde joins forces with Finlay Currie, possessor of a map to a fabulous Mayan treasure. Escaping the bondage under which his uncle has held him since childhood, Wilde takes off with Currie for the jungles of Guatemala and the treasure. After it is located, he returns to France, leaving Currie and his daughter, Constance Smith, to enjoy the peace they have discovered in Maya Land. Back in France his plans are exposed by Anne Bancroft, a selfish girl he hopes to wed, but a wily politician, Leo G. Carroll, saves him from hanging and his case against George Macready is proved valid. Realizing it is Miss Smith whom he loves, Wilde gives his estate to its bond slaves and heads back to the jungle and the girl.

Wilde is likeable as the dashing hero and has some good swashbuckling moments in the latter portions of the footage. He also has more than one man's share of comely femmes with whom to clinch in the persons of Misses Smith and Bancroft. Both femmes look good in their costumes. There is not much credence to the characters in the Daves script, but the players make them easy to take. Currie, Walter Hampden, Macready, Carroll, Tudor Owen and Konstantin Shayne, a curate, are good. Fay Wray has only a few brief scenes as Macready's suffering wife.

There is a strong chiller sequence in the footage when a huge boa constrictor temporarily thwarts the treasurer-seekers from leaving the Mayan temple with their loot as an earthquake threatens to bring the ruins down on their heads. Edward Cronjager's color lensing is excellent. Some story holes are left by the editing. The music score is unobtrusive.

Brog.

The Hitch-Hiker

Grim melodrama on perils of aiding ride-thumbers; excellently done but downbeat.

Hollywood, Jan. 14.

RKO release of Collier Young (Filmakers) production. Stars Edmond O'Brien, Frank Lovejoy, William Talman; features Jose Torvay, Sam Hayes, Wendel Niles, Jean Del Val, Clark Howat, Natividad Vacio. Directed by Ida Lupino. Screenplay, Collier Young and Ida Lupino; adaptation, Robert Joseph; camera, Nicholas Musuraca; editor, Douglas Stewart; music, Leith Stevens. Previewed Jan. 12, '53. Running time, **71 MINS.**

Roy Collins	Edmond O'Brien
Gilbert Bowen	Frank Lovejoy
Emmett Myers	William Talman
Captain Alvarado	Jose Torvay
Sam Hayes	Himself
Wendel Niles	Himself
Inspector General	Jean Del Val
Government Agent	Clark Howat
Jose	Natividad Vacio
William Johnson	Rodney Bell
Proprietor	Nacho Galindo
Bartender	Martin Garralaga
Gas Station Owner	Tony Roux
News Broadcaster	Jerry Lawrence
Mexican Man in Car	Felipe Turich
Mexican Woman in Car	Rose Turich
First Barker	Orlando Veltran
Second Barker	George Navarro
Man Outside Store	Joe Dominguez

This is a grim melodrama around the perils of playing good samaritan to hitch-hikers, being presented by Filmakers, indie company, through RKO. It has been excellently conceived and acted but the downbeat quality will keep it from being a generally popular subject. However, both the warning to motorists and the suspense elements are good and the starring trio is excellent, so some profitable dates are indicated.

Collier Young produced and Ida Lupino directed from their own screenplay, an adaptation by Robert Joseph that is as contemporary as news stories covering mishaps, even murder, that befall those who aid, indiscriminately, the ride-beggars. Production values are excellent and the direction aimed at methodically building tension in the step-by-step detailing of what happens to Edmond O'Brien and Frank Lovejoy, out on a fishing trip, when they pick up William Talman and become the prisoners of the maniacal killer on a wild chase through the southwest into Mexico. In some respects it parallels the Cook case of about a year ago.

The character studies are thorough, both in the acting, writing and direction conceptions. Talman's roadside murderer is a frightening, elemental portrayal. O'Brien's character is expertly drawn to show the gradual breakdown of a man under the strain of several days and nights enforced association with a trigger-happy killer. Lovejoy's is the character with a strength that comes out under the ordeal. All three are good.

Out for a vacation fishing trip, O'Brien and Lovejoy pick up Talman, already wanted for the wanton killings of several autoists. At the point of a gun the pair is forced to head for Baja California. Enroute police traps are eluded by the crafty Talman, but little clues are left along the way for alert Mexican police, working with stateside authorities, so the gap between the fugitives and the law is gradually closing.

Torvay and others in the supporting cast put over their type characters well. Production makes good use of rugged outdoor locations, which Nicholas Musurca's cameras show to advantage. Leith Stevens' music score is apt to the melodrama.

Brog.

Savage Mutiny

Below-level entry in "Jungle Jim" series for program market.

Hollywood, Jan. 20.

Columbia release of Sam Katzman production. Stars Johnny Weissmuller; features Angela Stevens, Lester Matthews, Nelson Leigh, Charles Stevens, Paul Marion, Gregory Gay, Tamba. Directed by Spencer G. Bennet. Screenplay, Sol Shor; camera, William Whitley; editor, Henry Batista; musical director, Mischa Bakaleinikoff. Previewed Jan. 7, '53. Running time, **72 MINS.**

Jungle Jim	Johnny Weissmuller
Joan Harris	Angela Stevens
Major Walsh	Lester Matthews
Dr. Parker	Nelson Leigh
Chief Wamai	Charles Stevens
Lutembi	Paul Marion
Carl Kroman	Gregory Gay
Emil Bruno	Leonard Penn
Paul Benek	Ted Thorpe
Johnson	George Robotham and Tamba

Latest "Jungle Jim" entry lacks the straightforward approach of former entries in series, which will cause it to be sloughed even in the program market. There are a few minutes of good fighting between jungle animals, via stock footage, and film contains, certain exploitation ingredients, but overall effect is not conducive to enthusiastic acceptance.

Johnny Weissmuller, as Jim, is faced with the task of removing a tribe of natives from a small West African island which the U.S. and British in a joint operation plan to use for an atom bomb best. He is opposed by enemy agents, who wish to keep the natives on the island so they'll be annihilated by the bomb and photographic recording of this slaughter may be used against the two nations. Finally transported to the mainland, natives are sprayed with radio-activity dust by an enemy plane, and they fight to return to the island, just as the agents plan.

Radio-activity spraying sequence may be promoted in view of the press last week speculating that just such a weapon was indicated in President Truman's "State of the Union" message. Spencer G. Bennet generally is unable to rise above unconvincing elements of script in his direction, however, and Sam Katzman apparently gave film the once-over-lightly treatment in prepping his latest "Jungle Jim" release.

Weissmuller doesn't stand too much chance with his role, Angela Stevens' character of a doctor is dragged in obviously for femme interest, and Tamba the chimp, while in for laughs, draws an overage of footage. Balance of cast are types.

Whit.

Sword of Venus

Heavy-plotted costumer for modest returns in dual situations.

Hollywood, Jan. 16.

RKO release of an Aubrey Wisberg-Jack Pollexfen production (associate producer, Albert Zugsmith). Stars Robert Clarke, Catherine McLeod, Dan O'Herlihy; features William Schallert, Marjorie Stapp, Merritt Stone, Renee de Marco, Eric Colmar, Stuart Randall. Directed by Harold Daniels. Screenplay, Wisberg-Pollexfen; camera, John L. Russell; editor, W. Donn Hayes; music, Charles Koff. Previewed Jan. 12, '53. Running time, **73 MINS.**

Dantes	Robert Clarke
Claire	Catherine McLeod
Danglars	Dan O'Herlihy
Valmont	William Schallert
Duchess de Villefort	Marjorie Stapp
Fernand	Merritt Stone
Suzette	Renee de Marco
Gorlot	Eric Colmar
Hugo	Stuart Randall

This yarn about the son of the Count of Monte Cristo fails to come off as anything more than a dull, ponderous exhibition. A meaningless title further detracts, with result film automatically falls into lower position in the program mart.

The heavies are out to get the Monte Cristo heir in this costumer, which unfolds in the France of 1832. They do it by framing him for a murder and sending him off to prison for a death sentence. Purpose of all this, apparently, is revenge on the House of Monte Cristo (never clearly revealed), and to get the immense family fortune.

Heavy-plotted script has the heavies, believing the young heir is safely imprisoned, dickering with an English banker for sale of all the Monte Cristo properties by use of an impersonator. Young Monte Cristo, however, escapes and arrives on the isle of Monte Cristo, where bogus deal is being consummated, in time to run his sword through the villains and save his fortune.

Robert Clarke, as young Dantes, makes like a gay romantic blade but forced and unreal dialog makes the character pretty artificial. Dan O'Herlihy is the heavy, Danglars, who does some fancy posturing, and Merritt Stone is his aide, who likewise comes off second best because of dialog and wooden direction. Catherine McLeod, who weds Clarke in prison so she may be his widow, in a play by the heavies, provides a certain lush note which makes her interesting, and William Schallert also is okay as a drunken attorney.

Aubrey Wisberg and Jack Pollexfen, who both produced and scripted, apparently overlooked story values while concentrating on good production values. Harold Daniels' direction correspondingly is uninspired.

Whit.

Winning of the West
(SONGS)

Better than average Gene Autry oatuner.

Columbia release of Gene Autry production. Stars Autry; features Smiley Burnette. Directed by George Archainbaud. Camera, William Bradford; editor, James Sweeney. Tradeshown in N. Y., Jan. 9, '53. Running time, **57 MINS.**

Gene Autry	Gene Autry
Smiley Burnette	Smiley Burnette
Ann Randolph	Gail Davis
Jack Austin	Richard Crane
Art Selby	Robert Livingston
Marshal Hackett	House Peters, Jr.
Clint Raybold	Gregg Barton
John Randolph	William Forrest
Ranger Capt. Hickson	Ewing Mitchell
Pete Littlewolf	Rodd Redwing
Boone	George Chesebro
Manager	Frank Jaquet
Jules Brent	Charles Delaney

This is better than the run-of-the-mill Gene Autry oatuners. The title might readily have been "Gene Autry Again" because the "Winning of the West" tag does not particularly apply to this cowboy yarn. It follows the familiar pattern about a crooked gang which controls a western town, getting protection money from the cattlemen as well as mining interests. Those who fail to pay are robbed. This will do okay where Autry pictures draw regularly.

Autry, cast as a young Territorial Ranger, has a rather disagreeable role, but he comes through per usual. Autry is relieved of his duties as a Ranger because his boss does not think he acted quickly enough in preventing the uncalled-for slaying of the town's newspaper publisher. Of course, the reason is because he recognizes his brother as a member of the pistol-toting bandits and doesn't shoot him. Yarn ultimately—gets around to pitting Autry against his brother until the singer sets the younger lad right and persuades him to help bring the outlaws to justice.

Film has a surplus of gunfights, racing pistol battles, Indians and fisticuffs, with Autry held down to few ballads. "Cowboy Blues" and "Find Me My Trusty .45" turn out to be his best songs, with "Cowpoke Poking Along" shaping up as a lesser number. Smiley Burnette helps with one of the tunes and also contributes an instrumental novelty.

Autry is himself, clicking neatly with his singing. Burnette is a fine foil and comedy relief. Gail Davis is the lone femme, being cast as the newspaper owner's daughter. Autry apparently still doesn't know she's in the picture. Robert Livingston makes a stalwart, villainous gangleader, with House Peters, Jr., showing promise as the town marshal. Ewing Mitchell, Richard Crane (as Autry's brother) and Gregg Barton head the support.

Norman S. Hall is credited with the fairly original story and did the screenplay. George Archainbaud directed in actionful style, William Bradford's lensing grabbed off some picturesque western scenery.

Wear.

Kirk Douglas, now a producer, signed David Miller to direct "Strange Harvest" in Italy this spring.

London 'Express'

Continued from page 3

charge at whatever cost to themselves. If the film companies were to succeed in their campaign to coerce the Beaverbrook newspapers, then control of the editorial columns of these newspapers—and in due course of other newspapers —by advertisers would be achieved.

In a decision unconnected with the withdrawal of ads by the U. S. exhibs, the Rank group decided at about the same time to stop its advertising in the Beaverbrook press. No reference to that is made in the Express statement.

Since imposition of the ban, the Beaverbrook group has launched a renewed anti-Hollywood campaign. Leading articles in the Evening Standard and Sunday Express have urged the cessation of imports from Hollywood, claiming that British screens could adequately be filled by local product and by films from soft currency countries. It is argued that the dollars thus saved could be more profitably spent on the purchase of feed for animals and thus help rebuild the nation's meat supply.

Prexies in D.C. Meet

Reaction of company prexies to the American distribs' move in withdrawing their advertising from two British papers in protest against unfavorable film reviews has left little doubt that the boycott will be cancelled. Prexies met and discussed the London development in Washington last Friday (16) prior to their dinner meeting with Sen. Alexander Wiley and the discussion on film exports.

The Washington powwow was the first convenient occasion for the toppers to review the situation in Britain, and they clearly indicated that had they been consulted in advance they would never have approved the yanking of the ads. Topic is up for discussion again tomorrow (Thurs.) when prexies and foreign managers meet in N. Y. There is considerable determination by execs in N. Y. not to let the London development disturb amicable relations with the British government and industry, and to dispel the impression that the American distribs are trying to throw around their economic weight.

The issue arose when American companies withdrew their ads from two Lord Beaverbrook papers, the Sunday Express and the Evening Standard, in protest against unfavorable reviews of American pix. Consequently, the Daily Express, with its 4,000,000 circulation, closed its columns to U. S. film ads.

TOA-ers

Continued from page 3

on the feeling of some TOA execs that the 16m action will not reach the courts and that it eventually will be dropped. Therefore, it's felt in some TOA circles that there is no necessity to further commit the org or to incur any added expenses which might be forthcoming if it became a party defendant. Official notification of TOA's action on the 16m suit will be announced at the board's session either Monday or Tuesday. The Sunday meeting will be an executive board conclave.

Alfred Starr, prexy of TOA, announced that the sales toppers of the distrib companies have been invited to attend Tuesday morning's palaver. "We feel that conferences of this kind," Starr declared, "approached by men of good will, cannot help but accomplish good. In an industry so beset with strife, with litigation, I know of no better way to improve relations than through the frank discussion of mutual problems."

In an indirect but obvious slap at the rival exhib org, Allied States Assn., which has frequently sought Government intervention in trade matters, the TOA chief said: "It is difficult to comprehend how men who are so close to the chaos created by the decisions and by decrees in U.S. vs. Paramount, et al., can now go back to the same source for more purported help. Where and when in industry history has Government been of any assistance to exhibitors in the operation of their business?"

TOA will hold a full dress discussion on the question of arbitration, prompting some speculation that the outfit will attempt to set up an arbitration system with the distrib companies with or without the participation of Allied. All members units of TOA to which the arbitration plan has been presented have accepted the draft, adding to the feeling that the exhib org will go ahead with plans for setting up the system.

In addition to arbitration and the 16m suit, discussion will be held on the 20% tax elimination fight. Board members also will be brought up to date on advancements made in the industry on the three-dimension processes and on other technical developments.

MPAA to Mull

Continued from page 5

will spread the work around rather than appoint anyone to O'Hara's position.

1st Shifts Take Place

Washington, Jan. 20.

First shifts of personnel of the Motion Picture Assn. of America are beginning to show up following the recent death of Joyce O'Hara, exec v.p.

George Vietheer, D. C. office manager for the Association, is moving to New York to assist MPAA vice prexy Ralph Hetzel in the foreign division. George Canty, ex-State Dept. picture expert and former MPAA rep in Italy; will continue as top assistant to Hetzel.

This move indicates Hetzel will probably not be shifted to Washington to replace O'Hara. While the O'Hara berth continues vacant, Kenneth Clark, publicity chief for the association, is obviously moving up at least another notch. He is shifting from his own office on the third floor of the MPAA headquarters building to the larger second floor office which had been occupied by O'Hara.

Gerald Cahill, longtime assistant to Jack Bryson, the Association's registered lobbyist here, succeeds Vietheer as office manager of the Washington operation.

The association, incidentally, has sent O'Hara's son an unusual memento of his father—the desk and chair which O'Hara used during his years with MPAA.

Fabian

Continued from page 3

gain operating control of the vast Warner theatre chain.

Though there will be two separate corporations, the two outfits will be regarded as one, at least in the eyes of the Government. This has already been indicated by the Dept. of Justice in ordering the divestiture of certain theatres of either of the companies as a condition for allowing S. H. Fabian and Samuel Rosen, chief Fabian Enterprises execs, to become officers or directors of the new Warner Theatres company. The Attorney General has ordered the divorcement of theatres in three cities where no first-run theatres are operated by those other than the new Warner Theatre company and Fabian Enterprises.

Harry M. Kalmine, present topper of the Warner theatre circuit, will continue as operating chief of the new Warner chain, probably with the title of executive v.p. Fabian is seen being named president of the new corporation when the board of directors of the new outfit convenes shortly. Both Fabian, who is prexy of Fabian Enterprises, and Samuel Rosen, its v.p. and treasurer, will retain their posts in the family company.

TOA's Levy

Continued from page 5

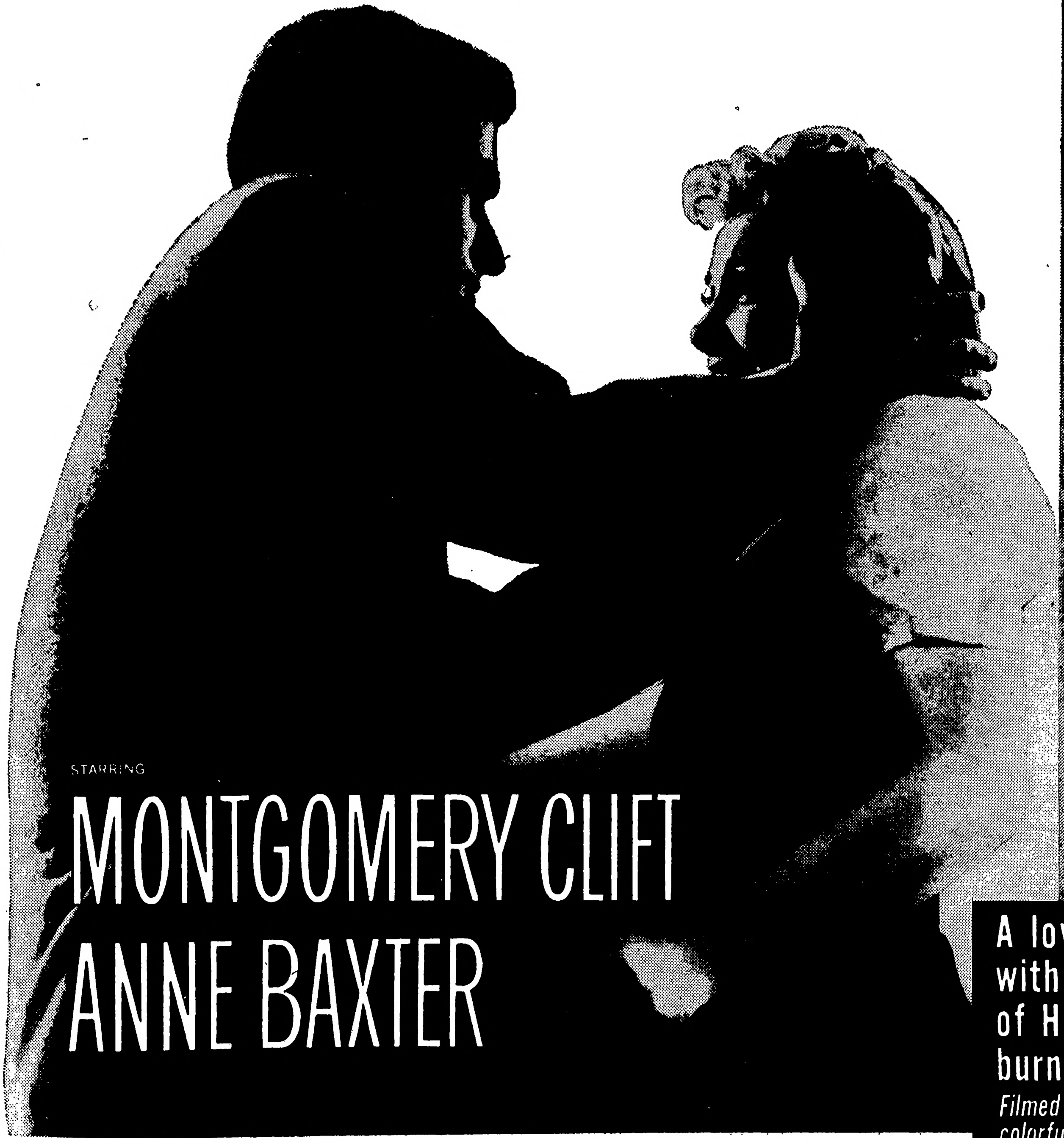
Arbitration Conferences to be new and good, because the plan does not contain all the sources of relief that all segments of the Conference want included?" Conference comprised reps of the distribs and the exhib associations, who have held numerous New York meetings aimed to set up the arbitration system.

Levy further said that Allied might have gone along with arbitration as it now stands with the thought that subsequently the distribs might grant new concessions on rentals in the future. The attorney also makes the point that there's no compulsion upon exhibs to use the arbitration system as it's organized.

Levy reported that the TOA board, which begins a three-day meeting in N. Y. next Sunday (25), will give arbitration full attention with the hope of helping to break the present impasse.

SOON THE RELENTLESS SUSPENSE OF ALFRED HITCHCOCK'S

"I Confess"



STARRING

MONTGOMERY CLIFT
ANNE BAXTER

WITH

KARL MALDEN · BRIAN AHERNE

ROGER DANN DOLLY HAAS
CHARLES ANDRE

SCREEN PLAY BY
GEORGE TABORI AND WILLIAM ARCHIBALD

MUSIC COMPOSED AND CONDUCTED BY DIMITRI TIOMKIN

A love story with the brand of Hitchcock burned in!

Filmed in Canada's colorful Quebec by

WARNER BROS.

TRADE SHOW FEBRUARY 4

ALBANY
Warner Screening Room
110 N. Pearl St. • 8:00 P.M.

ATLANTA
20th Century-Fox Screening Room
197 Walton St. N.W. • 2:00 P.M.

BOSTON
RKO Screening Room
122 Arlington St. • 2:30 P.M.

BUFFALO
Paramount Screening Room
464 Franklin St. • 8:00 P.M.

CHARLOTTE
20th Century-Fox Screening Room
308 S. Church St. • 2:00 P.M.

CHICAGO
Warner Screening Room
1307 So. Wabash Ave. • 1:30 P.M.

CINCINNATI
RKO Palace Th. Screening Room
Palace Th. Bldg. E. 6th • 8:00 P.M.

CLEVELAND
Warner Screening Room
2300 Payne Ave. • 8:30 P.M.

DALLAS
20th Century-Fox Screening Room
1803 Wood St. • 2:00 P.M.

DENVER
Paramount Screening Room
2100 Stout St. • 2:00 P.M.

DES MOINES
Paramount Screening Room
1125 High St. • 12:45 P.M.

DETROIT
Film Exchange Building
2310 Cass Ave. • 2:00 P.M.

INDIANAPOLIS
Universal Screening Room
517 No. Illinois St. • 8:00 P.M.

JACKSONVILLE
Florida Theatre Bldg. Sc. Rm.
128 E. Forsyth St. • 2:00 P.M.

KANSAS CITY
20th Century-Fox Screening Room
1720 Wyandotte St. • 1:30 P.M.

LOS ANGELES
Warner Screening Room
2025 S. Vermont Ave. • 2:00 P.M.

MEMPHIS
20th Century-Fox Screening Room
151 Vance Ave. • 12:15 P.M.

MILWAUKEE
Warner Theatre Screening Room
212 W. Wisconsin Ave. • 2:00 P.M.

MINNEAPOLIS
Warner Screening Room
1000 Currie Ave. • 2:00 P.M.

NEW HAVEN
Warner Theatre Projection Room
70 College St. • 2:00 P.M.

NEW ORLEANS
20th Century-Fox Screening Room
200 S. Liberty St. • 1:30 P.M.

NEW YORK
Home Office
321 W. 44th St. • 2:15 P.M.

OKLAHOMA
20th Century-Fox Screening Room
10 North Lee St. • 1:30 P.M.

OMAHA
20th Century-Fox Screening Room
1502 Davenport St. • 1.30 P.M.

PHILADELPHIA
Warner Screening Room
230 No. 13th St. • 2:00 P.M.

PITTSBURGH
20th Century-Fox Screening Room
1715 Blvd. of Allies • 1:30 P.M.

PORTLAND
Jewel Box Screening Room
1947 N.W. Kearney St. • 2:00 P.M.

SALT LAKE
20th Century-Fox Screening Room
316 East 1st South • 1:00 P.M.

SAN FRANCISCO
Paramount Screening Room
205 Golden Gate Ave. • 1:30 P.M.

SEATTLE
Modern Theatre
2400 Third Ave. • 10:30 A.M.

ST. LOUIS
S'renco Screening Room
3143 Olive St. • 1:00 P.M.

WASHINGTON
Warner Theatre Building
13th & E. Sts. N.W. • 7:30 P.M.

Enroll 25 members for the 25th Anniversary of Brotherhood Week, Feb. 15 to 22

Chart Organization of Indie Distribs For Foreign Pix; Dissolve Former Unit

Formation of a new organization to act in the interest of indie distribs of foreign pix in the U. S. was charted Monday (19) in New York following a vote to dissolve the largely inactive International Motion Picture Organization. Meeting to outline the aims and organizational structure of the new outfit is being called for later this week with all indie distribs invited.

Death knell of IMPO was sounded recently when letters of inquiry to the group's 30-odd members established that an overwhelming proportion of them favored dissolution. Org, which still has some $2,000 in the bank, has been in existence since 1950. Its membership included both distribs and exhibs, and it never got off the ground. Original assessment was $100 per member.

Move to reactivate IMPO with new name and new officers was sparked by several members who felt that there was a definite need for an organization to tackle the various problems confronting indie distribs. IMPO's original purpose was to combat censorship, taxes, etc., but during its two-year existence members were apparently uninterested in taking any kind of united action.

Emergence of Italian Films Export, a thorn in the distribs' side, has some of the latter convinced that they must stand or fall together. New org will start fresh, with coin still in the IMPO kitty to be returned to members on a pro-rata basis.

Monday's meet was held at the office of prexy Marty Levine. Lillian Gerard, general manager of the Paris Theatre, N. Y., was secretary of the group, and E. R. Zorgniatti, Italian Films Export exec, treasurer. While invites to another meeting are going forward to all indie distribs, several have expressed disinterest in any setup patterned after IMPO. Their argument is that distribs of foreign films are more concerned with their individual problems than with the overall picture, an attitude which discourages effective group action.

New organization, which will consist of distributors only, may have a salaried exec secretary and its program is expected to be more clearly defined than that of IMPO.

U Spending Up to 700G To Groom Young Actors, Sez Casting Chief Palmer

Universal is currently spending anywhere up to $700,000 per year to groom its growing stable of young players. Company is betting heavily on its policy of teaming fledgling talent with established stars in its pix and is achieving excellent results from p.a. tours of its new faces.

This was the story told in N. Y. last Friday (16) by Robert Palmer, U's casting director. He disclosed also that U in 1953 plans to tie in once more with the "Miss Universal" contest, which last year netted 11 girls U contracts and resulted in several "finds."

In mid-summer this year, the studio will again put on its elaborate talent show at the 400-seat Phantom Theatre on the Universal lot. Event, which last year cost U $65,000, and to which casting execs of other studios also are invited, is staged to give neophytes a chance to display their talents.

Fledgling performers get contracts running from $100 to $250 a week, with automatic raises as they go before the cameras. Players are given private and class instructions in drama, dance, singing, speech, riding, etc. Palmer felt that while the studio had signed up a few TV personalities such as John Forsythe, video medium wasn't too important as yet in discovering new performers.

Edward B. Arthur St. Loo Barker

St. Louis.

Edward B. Arthur, general manager of Fanchon & Marco-St. Louis Amus. Co., installed as Chief Barker of Tent No. 4, St. Louis Variety Club. Other officers installed are Al Poos, first assistant barker; Herb Bennin, second assistant; Paul Krueger, doughguy, and Dick Fitzmaurice, property master.

French Film Yanked In Ottawa in Church Beef

Ottawa, Jan. 20.

Roman Catholic Archbishop of Ottawa Alexandre Vachon's blast against a French satirico-farcical film, "Clochemerle," and his ban on attendance by Catholics, resulted in its being jerked here at the Little Elgin after four days despite smash business. It had already played five weeks in Toronto without protest. The archbishop also suggested a Senate investigation of "indecent films circulating throughout Canada."

We could insist on our rights and keep it on the screen, but we've decided to cooperate with the archbishop and other organizations," was theatre manager Ernest Warren's statement.

20th Has Licked Technical Snag On Color Process

Decision of 20th-Fox to go ahead with the production of a film in its lenticular color process signifies a considerable step forward in tinting development. Earl I. Sponable, 20th technical and research director, said in N. Y. Friday (16) that his company had licked the basic problem of light intensity, which so far has kept additive color processes, such as lenticular color, off the screen.

"The process has been engineered from the ground up," he commented. "If we go ahead with it, we have all the answers worked out." He added that, as presently constituted, the process would impose no burden on exhibs.

It's understood that lenticular color film, which provides excellent quality, would cost less than 4c a foot and that all it would require would be a filter arrangement at camera and projector. Additive color processes have been around for a long time. Eastman Kodak in 1934 had a lenticular film but eventually abandoned it for the more expensive Kodachrome color because it was unable to get enough light on the screen with the lenticular film. Latter needs about three times the amount of light compared with regular pix.

Sponable's disclosure, that lenticular color would impose no burden on exhibs, would imply that the light problem has been overcome. Lenticular film is covered with tiny lenses on one side, either front or back. Without the special projector attachment it can be projected as a regular black-and-white picture.

Twentieth's own stereoscopic process was shown to 20th execs in N. Y. recently. Two projectors, a special screen and glasses are involved. Sponable admitted that he knew of no immediate method to achieve the same three-dimensional results with only one projector and no glasses. As for 20th's French Anamorphoscope large-screen system, he said the basic invention was in the public domain, but that patent rights on the modern improvements on it were held by 20th.

Won't Get Caught

Continued from page 5

suit the continually changing market demands.

Par has 21 pix completed, or near completion, for release in '53. Also on the lineup are three productions lensed earlier to be added to the distribution lineup, namely "Greatest Show on Earth," "Come Back, Little Sheba," and "Road to Bali." This will give Par 24 pix in release for the year, or the same number as last year, but will also have the effect of cutting down on the stack of completed properties.

Paramount talking a deal with Katharine Hepburn as femme lead opposite Yul Brynner in "A New Kind of Love."

H'wood Whodunit

Continued from page 3

ly publicized, supported by the critics and preview audience comments were plenty upbeat. But the film brought rentals of $1,200,000, low for such an ambitious pic.

Many film biz officials still are shaking their heads in amazement over RKO's reissue of "King Kong." This oldie brought in $1,600,000, representing phenomenal coin.

The "Kettle" series at Universal certainly is not without baffling angles. These pix generally bring well over $2,000,000 and the recent "Kettles at the Fair" amassed $2,500,000. For comparison, Metro's "Pat and Mike," costarring Spencer Tracy and Katharine Hepburn (unquestionably two big names in what was generally regarded as a choice comedy), drew $2,100,000.

These are a few examples; the list could be greatly expanded, since every company has some films which traveled in unanticipated dollar-making directions.

Arthur B. Krim, president of United Artists, commented in New York last week that he believed UA, when going into 1952's operation, had six to eight pix of the b.o. blockbuster type. Of these only two, "High Noon" ($3,400,000) and "African Queen" ($4,000,000) really made it.

Most heartening aspect of today's situation is the amount of money which can be racked up with a film in the super-hit class. Paramount's "Greatest Show on Earth" and Metro's "Quo Vadis" are the most outstanding of the Klondike colossals, "Greatest Show" accounting for $12,800,000 in its first full playoff and "Vadis" helping itself to $10,500,000.

Abram F. Myers, board chairman of Allied States Assn., delved into the mystery at an Allied board meeting in New Orleans last week. He wondered out loud why business generally was good from midsummer to early winter and now is at ebbtide although there are a number of good films in current release. Myers' conclusion is there should be some major overhauling in the trade's ad thinking. He feels that young people, such as teenagers, find no appeal in ad layouts, and consequently some big changes should be made.

Decision Due

Continued from page 7

use of information given in confidence, there is none on the use of experience gained. He points out further that Sargoy & Stein is actually the copyright protection bureau, which cannot practice law, and that, therefore, no confidential information was involved and no lawyer-client relationship established. Isacson is now a Malkan & Isacson partner.

The two 16m antitrust suits against the majors and other defendants followed the U. S. Government's antitrust and conspiracy action against the major distribs in the 16m field. In conjunction with the current trial, the defendants are aiming to have Isacson also disqualified in two other pending cases, one involving the Majestic Theatre, Elwood, Pa., and the other the Paras Court Theatre, Brooklyn. Phillips, Nizer, Benjamin & Krim represents the defendants in the case.

Green Holdings

Continued from page 5

20th exec in N. Y. opined that Green's purpose is going to the Coast undoubtedly was to collect proxy votes for the May showdown.

Green's background and prior method of operation have received considerable attention. Now challenging 20th's management with the charge of not having the stockholders' interests at heart, he claimed the same thing when he launched his attack on the managements of the United Cigar-Whelan Stores Corp. and the Minneapolis-St. Paul Twin City Rapid Transit Co. He ended up as prexy of the latter outfit, but was later forced out by his own associates. In both instances he solicited stockholder support with the assertion that the companies involved had failed to pay adequate dividends.

Amusement Stock Quotations

(N.Y. Stock Exchange)

Week Ending Tuesday (20)

1952-'53 High	Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net. Change for week
12¾	8½	ABC	17	9⅞	9⅝	9¾	+ ⅛
40½	33	CBS, "A"	68	40½	39⅝	40¼	+1
39⅞	32¼	CBS, "B"	38	39⅞	38¾	39⅞	+1⅜
13½	10⅞	Col. Pic.	23	12¾	12½	12½	— ¼
9⅞	8	Decca	252	9⅞	9¼	9¾	+ ⅜
48	41⅞	Eastman Kdk	196	45½	44⅞	44⅞	— ¼
18¼	11½	Loew's	206	12⅞	12⅜	12⅜	— ¼
5⅝	3⅜	Nat'l Thea	272	5	4⅝	4⅞	+ ¼
30⅞	21¼	Paramount	55	27½	26⅞	27¼	— ¼
36⅜	26⅝	Philco	85	35½	34½	34⅝	— ¾
29⅜	23¼	RCA	248	28⅛	27⅜	27⅞	—
4⅞	3¼	RKO Picts.	70	4	3⅞	3⅞	— ⅛
4¼	3⅛	RKO Theats.	106	3⅞	3¾	3¾	—
5⅛	3¼	Republic	13	3⅞	3¾	3⅞	—
10⅞	9¾	Rep., pfd.	9	11⅛	10⅞	11	— ⅛
14⅝	10⅝	20th-Fx	97	14	13½	13⅝	— ¼
21¼	11½	U. Par. Th.	103	14	13⅝	13⅞	—
14¾	11	Univ. Pic.	89	15⅜	14⅜	15	+ ⅞
65	57	Univ., pfd.	4	64¼	60	64	+3
15¼	11⅜	Warner Bros	63	13⅝	13⅜	13⅜	—
88½	68	Zenith	69	81	79⅛	79⅞	— ⅞
American Stock Exchange							
19¾	15	Du Mont	60	17¼	16¾	17	—
3¾	2¾	Monogram	138	3½	3⅛	3⅛	+ ¼
27¾	20⅛	Technicolor	22	26⅛	25⅝	25⅞	—
3¼	2¼	Trans-Lux	8	2⅞	2⅞	2⅞	—

Over-the-Counter Securities	Bid	Ask	
Cinecolor	1¼	1¾	—
Cinerama	4½	5	— ½
Chesapeake Industries (Pathe)	3¾	4½	—
U. A. Theatres	4⅝	5⅜	— ⅛
Walt Disney	7½	8½	+1

(Quotations furnished by Dreyfus & Co.)

Foreign Pix In Worst Year

Continued from page 4

Films Corp.'s "Forbidden Games" (French) and "Two Cents Worth of Hope" (Italian). "Forbidden Games," which had excellent reviews, picked up considerably after a disappointing start.

Several offbeat foreign imports, like the German combo of silent films, "The Last Laugh" and "The Cabinet of Dr. Caligari," pulled a surprise switch and brought in the customers. Followup has been "The Congress Dances," 1932 German production, for which Noel Meadow has acquired rights to the French, German and English-language versions. German and English versions will open shortly in N. Y. day-and-date.

The 1952 decline of the foreign lingualers is emphasized by the fact that several of the N. Y. arties have switched to British or Hollywood films. Trend is noticeable also with the distribs. Ilya Lopert has pulled out of the foreign field and is concentrating on British pix, and Discina Films, which formerly specialized in French imports, is dickering for British pix, too.

At the N. Y. theatre end, the Park Ave. has closed; the Paris is now playing "Hans Christian Andersen" (Goldwyn-RKO) and already has booked the Harold Lloyd "Freshman" reissue; the Normandie, after a slate of reissues, is reportedly dickering to play Loew's or RKO second-run and give up its foreign policy; the 55th St. Playhouse is now second-run and books many reissues, etc.

Indies Unhappy About It

Indie distribs are none too happy about the exhibs' tendency to play offbeat American pix which, they feel, deprive them of valuable first-run outlets. One of the reasons that a number of top-quality forein imports have been held up and didn't get a 1952 release was that the distribs couldn't find a suitable theatre for them. Problem is sharpened by the necessity to make good on the high guarantee to the producers.

While exhibs in N. Y. are going strong on British films, which have had their best year here in 1952, theatres elsewhere are showing considerable resistance to them. They like to book Italo and French films for their exploitation values. Actual number of arties with a steady foreign film diet has shrunk considerably and continues to diminish as houses make the switch to British and American bookings.

Impact of Italian Films Export hasn't yet made itself felt. Dubbed release of "Anna" is said to be doing good business, and the dubbed "Devil in the Flesh" cuit breaks. Two other successful 1952 imports are both owned by Joseph Burstyn, "Tomorrow Is Too Late" and "Savage Triangle."

Two organizations set up to promote foreign lingualers here have more or less disintegrated. International Motion Picture Organization, which some 30 distribs joined in 1950 and which was destined to become a United Artists of the foreign film, is inoperative even though it's still in existence. And the Motion Picture Assn. of America's Advisory Unit for Foreign Films, while not defunct, has (French) has been getting the circeased to be a factor. Unit was set up to guide foreign producers in the U. S. market.

Yanks Would Enter

Continued from page 3

nies are still checking on how this fits in with the original schedule.

Film festivals abroad now have reached the nuisance stage, with a combo of political and economic factors tying the U. S. distribs' hands. It's understood that Brazil has postponed its projected film festival to early in 1954, but already definitely on the list are pic fetes at Venice, Cannes, Berlin and Brussels. Uruguay hasn't been heard from as yet.

While the companies would be inclined to limit their participation to one international festival a year, State Dept. pressure and the pronounced need for local goodwill, as expressed in economic concessions to the U. S. distribs, dictate a different policy. This particularly gripes the smaller companies, which feel they have precious little to gain from entering their pix in foreign competitions.

Question of awards is a sorepoint in the Cannes instance. Charge has long been made that foreign juries take a pronouncedly highbrow approach which virtually eliminates certain commercial types of pix which become big moneymakers. At the same time, their producers are asked to chip in to help carry costs. Argument last year was that insufficient funds were available to properly highlight U. S. participation at Cannes.

While the State Dept. is not beyond prodding the distribs to enter film festivals and send stars, the Government will not make any significant amount of money available to help carry costs. Some State Dept. funds were forthcoming last year in order to assure the attendance of Frank Capra at the film festival in India.

Execs in N. Y. point out that it has become almost impossible for the American industry as a whole to refuse participation in an important international film shindig, since Britain, Italy and France would still enter pix and Russia would be apt to exploit the situation to the disadvantage of the Americans.

"Book It!...Play It!...Can't Miss!"

—*FILM DAILY*

"Sure-fire comedy! Every promise of being heavy money maker!" *FILM DAILY*

"Looks like one of the company's top grossers! Sure-fire entertainment!" *M. P. DAILY*

"Fine escapist entertainment! Loaded with laughs!" *VARIETY*

"High overall entertainment quotient! Overflows with entertainment suggestions!" *BOXOFFICE*

"Entertainment the public wants...for generous box-office take!" *SHOWMEN'S TRADE REVIEW*

"Worthy of fine promotion and fine grosses! Real hilarity!" *M. P. HERALD*

"Rollicking fun for any type of audience!" *HOLLYWOOD REPORTER*

FREDERICK BRISSON presents

Rosalind Russell
Paul Douglas
Marie Wilson

in

"NEVER WAVE AT A WAC"

Back BROTHERHOOD WEEK, Feb. 15-22

Distributed by RKO RADIO PICTURES

with WILLIAM CHING · ARLEEN WHELAN · LEIF ERICKSON · HILLARY BROOKE

Produced by FREDERICK BRISSON · Directed by NORMAN Z. McLEOD · Screenplay by KEN ENGLUND

Mpls. Exhibs Buying Out Shaky Houses To Reduce Competish at the B. O.

Minneapolis, Jan. 20.

Bent on reducing the number of neighborhood and suburban theatres to put the industry's exhibiting end on a more solid economic basis, a group of local theatreowners is starting to pay substantial sums to marginal competitors to quit and agree to convert their theatres to commercial purposes.

First move in that direction occurred when owners of three theatres in the same general area as the Princess, a neighborhood house, forked over $10,000 to Marvin Mann, the latter's owner, on condition that he'd shutter it and agree never to reopen, except for commercial uses. Sol Fisher and associates own the theatres that bought out Mann.

Several other similar deals are on the fire, and a number of independent exhibitors, including the Volk Bros., owners of four of the top local neighborhood and suburban theatres, have grouped together to try to work out mergers and other methods of reducing the number of theatres here.

Activities in this direction are prompted by the conviction that under present conditions, and those likely to obtain permanently, there isn't enough business to go around for the number of neighborhood and suburban theatres still left, even after the recent closings, but that a lesser number of "good" houses, most of which still are operating in the block, can survive TV and other unfavorable developments.

UA to Speed 'Devil' Release Before Other 3-D's Go Into Action

United Artists intends to speed up the release of "Bwana Devil" with the apparent aim of hitting all territories with the Arch Oboler tri-dimension-effect film before any other 3-D entry swings into distribution. Warners and Columbia, among others, are entering the tri-dimension sweepstakes.

Under the agreement with Oboler, UA is advancing $500,000 to the producer for full ownership. The first $500,000 in rentals goes to the distrib, presumably to cover the cost of prints and advertising. The next $1,250,000 goes to Oboler and thereafter all revenue goes to UA.

Milton Gunzburg, owner of the Natural Vision process used for "Devil," has a percentage which also might be purchased by UA.

'BWANA DEVIL' IN PITT SNARL ON BOOTHMEN

Pittsburgh, Jan. 20.

"Bwana Devil" lost nearly a day and a half last week at downtown Warner Theatre in a dispute with Operators Local 171. House failed to open Friday (16) when James Sipe, head of projectionists here, insisted nothing had been done by WB in clarifying the status of three-dimesional films as a new kind of medium which wasn't included in the contract.

Discussions had been held on this matter prior to preem of "Bwana Devil," and operators went ahead when assured that whatever decision was made by industry on a national basis regarding Natural Vision would be retroactive. On Friday, however, when projectionists reported in the Warner booth, they told the management they would handle only the regular type of film.

Warner claimed a violation of contract but Sipe denied this, saying that "Bwana Devil" was something brand new and couldn't be construed as applying to Local 171's pact, which has until end of October to run. Parleys finally sent projectionists back to work shortly after noon Saturday (17) when operators were reassured that the matter was under surveillance at national headquarters and that it would be impossible at this time for any strictly local decision to be made. Apparently the projectionists' national hadn't been consulted by Local 171 officials prior to their move here.

Total of 30 features in Technicolor will be filmed by Columbia this year.

Soften 'Rock'

Hollywood, Jan. 20.

Writers at 20th-Fox had to supply new lyrics for the song, "Little Girl From Little Rock," warbled by Marilyn Monroe in "Gentlemen Prefer Blondes."

Censors approved the new words, which are not as naughty as the original.

Fear Admish-Price War in Mpls. Due To 2-for-1 B.O. Gimmick

Minneapolis, Jan. 20.

Bennie Berger, North Central Allied, fears that an admission-price war may break out here unless the 17 local neighborhood and suburban houses quit their combined two-for-ones while retaining their present availabilities. Notice to that effect has been served by NCA on the "offenders."

Both Berger and Harry B. French, United Paramount Theatres circuit president, are frowning on the scheme which, it's pointed out, amounts to a slash in half of admission scales under a "privilege book" guise. Their own theatres are remaining aloof from it.

Public has been invited to buy the "privilege books," entitling them to 68 "free" admissions (one free admission with each paid), for $2. The "privilege book" coupons are redeemable at any of the 17 listed theatres at any time.

The "privilege book" promoters are out-of-towners who are going from city to city lining up exhibitors in each town for their gimmick. Promoters retain the entire $2 from the book sales, exhibitors only benefitting, if at all, from the increased volume of patronage which the plan is supposed to create. Reports received here are to the effect that the scheme was tried out in Los Angeles and its adjacent area before Minneapolis, with only temporary benefits to the participationg exhibitors, and then only to a minor extent.

There have been squawks here from non-participating exhibitors who haven't yet lowered their admissions, but who point out that the "privilege book" competitors are underselling them, undermining the admission-price structure and creating "unfair competition."

An unwritten law has had availabilities dictating admission prices here. The consent decree prohibits distributors from attempting to set the admission scales for their pictures. They profess to be greatly disturbed at the development, but point out they're powerless to take any action.

Four of the 17 combined theatres are in the 28-day slot, the earliest availability after loop first-runs.

Feeling here is that the plan is born of desperation arising from shrunken grosses. Participants thus far have refused to be swayed from its continuance and also assert it's too early yet to determine if they're deriving sufficient increased patronage to offset the lower prices enjoyed by book holders.

'Certain Abuses'

Continued from page 5

he said, Allied's position was made as clear as could be, but we received no positive assurance that we could bring back to our board."

Allied's board, he noted, had instructed its arbitration committee not to discuss the draft until points of friction were eliminated. Snaper said he had volunteered on the part of Allied to sit down with either the sales managers or company prexies to discuss the issues. However, he said he received no indication that these execs were willing to sit down to discuss the question of film rentals, advanced-price pix, etc. The distribs, Snaper stressed, haven't presented any plan or idea which could lead to the reopening of discussions.

Cesar Romero to costar with Gloria Grahame and Turhan Bey in Columbia's "Prisoners of the Casbah."

TV Merry-Go-Round

Continued from page 1

newspaper allegations in a courageous defense of the industry.

TV is alerted to a fresh Congressional onslaught on programming in '53, with the D.C. "inquisition" that was inaugurated last year still in a state of animated suspension following the recent temporary reprieve handed down last month. Although there have been some timid advances made in a bid to set TV's programming house in order (establishment of a TV Code by the National Assn. of Radio-Television Broadcasters is a case in point), it's anticipated that this year will witness the agitation for the establishment of a "front," as a protective measure, just as years ago the picture industry was forced to withstand the pressures of state censorship by creation of the Will Hays office.

Pressure Groups

On the public relations front, there's a growing awareness of TV's ineptness in combating criticism and pressure groups. Not only did CBS take the count on the recent George S. Kaufman affair—his ousting from "This Is Show Business" and his subsequent reinstatement—but it had the effect of administering a severe blow to a medium as a whole that's still remiss in latching on to a "point of view" and in putting its best public relations foot forward. That there's a crying need for a more aggressive industry-wide public relations job to elevate the medium in the eyes of the public is concededly one of the things high on the roster of "things to come."

The danger signs are posted in other facets as well as TV, in practically all areas of sensitivity, emerges as America's No. 1 problem child. A state of affairs which finds a medium draining off the cream of the nation's talent. decimating the value and professional longevity long before they're willing to call it quits, has created no little alarm within the productional hierarchy, where uncertainty and confusion are rampant. To the oft-repeated charges that TV has fallen into the same rut and pattern as radio because thus far only radio-thinking has been administered to the ailing new TV infant, the program entrepreneurs are the first to plead guilty, but confess a "where-do-we-go-from-here" stalemate. That public acceptance and regard for the TV medium have failed to transcend the level achieved by radio in its best days is attributed largely to the floundering of the boys in trying to vest the TV programming rosters with more qualitative values.

Ripley of the Century

It's primarily on the economic front that TV has projected itself as "the Ripley of the century." That video's impact on whole nation's economy seems destined to parlay TV into the No. 1 spot among advertising media appears a foregone conclusion. It's already evident in the amazing profits being racked up by the video station operators on a local level and in the spiraling billings generally.

At the same time, however, the worst fears of the TV networks were confirmed at year's end when, even in the fact of '52's unprecedented biz, the webs had practically nothing to show—in the profit columns—for their collective efforts. As one top network exec put it: "Never did so many struggle so hard for so little."

That its got the network echelon out on the ropes is an understatement. On the one hand the webs find themselves as the keystone and the backbone of the whole TV programming picture, from whose studios flow the one essential and basic commodity—the TV show. But by the very extravagance of the medium, which dictates its high operational cost, the network as the producing agency is taking it on the chin, while the TV station operator, who gets paid in the bargain for accepting the network show, is reaping the bonanza.

If there's a solution to the dilemma, the networks are willing to offer a pot of gold for the right one.

Saville's UA Deal

Victor Saville, who recently acquired pic rights to the Mickey Spillane detective stories, has closed a distribution deal with United Artists.

First two to be produced by Saville will be "I, the Jury" and "Kiss Me Deadly."

Launch Court Battle Over Unmade 'Samarra'

Los Angeles, Jan. 20.

Breach-of-contract suit for $2,125,000 was started in Superior Court by Gold Seal Productions against RKO, involving the story "Appointment in Samarra."

Plaintiff declares RKO agreed to produce "Samarra" in 1950 and to pay $215,000 for screen rights plus 20% of the net profits. Later, the complaint charges, the studio repudiated the deal. RKO says no such contract existed.

See Harry Stone as Rep In Brazil for MPAA

Motion Picture Assn. of America plans to expand its foreign staff by the addition of a resident representative in Brazil. Harry Stone, administrative assistant to the MPAA's international division, is understood slated for the post.

Robert Corkery, head of the Latin American division in the MPAA foreign department, returned last Thursday (15) from a three-day trip to Mexico in connection with the threatened 50% playing time quota there. Addition of another MPAA rep in his territory is not expected to change the status of Joaquim Rickard, MPAA field man in Latin America, according to Corkery.

With the situation in Argentina still static and U. S. distribs unable to get their pix through the censorship board, Brazil looms more important than ever as the Latin American market. Situation there has eased considerably with the government's order returning films to the essential imports list. Signing by President Getulio Vargas of the law establishing a "free market" in foreign exchange parallel to the fixed "official" rates is expected to affect favorably U. S. distribs, particularly if Brazil concludes negotiations for a dollar loan.

While the American distribs look to the unfreezing of all or at least a good part of the $8,000,000 frozen in Brazil, they have little hope of free remittances from that country, even under liberalized regulations.

Jury Trial Ruled In 350G WB Suit

A $350,000 damage suit brought in N. Y. Federal Court against Warner Bros. Pictures by Favorite Films Corp., Favorite Films International Corp. and Regal Television Pictures Corp. must be tried by jury, Federal Judge Edward Weinfeld ruled last week. In okaying a trial by panel, the court denied Warners' motion that the case be transferred to the non-jury calendar.

Three plaintiffs charge that Warners' "About Face," an Eddie Bracken-Gordon MacRae starrer, is "unfair competition" to their film of the same name. Rights to this picture, they claim, were picked up from Hal Roach in 1947. It was originally distributed in 1941. Favorite wants $100,000 damages, Favorite International seeks a similar amount and Regal asks $150,000.

Nation's Solons

Continued from page 3

and that it is preferable to send abroad all kinds of films in order to give audiences a rounded picture of the U. S. Feeling is that specialized pix invariably reached specialized rather than broad audiences.

The Congressional point of view, whose roots to an extent stem from reports received by the State Dept. from its officers abroad, is that certain types of Hollywood films tend to blunt the impact of the Government's costly effort to show foreign audiences the U.S. in only a good light. State Dept. pix naturally stress the positive angle but ignore the entertainment factor.

Present at the dinner and at the discussions that preceded it were Barney Balaban (Paramount), Nicholas M. Schenck (Metro), Spyros P. Skouras (20th-Fox), John O'Connor (Universal), Theodore Black (Republic), Edward Moray (Monogram), William Zimmerman (RKO), George Weltner (Par), Ray Bell (Columbia), Ralph D. Hetzel (MPAA), Sidney Schreiber (MPAA), Ed Cooper (MPAA) and Kenneth Clark (MPAA).

Following Johnston's talk, which stated the industry's position, there was a general discussion.

Pa. Allied Exec Maps 'Fair' Licensing Plan For Competitive Houses

Pittsburgh, Jan. 20.

Instead of distributors "grabbing for increased film rentals through competitive bidding," an official of Allied Motion Picture Owners of Western Pennsylvania proposes that they license a sufficient number of their pictures on "fair and equitable terms" to competing houses so that relative grossing possibilities could be judged.

Plan is outlined by Richard P. Morgan, executive secretary of AMPOWP, in the organization's current bulletin. He cites a hypothetical town of 15,000 people in which there are three conventional theatres and a drive-in. Theatre X is modern, contains 850 seats and has for many years exhibited first-run product. Theatre Y has played second-run while Theatre Z is smaller and has played last-run with the drive-in.

If the operator of Theatre Y decides he can improve his profit position by going to a first-run policy, Morgan feels that the major should license him with four to six pictures of varying quality. After the films had played, the distrib would then review the results.

Morgan writes that "if the results secured from the trial pictures in Y are approximately equal to those received on similar pictures from X, the distributor would then notify both exhibitors of the results of the test and advise them that he proposes to license his pictures in such a fashion as will enable each of them to play his product upon a basis which will assure each an approximate split both qualitywise and quantitywise.

"The distributor would continue to license his product on this basis as long as no change in conditions occurred in the town. Under this plan no claim of arbitrary action could be made and the distributor is protected legally. His troubles in the past have arisen mainly because of arbitrary action in the licensing of his product, usually coupled with a complete disregard of good business reasons for his action.

"If, for some reasons, Theatre Y under the test, could not deliver grosses equal to those previously delivered by X on comparable pictures, the distributor is acting within his rights when he notifies Y to this effect and advises him that he proposes to continue to license all his product as it becomes available to X as in the past."

Dietz, Seadler Back From Studio Huddles

Metro pub-ad veepee Howard Dietz, ad manager Si Seadler and general sales manager Charles M. Reagan returned to the homeoffice this week from the Coast after several days of studio conferences and screening of new product.

Earlier, Arthur M. Loew, prexy of Loew's International, and Joseph R. Vogel, v.p. of Loew's Theatres, returned from studio huddles with production chief Dore Schary.

Eastern publicity manager Dan Terrell leaves for the Coast Jan. 30 for a gander at upcoming product.

3 N. D. Exhibs Ordered To Produce Books in % Suits

Minneapolis, Jan. 20.

Three exhibitor defendants in nine percentage suits brought by the majors have been ordered to produce books and records covering the period from Jan. 1, 1941, through Feb. 26, 1952, when the actions were filed. Order was issued by Federal Judge Charles J. Vogel of the U. S. District Court for North Dakota.

Ukase was entered in two groups of cases. One concerns Paramount, 20th-Fox, Warner Bros., RKO and Universal against Guy A. Troyer and Otis K. Engen, who operate the Lyric Theatre, Rugby, N. D. Other suits are by RKO, Par, WB and 20th against Carter S. Troyer, operating the State Theatre, Bottineau, N. D.

Court had previously denied all motions by the exhibitor defendants to dismiss the actions on the ground that there was less than $3,000 involved in each suit as well as on the contention that a proper claim for recovery was not asserted.

THE "Babes" MEANT BUSINE$$

AND HOW!!!

First 3 engagements... SOCKO!

SHREVEPORT-Strand
PENSACOLA-Saenger
BATON ROUGE-Hart

Watch San Francisco and Denver dates coming up... and it's only the beginning!

PAULETTE GODDARD · GYPSY ROSE LEE in

Babes in Bagdad

All Its Spectacle Captured In
EXOTIC COLOR

starring RICHARD NEY · JOHN BOLES
Screenplay by FELIX FEIST and JOE ANSEN · Directed by EDGAR G. ULMER
Produced by THE DANZIGERS, EDWARD J. DANZIGER and HARRY LEE DANZIGER

Date the Babes thru UA

Col's 'Salome'

Continued from page 7

as can possibly be imagined." Allied topper asserted that it relegated 80% of the theatres in the country to second class exhibs and businessmen.

As a result of the Col move, Snaper stressed that Allied would push to the fullest its intent to seek Government aid against distrib practices. "It's obvious now that the policy statement made at the Chicago convention and reaffirmed at the New Orleans board meeting will be used to fullest extent to protect the members of Allied," Snaper said. "It's apparent that legal steps are the only way to stop them." He further stated that the proper agencies of the Government have been and will be contacted. He noted that the only factor delaying immediate action is the current shifts taking place in government bodies as the Republican administration moves in. However, he pointed out that suits and other actions would be instituted as soon as the new administration takes hold. Appeals, he noted, would be made to the Dept. of Justice as well as the Senate Small Business Committee.

Meanwhile, Allied lawyers are studying the Col statement in addition to readying complaints against other distribs. Latter will be based on a questionnaire sent to Allied members and compiled by Allied general counsel Abram F. Myers.

According to Snaper, the Col statement introduces a new and "illegal" concept in clearances by limiting the pre-release engagement to cities of 75,000. His view is that under this policy it would be months before the small exhib would be able to show the film. Snaper further believes that the Col policy is dangerous in that it sets a pattern which other distribs may follow. "It won't be long before we have 20 or 30 pictures of this kind a year," he said.

Snaper is preparing a letter to Eric Johnston, prez of Motion Picture Assn. of America, in which he said he would enclose the Col statement and point out why Allied has so strongly insisted on a discussion of these practices before resuming arbitration talks. "This proves that arbitration won't work," he declared. "This is just what we've been talking about."

A Col exec, apprised of Snaper's remarks, declared that the company had nothing further to add to its announced statement. "Our policy statement stands," he said. "It is clear and definitive. It has been carefully stated and weighed. It has been checked with our attorneys, who have advised us that it is within the law."

The sales policy, which appers in an ad in today's (Wed.) VARIETY, says that "Salome" is the most costly film ever produced or distributed by Columbia. It adds that the company has set a $1,000,000 promotional campaign. Noting that the picture will be pre-released in certain key cities at Easter, the ad declares: "We are fully aware that it is, by law, neither our right nor our function to fix admission prices. That prerogative belongs solely to the exhibitor. Our sales organization has received firm and explicit instructions to that effect. However, we also recognize the fact that, in the recent past, pictures of similar scope and stature have done extremely well in situations where the exhibitor has voluntarily presented these super-attractions at increased prices. We believe that 'Salome' offers the exhibitor the same opportunity."

Pointing out that it was limiting competitive bids to cities of 75,000, Col requested a minimum dollar guarantee, a first-week participation of 50%, minimum length-of-run guarantee, control figures to determine holdovers beyond the guaranteed minimum run, and amount exhib proposed to contribute to advertising campaign. Offers, it noted, are subject to Col's right of rejection. Furthermore, it states that the run granted will be definitely established and that no specific clearance will be granted.

UA's 750G

Continued from page 7

in distribution coin in 18 weeks and ranks as the fastest liquidating film in the distrib's history. Angle here is that producers' reps have exhib contract approval rights and in many instances in past have held up the playoff of pix because of quarrels over terms.

As for the future, Krim related that 1954's lineup will comprise 36 releases, as originally announced in August, and about half of that program is under negotiation at present. Krim and Benjamin, who's the board chairman, repeated that UA is not planning any production on its own but is upping the number of films in which the company takes a participation.

Krim heads for the Coast next Monday (26) to line up new distribution deals with indie producers.

Eastern Pa. Allied Back In Fold of Nat'l Org.

Eastern Pennsylvania Allied, which exited the national Allied organization two years ago because of differences over the Council of Motion Picture Organizations, is back in the Allied fold but continues as a COMPO holdout.

However, Sidney Samuelson, head of the Pennsylvania outfit, has been active in COMPO's tax campaign in his area and has been cooperating in other COMPO projects.

PAR WON'T BRING IN FIELDMEN FOR MEET

Previously-set scheme by Paramount to bring in its field press staff to the New York sales meeting which opens next Monday (26) have been scuttled.

Reappraisal of the cost factors and the fact that ad-pub chief Jerry Pickman is in frequent direct touch with the field reps led to the switch. Par has 15 exploitation staffers in the exchange areas who had been slated to sit in on the sales confabs.

Sales conclave will run a full week, presided over by distribution chief A. W. Schwalberg. Campaigns will be discussed by Pickman, ad chief Sid Blumenstock and exploitation manager Sid Mesibov.

Dallas Exhib's Suit Nixed Vs. Majors, 2 Texas Chains

Dallas, Jan. 20.

A five-year old antitrust suit brought by a local exhibitor against the eight majors and two Texas circuits was dismissed last week following a two-and-a-half day trial. Federal Judge William H. Atwell directed a jury to return a verdict in favor of the defendants since there was "no evidence" of any alleged conspiracy or monopoly among them.

I. B. Adelman and the Trivoli Realty Co., as operators of the Delman Theatre in North Dallas, named Interstate Theatres and Texas Consolidated Theatres defendants in their action along with the major distribs. Plaintiffs claimed that after first-run product was shown in downtown Dallas they were refused subsequent-run and availability.

In instructing the jury to toss out the suit, Judge Atwell held that the distribs had the legal right to select the customer to whom they wished to license their product. Prior to the court's statement reps of the defendants testified that the various majors had studied the situation and had concluded that exhibition of their pix in North Dallas could be done more profitably at a theatre other than the Delman.

Adelman's complaint was originally filed in Deleware Federal Court but was later transferred to Dallas. Distribs were repped by Roy W. MacDonald and George H. Bailey of New York. Attorneys for Interstate and Texas Consolidated were J. Irion Worsham of Dallas and Robert Sher of Washington, D. C.

Cuba Puts Censorship On Native Newsreels

Havana, Jan. 20.

Approval of government officials must be obtained before local newsreels may be screened, according to an order issued by Ramon Hermida, Minister of the Interior. Move was taken, he said, under a 1941 film censorship decree which previously had not been applied to the reels.

Hermida's ukase closely follows his action last week in banning exhibition of newsreel clips depicting riot scenes of university students. Native newsreel companies already have drafted protests to authorities since they charge the new regulation will disrupt distribution.

NV 3-D Service Co.

Hollywood, Jan. 20.

M. L. Gunzburg, head of Natural Vision Corp., organized a new company, National Vision Theatre Equipment Corp., to serve theatres exhibiting the NV three-dimensional process.

Stephen Bass was signed as West Coast operations chief, with Jim Brigham in the field working on theatre installations.

Glamor Preems In B'way Comeback

Kleig-light glamor is making a strong comeback on Broadway. Practice is practically becoming standard procedure for Gotham openings, with almost all of the filmeries seeking to set up special shindigs for debuts of their big pix.

Renewal of the tinsel teeoffs is based on the assumption that the industry requires a hypo in the form of a glamor parade that attracts the fancy of the ordinary film fans. Feeling is that the industry has deviated from the glamor aspect of its product, with the plush preems seen as one factor in renewing this appeal. Of course, not every picture slated for a Broadway opening is served up with a dish of Kleig lights. The films selected for the honors are carefully weighed as to star and general appeal.

Added impetus to the event is frequently gained by tying in with a well-known charity, as evidenced by the recent black-tie affairs for the Will Rogers Memorial Hospital and the March of Dimes, with Samuel Goldwyn's "Hans Christian Andersen" and Warner Bros.' "The Jazz Singer," respectively, serving as the lures. Both red-carpet, flashbulb preems were eminently successful from both the coin-raising and publicity-value standpoint. "Andersen" affair brought in about $25,000 for the Will Rogers Hospital while the "Jazz Singer" preem enriched the March of Dimes by almost $50,000.

Chi Palace Shutters In Projectionist Row

Chicago, Jan. 20.

Palace, harassed for the past year and a half by demands from Local 110 of the Chicago Motion Picture Operators' Union, shuttered again last week. Otto Eitel, who took the theatre over from RKO last spring, after it had been dimmed for more than three months due to demands from ops for back pay when house played legiter, "Gentlemen Prefer Blondes," the previous fall, said the union was asking for 17 men to man three projection machines.

Booths were for the scheduled local debut of Cinerama about March 1. House now employs six men at $135 weekly, 10% of which goes into the union welfare fund.

The projectionists in New York for Cinerama get $105 weekly, but Eitel claims that union here is asking $200. He also claimed that union refused to negotiate and so he is being bypassed for March 1 date. Last week toppers of the tridimensional process signed Detroit as the next spot.

Union claimed that it was entitled to a raise under roadshow conditions, when admission prices were tilted.

Downtown N.Y. Exhib Sues for $7,050,000

Total of $7,050,000 damages is sought by the Tribune Theatre Corp., operators of the Tribune Theatre in downtown New York, in an antitrust suit filed in N. Y. Federal Court last week. Defendants are Warner Bros., 20th-Fox, Universal Pictures and Skouras Theatres Corp.

Action charges that the Tribune has been deprived first neighborhood run by the defendant distribs due to a conspiracy between them and the Skouras chain. An injunction is asked. Plaintiff wants $6,000,000 from the majors alone and $1,050,000 from all four of the defendants.

Reserve Col. Verdict

Supreme Court Justice Bernard Botein reserved decision last week on a motion to compel William Weinberger, Columbia Pictures minority stockholder, to post $75,000 bond to secure costs in event he loses a suit against the company.

Weinberger's action, brought in N. Y. Supreme Court under the state antitrust laws, seeks to enjoin Col from allegedly commiting unlawful trade practices in production and distribution of its films. Company oficers and directors are also defendants.

YOU HAVE A STAKE IN THE ACLU'S FIGHT AGAINST CENSORSHIP!

VARIETY
Wednesday, November 12, 1952

ACLU CAMPAIGN VS. PIX CENSORS

New anti-censorship strategy mapped by the American Civil Liberties Union gives the distribs their strongest means of countering outside groups bent on restricting the exhibition of controversial films.

In the past, companies said they were powerless to act when an outfit, such as one or more of the veterans' organizations, threw pickets around a theatre or otherwise spotlighted a film regarded in some way as objectionable. This was the case with recent films whose casts included persons mentioned in testimony before the House Un-American Activities Committee.

Columbia, for instance, had no way of blocking the sporadic picketing of "Marrying Kind," which drew some protests because the star, Judy Holliday, appeared before the Senate's Sub-Committee on Internal Security.

New ACLU setup means the distribs, as disturbances crop up, will have an avenue of approach to their censorship problems.

The American Civil Liberties Union and its National Council on Freedom from Censorship, headed by Elmer Rice, have put the anti-censorship fight on a professional full-time basis. The Union's 18 branches across the country and its representatives in each of the 48 states are now campaigning to counter efforts to censor movies and radio-TV programs which official and private groups may disapprove.

The ACLU, founded in 1920, is non-partisan and bars all totalitarians (Communist, KKK and others) from its staff and governing bodies. For years it has spearheaded the fight against censorship in all media, and has since last fall increased the intensity of its fight for freedom of expression by the effective organization of counter pressure against the forces for censorship. It played an important role in "The Miracle" case victory in the U. S. Supreme Court.

But the ACLU cannot do this job by itself. It needs the support of everyone in the entertainment world. It needs a contribution from YOU — — — NOW!

AMERICAN CIVIL LIBERTIES UNION
170 Fifth Avenue
New York 10, N. Y.

Here is my $.............. contribution to the work of the ACLU's National Council on Freedom from Censorship.

☐ Enroll me as a member of the ACLU.

☐ Send me free information about the ACLU and its fight against censorship.

Name ....
Address ....
City .... Zone.... State..........
Occupation ....

3 Dimension 'Devil' Record $100,000, L.A. Ace;

'Devil' Wows Dallas, $22,500 in 5 Days;

'Devil' Smash $33,000 Tops Frisco;

Detroit Booms; 'Bwana' 34G

"Bwana Devil" at Madison is leader with a tremendous total at this small-seater.

Arch Oboler's

"BWANA" MONEY MAKER

'Devil' Mighty 41G Cheers Pitt;

Entire Golden Triangle is booming here mainly on the impetus of "Bwana Devil." Three-dimensional pic is spectacular and looks like biggest thing here since talking pix first took hold.

'Bwana' Terrif $40,000, Philly

San Antonio Sock $24,000 in 5 Days;

'Devil' High in Houston, Record $23,500 in 5;

Clips From Film Row

NEW YORK

David Prince upped from RKO southeastern district manager to field divisional sales chief for the entire south, general sales head Charles Boasberg anounced. New post was created with the abolition of the north-south division which Boasberg formerly headed. Under the new setup Prince will have charge of the south from his Atlanta headquarters, and Canada shifts to Walter Branson, assistant general sales manager who also heads the western division. Nat Levy continues as eastern division head.

United Artists' branch managers were hosts to exhibitors and press reps in their respective areas at "listening parties" Saturday night (17), centered around the NBC radio account of the New York Film Critics annual awards dinner. UA's "High Noon," produced by Stanley Kramer, copped top pic honors.

Leon J. Bamberger, RKO sales promotion manager, addressing the National Conference of the United Church Women Friday (23) at the Grosvenor Hotel, N. Y., on "Community Relations and Family Films."

David Golding, ad-pub chief for Samuel Goldwyn Productions, back from Chicago where he set plans for "Hans Christian Andersen" preem at the Oriental Feb. 10.

Martin Davis, Goldwyn assistant ad-publicity director, returned to homeoffice after arranging campaigns for unveilings of "Andersen" in Pittsburgh and Philadelphia.

Charles Levy, eastern publicity director for Walt Disney Productions, left over weekend on extended tour of key cities where pre-release openings of "Peter Pan" already have been set.

Jules Lapidus, Warner Bros. eastern and Canadian division sales manager, to Chicago and Pittsburgh. He returns to the homeoffice the end of this week.

Metro eastern sales manager John P. Byrne to Buffalo on tour of exchanges under his supervision.

Louis Wolff, of Brandt Theatres, again heads the Motion Picture Bookers Club of N.Y. Among other officers named at annual election are Sam Einhorn and Louis Solkoff, veepees.

MINNEAPOLIS

Reopening the neighborhood 582-seat Alhambra under a new lessee, Clyde Cutter running the house almost as a family affair. Besides managing the theatre himself, Cutter takes tickets which his wife sells. A daughter presides at the popcorn and candy counter, and two sons are ushers-janitors. Only the AFL projectionist is an "outsider."

High rate of employment expected to be boxoffice stimulant here. In December, latest month for which figures are available, it hit an all-time high of 274,000, according to the state employment service. This was 6,500 higher than in November and 8,100 more than the previous December high of 266,800 reached in 1950.

Three-dimensional "Bwana Devil," scheduled originally for this month at local State and St. Paul Riviera, set back to Feb. 12 because of inability to obtain Polaroid glasses until then.

Republic salesman George Fosdick awarded Northwest Variety club one-year membership for collecting most theatre copper drippings.

Wife of Vernon Adolthson killed and daughter seriously injured when he crashed into train while driving his auto to Film Row here. He escaped with bruises.

Blizzards and temperatures as low as 30 below zero raised boxoffice havoc throughout territory over the weekend.

Don Palmquist, Allied Artists salesman, escaped death or serious injury when his auto was struck by a car out of control on icy road at Gary, S. D. Both autos were wrecked.

Film star Robert Cummings and his wife to be annual St. Paul Winter Carnival guests Jan. 30-Feb. 8 and will ride in grand opening parade and attend carnival king's coronation.

Republic promoted Genevieve Kudzia from second booker to office manager and head booker, succeeding Jack Kelvie, resigned.

Bennie Berger's loop Gopher awarded firstrun date of "The Clown" by Metro on competitive bids.

Shelley Grengs, circuit owner, in Mt. Sinai hospital here for major operation.

Clem Jaunich, Austin, Minn., exhibitor, suing state for $250,000 for damages caused his theatre in consequence of condemnation of large portion of parking lot for highway purposes.

Flu epidemic hitting Film Row here. Universal-International exchange had four employes out simultaneously.

BOSTON

Samuel Pinansky appointed to directorate of Boston University's newly formed Human Relations Center. He is one of more than 25 biz, community and university leaders chosen.

Italian Film Export opened a Hub office with Ellis Gordon as sales rep.

John Walton ankled post as booker at Warner exchange to accept similar Columbia exchange post; replaces Meyer Fox, transferred to Buffalo as city salesman.

PITTSBURGH

WB's State in Wilkinsburg is on a standing two-month notice to be vacated. Woolworth's next door will expand and take over the space although this is not likely to occur until about mid-year.

A federal tax lien placed against Bert M. Stearn, owner of Cooperative Theatre Service here, for $4,900, which represents additional income tax allegedly due for 1949 and 1950.

Times Theatre in Braddock reopened under a new leasing arrangement with Robert Leiber and Archie Fineman. Until it closed recently, the house had been operated by Russ Wehrle for the estate of the late James B. Clark, which continues to run the Capitol in Braddock.

Rex and Ann Kantner are off for Florida and a six-week vacation. He is projectionist at the Olympic in East Pittsburgh.

F. D. (Bud) Moore, Jr., former local exhib and concession supply rep, now selling for a plumbing firm.

Charles Szewczyk, Jr., just returned from Army service in Germany, has taken over the management of his family's amusement and recreation center in Boswell.

DES MOINES

Personnel changes by Tri-States Theatres Corp. sent Robert Leonard, who has been city manager here and also manager of the Paramount, to Waterloo, Ia., as city manager. He replaces Art Stolte, resigned.

William Haver, formerly manager of the Illini, Moline, Ill., comes here as manager of Paramount. Dale Bell, who managed the Strand in Waterloo, will be manager of the Illini.

DALLAS

J. Harold Harris named new prexy of Theatre Enterprises, Inc., succeeding H. J. Griffith, circuit's founder, who remains active as chain's board chairman. Harris was first veepee. R. I. Payne continues as veepee-general manager, with R. A. Hiddon heading film purchasing and Lawrence J. Linck as comptroller.

Weldon Bell, formerly with the Interstate Theatres in San Antonio, is now in the Navy at Portsmouth, R. I.

Richard Vaughn named assistant manager of the Aztec following his recent discharge from the Air Force; he was formerly at the Majestic.

Roman Villareal leased Star Theatre, San Antonio, shuttered for some time, and has reopened it with an American pic policy.

Management of the Majestic, Ft. Worth, signed one-year contract with Local 348, International Union of Operating Engineers after house had been picketed by members of the union. House recently was purchased by Trans Texas Theatres from Interstate.

Harold Harris upped from v.p. to president of Theatre Enterprises, Inc., succeeding H. J. Griffith. Latter moves to board chairmanship. Harris has been associated with Griffith's southwest theatre interests for the past 30 years.

CHICAGO

Iry Fesnin, theatre supply distributor, ill at the Edgewater Beach Hospital.

John Dromey, Publix Great States topper, being honored by testimonial dinner Thursday (22).

The Palace closed last week, letting more than 40 people out.

Warner Bros. asked Judge Michael Igoe, Chi Federal District Court, for an extended-run for "Jazz Singer." Juror has taken the request under advisement.

There was 24 theatres which failed to apply for city licenses for 1953, indicating that many shutterings in 1952.

Abe Feder sold the Metro Theatre Bldg., which is being converted into commercial property.

ST. LOUIS

Everett E. Maxfield, Summersville, Mo., head of Shanco Theatres, operators of houses in several Missouri towns, planning a second house for Winona, Mo., where the Winona, a bandbox theatre is operating.

W. A. Collins, owner of the Collins and DeSoto, De Soto, Mo., expects to light his new ozoner near that town in April.

Rani Pedruccie, future booker for the Frisina Amus. Co., in a Springfield, Ill., hospital.

Joseph Lyman, Whitehall, Ill., exhib bedded down in a Jerseyville, Ill., hospital.

BOSTON

WB sales and booking staffs received kudos from district manager Ralph Iannuzzi for completing deals with all New England exhibitors to play a Warner pic during "Norman Ayers Cleanup Week." This marks the first time exhibs have cooperated 100% in such a promotion.

Norman Glassman, head of New England indie exhibitors, appointed general chairman for the 1953 convention of National Allied.

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Picture Grosses

PITTSBURGH

(Continued from page 10)

500. Last week, "Meet at Fair" (U), $5,500.

Harris (Harris) (2,200; 50-85)—"Against All Flags" (U). Got away fast but slipped over weekend. Nice $7,000 nevertheless. Last week, "Cousin Rachel" (20th), (2d wk), same.

Penn (Loew's) (3,300; 50-85)—"Above and Beyond" (M-G). Solid $14,000. Last week, "Million Dollar Mermaid" (M-G) (2d wk), $9,000.

Squirrel Hill (WB) (900; 50-85)—"The Promoter" (U) (4th wk). Heading for better than $2,000 on latest h.o., very good. Sticks again. Last week, over $2,700.

Stanley (WB) (3,800; 50-85)—"Road To Bali" (Par) (2d wk). Fine $10,000, much better than usual for second stanza here. First week, $16,200.

Warner (WB) (2,000; 85-$1.25)—"Bwana Devil" (Indie) (2d wk). Hurt by dispute with operators, which shut house down for better than a day, and may keep take to around $15,000, still very big. Should pick that up on the third week, however. First stanza was record-breaking $36,500.

'BEYOND' HOTSY 15½G, CLEVE; 'LAWLESS 16G

Cleveland, Jan. 20.

Topsy-turvy weather is reacting on all grosses although a couple of bills are doing fairly well. Both "Above and Beyond" at State and the Allen's "I Don't Care Girl" look strongest this chapter, with the former way ahead as result of Robert Taylor's recent personals here. Four-day personals by Rock Hudson is handing "Lawless Breed" a solid total at Hipp.

Estimates for This Week

Allen (Warners) (3,000; 55-85) — "Don't Care Girl" (20th). Nice $10,500. Last week, "Stop, You're Killing Me" (WB), same.

Hipp (Telemanagament) (3,700; 55-85)—"Lawless Breed" (U). Robust $16,000 or near. Last week, "Meet At Fair" (U), $9,500.

Ohio (Loew's) (1,300; 55-85) — "Road To Bali" (Par) (3d wk). Nice $8,500. Holds. Last week, $9,500.

Palace (RKO) (3,300; 55-85) — "Androcles and Lion" (RKO). Middling $11,000. Last week, "Cousin Rachel" (20th), $9,500.

State (Loew's) (3,450; 55-85) — "Above and Beyond" (M-G). Excellent $15,500. Last week," "Clown" (M-G), $11,000.

Stillman (Loew's) (2,700; 55-85) —"Clown" (M-G) (m.o.). Light $5,500. Last week, "Million Dollar Mermaid" (M-G) (3d wk), $4,500.

DENVER

(Continued from page 11)

Fair $9,000. Last week, $10,000.

Denver (Fox) (2,525; 50-85)—"Hangman's Knot" (Col) and "Ladies of Chorus" (Col) (reissue). Fine $20,000. Last week, "Cousin Rachel" (20th), $11,000.

Esquire (Fox) (742; 50-85)—"Hangman's Knot" (Col) and Ladies Chorus" (Col) (reissue). Nice $4,000. Last week, "Cousin Rachel" (20th), $2,000.

Orpheum (RKO) (2,600; 50-85)—"Above and Beyond" (M-G) and "Desperate Search" (M-G) (2d wk). Down to $8,000. Last week, fine $16,500.

Paramount (Wolfberg) (2,200; 50-85)—"Redhead Wyoming" (U) and "Bachelor and Bobby-Soxer" (RKO) (reissue). Trim $12,500. Last week, "Happy Time" (Col) and "Storm Over Tibet" (Col), $10,500.

Tabor (Fox) (1,967; 50-85)—"Lawless Breed" (U) and "Cuban Pete" (Indie). Fancy $7,500 or close. Last week, "Operation Secret" (WB) and "Sleep My Love" (Indie), $5,000.

Vogue (Pike) (600; 50-90)—"Promoter" (U) (3d wk). Holding at $1,500. Last week, fine $2,200.

Webber (Fox) (750; 50-85)—"Lawless Breed" (U) and "Cuban Pete" (Indie). Strong $4,000. Last week, "Operation Secret" (WB) and "Sleep My Love" (Indie), $2,500.

OK GSS Repayment

Los Angeles, Jan. 20.

Repayment plan submitted by James and George Nasser, owners of General Service studio, was approved by Benno M. Brink, referee in bankruptcy.

Five-year liquidation plan was okayed by a majority of the creditors' committee, headed by Charles P. Skouras.

'BEYOND' BIG $17,500, TORONTO; 'ALLEY' 14G

Toronto, Jan. 20.

Both newcomers here this week, "Above and Beyond" and "I Don't Care Girl" are off to lusty start. Such holdovers as "Road to Bali," "Stars and Stripes Forever" and "Plymouth Adventure" are still hefty.

Estimates for This Week

Crest, Downtown, Glendale, Mayfair, Scarboro, State (Taylor) (863; 1,068; 955; 470; 698; 694; 35-60)—"Torpedo Alley" (AA) and "Cattle Town" (WB). Oke $14,000 or near. Last week, "Fearless Fagan" (M-G) and "Target Hong Kong" (Col), $10,000.

Imperial (FP) (3,373; 40-75)—"Road to Bali" (Par) (3d wk). Neat $12,000. Last week, $15,000.

Loew's (Loew) (2,096; 40-75)—"Above and Beyond" (M-G). Big $17.500. Last week, "Mermaid" (M-G) (4th wk), $7,500.

Odeon (Rank) (2,390; 50-90)—"Stars, Stripes Forever" (20th) (2d wk). Terrific $12,000. Last week, $14,000.

Shea's (FP) (2,386; 40-75)—"Don't Care Girl" (20th). Very big $12,000. Last week, "Cousin Rachel" (20th) (2d wk), $8,000.

University (FP) (1,556; 40-75)—"Night Without Sleep" (20th). Nice $7,500. Last week, "Crimson Pirate" (WB) (2d wk), $6,000.

Uptown (Loew) (2,743; 40-75)—"Plymouth Adventure" (M-G) (2d wk). Trim $7,500. Last week, $10,500.

'Beyond' Stout $12,000, Buff.; 'Killing Me' 11G

Buffalo, Jan. 20.

Best showing being made here this week is "Above and Beyond," which looks stout at the Buffalo. "Stop, You're Killing Me" also is strong at Paramount while "Anna," town leader last round, still is big in second session at the Center. Opener was smash. "Androcles and Lion" is rated nice at Century.

Estimates for This Week

Buffalo (Loew's) (3,000; 40-70)—"Above and Beyond" (M-G). Stout $12,000. Last week, "Million Dollar Mermaid" (M-G) and "Desperate Search" (M-G) (2d wk), $10,000.

Paramount (Par) (3,000; 40-70)—"Stop, You're Killing Me" (WB) and "Tangier Incident" (AA). Strong $11,000. Last week, "Stars, Stripes Forever" (20th) and "Country Parson" (Indie), same.

Center (Par) (2,100; 40-70)—"Anna" (IFE) (2d wk). Down to $7,000 or less. Last week, smash $12,000 to pace city.

Lafayette (Basil) (3,000; 40-70)—"Golden Hawk" (Col) and "Invasion U.S.A." (Col). Good $10,000. Last week, "Happy Time" (Col) and "Pathfinder" (Col), $7,500.

Century (20th Cent.) (3,000; 40-70)—"Androcles and Lion" (RKO) and "Face To Face" (RKO). Nice $11,000 or near. Last week, "Limelight" (UA), $7,500.

Joe Pasternak readying "Hit the Deck" for production at Metro with Debby Reynolds, Donald O'Connor and Vic Damone in top roles.

New York Theatres

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STARS DEMAND 39 VIDPIX WEEKS

Rosenbaum Arbitrates Snader Hassle; 'Nothing But Money to Fight About'

Hollywood, Jan. 20.

First decisions in the arbitration which will determine how soon and how much of their $1,000,000 investment in Snader Telescriptions some 200 investors will get back, were made here last week. Arbitrator Samuel R. Rosenbaum resumes hearings in Beverly Hills on Friday (23), when the next phase of the dispute will be tackled with Col. Rosenbaum disposing of the "Dick Tracy" vidpic series and a group of theatrical pix which Sir Alexander Korda released to TV.

Rosenbaum will dispose of the Korda pix and "Tracy" (which was produced by Louis Snader from the Chicago Tribune Syndicate comic strip) either by sale or via a new distribution contract.

Dispute goes back to last summer when all the partners, Snader, Al Bisno and Sam Markovitch, and Reub Kaufman, prexy of the Snader sales company, leveled bitter charges, including allegation of excessive expenditures, against each other. Bisno and Markevitch, who were principals in the ownership, sold the entire Telescriptions library of three-minute musical shorts to Ben Frye, of Cleveland, head of Studio Films. He paid $600,000; half that sum has been paid and $300,000 is due in March.

Frye arranged to have the quickie telepix distributed by another concern, United Television Programs. That brought a suit by Snader and Kaufman against Bisno and Markevitch to get injunctions against the sale and asking for receiverships of all Telescriptions enterprises, plus other claims. Legal strings were so tangled that the parties agreed to have the whole hassle submitted to arbitrator, choosing Rosenbaum, a Philadelphia attorney who is trustee for the tele and recording industries' Music Performance Trust Fund.

Rosenbaum went to Beverly Hills, opening hearings on Jan. 8 in his hotel suite, the sharply-contested talks lasting about 10 hours a day. His decision was to award the sales contract to Frye, giving him the right to the name of Snader Telescriptions, if he wants to use it, for the library he bought. Rosenbaum also gave Snader the right to make new Telescriptions, under his own name, in the future. Neither Bisno nor Frye can make new Telescriptions with the Snader name. Kaufman, meanwhile, has withdrawn his suits and will get about $35,000 out of the pot when it is finished, Rosenbaum said.

The aribitrator, who was in New York over the weekend, returns to Bevhills next Friday. After dis-

(Continued on page 39)

Closed-Circuit TV Cues Azine Shift

Harold Azine, recently resigned TV head of the Federal Civil Defense Administration, has formed Closed-Circuit Television Co., N. Y., to produce and beam programs and events to theatres with bigscreen tele equipment. Other outfits in the field are Tele-Session (Theatre Network TV) and Teleconferences.

While with the Washington agency Azine pioneered in "off-hours" use of theatre tele with a one-hour show to CD volunteers in four cities in September, 1951, with a second program that December. Last June he televised another CD program to 10 cities. All three events used two-way communication between theatre audiences and D. C. New outfit will concentrate on off-hours events, rather than evening boxoffice attractions, but latter are also a possibility.

CCTC prez has been associated with WLS, Chi; WBAL, Baltimore; CBS, Washington; and KLAC-TV and KTTV, Los Angeles, as producer-director.

Beauty Rest

One of those hilarious juxtapositions hit WJZ-TV, N. Y., last week when it screened an old chiller diller pic. The nightmarish feature dealt with a Dracula-type medico who was keeping his aged frau looking young by injecting hormones from brides he put into a state of suspended animation.

Following a scene in which the madman and his wife were shown ghoulishly sleeping in coffins, the station inserted a commercial—for a Sachs bed.

Screen Extras In First Strike Call

Hollywood, Jan. 20.

For the first time in its history the Screen Extras Guild called a strike. Action was taken, by unanimous vote by the board of directors, against the Alliance of Television Film Producers, following a deadlock in negotiations.

SWG prexy, Richard H. Gordon, declared the producers had refused an offer to submit the issued to impartial arbitration. Extras want pay for working in more than one telefilm a day and additional coin for re-runs. Board's action will be submitted to a mail vote of the membership with indications pointing to approval.

ATLANTIC IN 41 PIX DEAL WITH WPIX, N.Y.

Atlantic Television Corp. last week sold a block of 41 recent-vintage Hollywood features to WPIX, N. Y. Daily News station. Pact gives WPIX exclusive broadcast rights in the N. Y. area for one year.

Atlantic had been negotiating with WJZ-TV, ABC outlet, but deal fell through. WPIX then stepped into the picture and bought the pix for its three film shows.

Better known of the films include several in the "Dr. Christian" series, "The Devil and Daniel Webster," "The Great John L." and "Strange Woman." Most of the pix were United Artists releases.

Bert Johnson's Vidpix Outfit Bought by Crosley

Cincinnati, Jan. 20.

Crosley Broadcasting Corp. has bought the physical assets of Bert Johnson Productions, Inc., on the latter's liquidation and will operate them as a division of WLW Promotions, according to Crosley prez Robert E. Dunville.

Negotiations for the company producing industrial and commercial TV films were completed by Dunville and G. Carlton Hill, exec veepee of the Deer Park, O., film firm. Personnel of BJP will not be changed. Company, formed in 1947, will continue to produce low-cost films for the Crosley tele stations in Cincy, Dayton and Columbus and will be available for the Atlanta station when purchase of that operation is completed by Crosley.

Taystee's WPIX Series

WPIX, N. Y., inaugurated a new video series, "Cowboy G-Men," starring Jackie Coogan and Russ Hayden, Sunday (18). Taystee Bread bankrolls, through Ruthrauff & Ryan.

Airer, produced by Telemount Pictures, Coast indie, gets two showings a week, first on Sundays, followed by a repeat on Saturday, both at 5:30 p.m. Taystee also sponsors station's "Weather Man," cross-the-board twice nightly five-minute show.

NOT INTERESTED IN CYCLE OF 13

Music Corp of America is attempting to line up filmed teevee shows for its top names, but only on a 39-week basis. Agency and the shows feel that it doesn't pay to make a series for less. In the first place, they feel a 39-week commitment is necessary in order to give the show an even chance. If the first few shows fail to measure up quality-wise, there's room for experiment and by the time the end of the series is over, there's a good chance for renewal if satisfactory results are obtained by the end of the first run.

Again, it's hoped to reduce costs during a long run because of the fact that shortcuts can frequently be made as the result of past experience, and costly mistakes are not repeated. Another factor that makes a long run more desirable; they feel, lies in the fact that a series can build a reputation in that time and second runs will be easier to sell. MCA also feels that a 13-week series is virtually impossible to sell for second and subsequent showings.

However, the percentery maintains the payoff in insisting upon a 39-week period lies in the fact that the office can step in immediately when the new video markets open up and assure a new station of a steady product supply.

MCA is consequently lining up its star bait in getting firm 39-week deals. For example, a film TV deal for Joan Crawford is about to be completed for that period. The Ray Milland show and the Fred MacMurray layouts are also on that basis.

MCA contends that not only is it more commercially feasible to have 39 shows in the can, but by dangling that number of films before its top names has a surefire way of getting the headliners interested.

NLRB ENDS HEARING ON VIDEO WRITERS

Hollywood, Jan. 20.

NLRB hearings on petitions by Screen Writers Guild-Authors League of America and the Television Writers of America regarding TV writers election ended here, with examiner Norman Greer denying the ALA-SWG request that additional testimony be taken in N. Y. Both sides have until Feb. 4 to file briefs.

SWG-ALA want the video writers election to be held on a national level, while TWA wants it on regional basis. Final witnesses were Desi Arnaz, SWG exec secretary Frances Inglis and Desilu attorney Robert Myers. Miss Inglis said there are 190 vidpix companies, 103 here, 63 in N. Y..

UTP'S Cleve. Setup

Cleveland, Jan. 20.

United Television Programs opened a Cleveland office this week, with Sam Costello, UTP veepee and board member, in charge. Al LeVine, formerly with UTP's Chicago office, heads up sales staff.

TV Tape Worm

Despite its recent inking of 104 Republic features, WCBS-TV, N. Y. is still in the market for other celluloid product that's available for TV. Although the Gotham key for CBS-TV favors first runs, it also beams choice reruns.

Dave Savage, film topper for the outlet, is currently using 25 features a week. Breakdown is: seven "Late Shows," six "Early Shows," six "Late Matinees," two "Late Late Shows" and one apiece for "Picture for a Sunday Afternoon," "Clock Strikes Four" (a mystery), "Pioneer Playhouse" (western) and "Morning Show" (which is broken into five installments a la soap operas).

TOY OUTFIT'S VIDPIX BANKROLL IN PHILLY

Playskool Manufacturing Co. has bought "Pioneer Playhouse," film show, on WCAU-TV, Philadelphia. It's believed the first time a toy outfit has bought a regular tele show other than as part of a pre-Christmas selling campaign.

Advertiser, via Friend-Reiss-McGlone agency, will plug its Lincoln Logs, using a log-building contest.

Skelton to Drop Film on TV Show

Hollywood, Jan. 20.

Red Skelton will abandon filming of his tele show when he resumes his series in a few weeks. He will either do his shows live or resort to the network's stop-go kinescope process which permits editing, same as on a picture film.

Skelton filmed his shows this season up to time of his recent surgery, but Procter & Gamble was dissatisfied. Skelton on Monday inspected NBC's television headquarters in Burbank, and expressed his complete satisfaction.

DU MONT CHANGES ON FILM SYNDICATION

In a "streamlining" move, Du Mont film syndication department has been absorbed into the web's tele - transcription department. Change has taken Don Stewart, who headed film syndication for the network, completely out of the broadcasting end of the business. Stewart is now in the transmitter sales department of the web's parent company, DuMont Laboratories, Inc.

Under the new setup, Merriman Holtz, Jr. will hold the title of supervisor of film syndication and will report directly to Robert Woolf, transcription and kinescope chief. Woolf in turn reports to Elmore "Buck" Lyford, head of the web's station relations department. Holtz was formerly assistant to Stewart.

Understood there's no policy change involved in the move. DuMont presently holds some half-dozen film properties, which it sells to all comers, with a first preference by its own affiliates.

'Intrigue's' New Markets

"Foreign Intrigue," which has been backed by Ballantine beer in 11 markets and by other products in 25 other markets, added several new stations this week.

Ballantine added two more markets, WBRE-TV, Wilkes-Barre, and KOB-TV, Albuquerque. St. Louis Nash Dealers bought the show for KSD-TV. KDYL-TV, Salt Lake City, picks up the vidfilmer Feb. 1.

WPIX Buys Korda Pix

WPIX, N. Y. Daily News station, has acquired 14 old Sir Alexander Korda pix in an exclusive deal with E. Johnny Graff, former sales chief for the now defunct Snader Telescriptions organization.

Graff has set up his own vidpix distribution outfit and will headquarter on the Coast. The Korda pix were Snader properties, sale of which Graff took over.

Flagstaff's Spots

Flagstaff Foods, through Weiss & Geller, has purchased 60 station breaks per week over WOR-TV for the month of February.

Firm will tie in spot campaign with nabe grocers and chain stores via display material, etc.

Lotsa 'B's' in Schubert Vidpix Bonnet in Setting Brit.-U.S. Deals

London, Jan. 20.

A series of Anglo-American coproduction deals under which films made in Britain as "B" features for theatrical distribution would be available for TV in America, is being negotiated here by Bernard L. Schubert, who arrived last week from New York after a short stopover in Rome.

Deals are being finalized with a number of British producers for the production of 13 "B" features which would be based on stories published in America by Doubleday under the Crime Club label. They would have individual and unconnected titles in British theatres but would be distributed on American networks under an overall classification.

Deals are being financed entirely by the British producers on budgets varying between $60,000 and $70,000. Schubert's contribution will be mainly in properties, scripts and stars, and these services which will involve an investment of $25,000 to $30,000 per film, will entitle him to full Western Hemisphere rights. He will not, however, participate in any way in the earnings of the films in the Eastern Hemisphere.

According to present arrangements the pix will run the normal "B" length of 65 to 75 minutes but will be trimmed for TV to a maximum of 52-54 mins. Among the British producer distributors with whom Schubert is finalizing negotiations are Romulus Films, Adelphi and Eros. The first named is ready to start its first production, "The Straw Man," early in April but in view of certain last minute changes it may not be included in the group. Schubert is hopeful, however, that the entire 13 will be lensed by the end of this year.

All of the productions to be made here will have British backgrounds but some stories in the series have continental locations and Schubert is negotiating a similar deal with producers in Rome.

Fairbanks Rap Vs. Lilly, Union

Hollywood, Jan. 20.

Vidpix producer Jerry Fairbanks is embroiled in two disputes over coin, one with a former employee, the other with several IA unions.

Lou Lilly, former head of the story department at Fairbanks, filed suit in Superior Court for $7,300, claiming coin was owed him in deferred salary. He said he had agreed to take a cut from $300 a week to $200 a week for 17 months, with understanding it was a deferment, but contends now Fairbanks alleges he owes nothing, that it was actually a cut.

IA locals claim Fairbanks owes unions over $10,000 in holiday, vacation and retroactive coin, and asserts it has an audit in which the producer concedes the debt. Raoul Pagel, Fairbanks' labor negotiator, contends the producer owes the unions nothing, that he paid them about $6,000 some time ago, and that was all that was due.

Automotive Engineers In Theatre TV Powwow

Detroit, Jan. 20.

First use of television to present a technical report before the Society of Automotive Engineers featured a convention here last week. More than 1,000 SAE members saw on a theatre-size screen the operations of and indoor testing laboratory at the Timken-Detroit Axle plant.

Program was transmitted by microwave on a closed circuit. During the demonstration, engineers in the audience asked questions of the test operators and received their answers via television. Special crew of engineers from RCA conducted the demonstrations.

'Hamlet' TV Success Seen Cuing New Concept In Low-Cost Programming

A new concept in low-cost video programming — that modernized serialization of the classics, without elaborate staging and settings, will capture and hold an audience —seems to be in the offing following the critical and public acclaim of WABD's, N. Y., modern version of "Hamlet," which concluded last week.

Following were developments resulting from the click of the series:

1. WABD is moving the "One Man's Experience" series, on which "Hamlet" was produced, and its companion piece, "One Woman's Experience," from their 11:30 a.m. slots into 2:45 and 11:45 p.m, positions under the new title of "Mono-Drama Theatre," starting Monday (19).

2. Broil-Kwik via the Zlowe agency, will bankroll the nighttime stanza for 13 weeks beginning Feb. 2, and may go network later.

Far more important to Dick Jones, WABD station manager, and Larry Menkin, packager and producer-director of the series, is the audience effect of the show and the potentialities it offers in the field of low-budget programming.

"Hamlet," or rather "The Ghost of Hamlet," ran serially for two weeks, 15 minutes a day. The entire production, like all the others in the "Experience" series, monolog, shot against a black curtain, with the use of only a few props, engravings and prints: No costumes were used—dress was modern, everyday—and the script itself (by Jay Bennett) was in modern-day language, embellished with Shakespeare's choicer phrases from the play. Effect of this was to limit the entire budget to less than $3,500 weekly.

Effect On Listeners

Equally important, perhaps more so, was the effect on listeners. The "Experience" series has been running since early fall, and while a couple of the soap operas hitherto featured have attracted some attention, it was not until "Hamlet" was produced that a sharp audience reaction was felt. Menkin now feels certain that the classics, presented in this serialized, monologed form can, attract and maintain a sizeable audience. And an added advantage is the vast store of material from which to draw.

Consequently, his future schedule on "Mono-Drama" calls for a nighttime repeat of "Hamlet," with Jack Manning, who did the original as the star, and productions of Dostoyevsky's "Crime and Punishment," with Martin Kosleck; "Joseph in Egypt," with Manning; "Taming of the Shrew," with Allyn Rice; Ibsen's "A Doll's House," with Ann Thomas; "Hedda Gabbler," with Barbara Joyce; "Heathcliffe" (from "Wuthering Heights"), with Stephen Elliot; and others, including "Macbeth," scheduled for this summer. In addition, for Negro History Week and Brotherhood week, Feb. 16-

(Continued on page 39)

Buttons In First Com'l Hits Top 10

Red Buttons, in his first sponsored telecast cracked the Top 10 in Trendex's ratings for the Jan. 2-8 period, earning sixth place with a 38.5. Comic, who beams Mondays at 9:30 p. m., inherits a healthy slice of audience from the top-rated "I Love Lucy" ahead of him on CBS-TV. Bankroller, General Foods, inserted Buttons in spot formerly held by "Life With Luigi."

Listing for Trendex, which measures audiences in the 10 multi-station cities, follows:

I Love Lucy, CBS	66.7
Talent Scouts, CBS	53.1
Dragnet, NBC	48.6
Godfrey's Friends, CBS	45.7
Milton Berle, NBC	41.3
Red Buttons, CBS	38.5
Colgate Comedy (Hope), NBC	38.0
You Bet Your Life, NBC	36.3
T-Men in Action, NBC	35.3
Suspense, CBS	33.4

Typed

Presidents new and old appear to be actor Edward Arnold's business these days. Arnold was signed by DuMont to do part of the commentary in the web's Inauguration coverage yesterday (Tues.).

Vet thesp enacts the role of a former President every Wednesday for ABC radio's "Mr. President."

NBC-TV Rings Bell With 'Ding Dong' Ayem 'Sleeper'

It looks like NBC-TV has come up with the daytime video sleeper of the season, with its Chi-originating "Ding Dong School" show. Only three weeks old as a network attraction, it is already outdistancing CBS-TV's Arthur Godfrey, snaring a 12.1 rating as against Godfrey's 10.2 in the 10 to 10:30 a.m. Monday-through-Friday segment.

General Mills has already picked up a segment of the show for sponsorship, starting March 6. Other portions also look set for bankrolling. Immediate click of the show has even confounded the NBC program boys, from Charles (Bud) Barry down, for it rates as something of a freak attraction. It's virtually a solo performance by Dr. Frances Hurwich, Chi educator (who's known only as "Miss Frances" on the show). It's designed for the pre-school kid, but apparently even the parents are going for it whole hog. It's a personality show with a minimum of cost.

Chi-conceived show on WMAQ, the web's o & o outlet in Chicago, wasn't four weeks old before Barry tagged it for network showcasing. And in view of web's almost desperate bid to get off the ground on daytime (10 to 3) programming, "Ding Dong" shapes up as the anchor show on which the web had been setting its sights.

ABC-TV NAMES LEWINE TO KEY PROGRAM JOB

Robert Lewine, head of radio-tele for Hirshon-Garfield agency, is being brought into the ABC-TV setup as eastern program director. Web's concept is for a decentralized arrangement, in which more programs are originated outside of New York, and the best shows from affiliates and owned-and-operated stations are fed to the chain.

Meanwhile, Sam Goldwyn, Jr., son of the film producer, who had been expected for an executive post in the program department, isn't joining the web. It's understood that the parties couldn't agree on salary.

Under the setup, Lewine will be under national program director Charles Underhill, on the same level with Charles Holden, assistant national program director, and over Robert Banker, who recently joined the skein as assistant eastern program director. Lewine will be in charge of programs east of Chicago, sparking local shows that can be developed into network properties. Elizabeth (Betty) Forsling has been promoted to handle new program development.

TV 'Studio One' Breaks Can. Ice

"Studio One" becomes the first U.S. television show to get a live pickup in Canada. The CBS-TV Monday night full-hour dramatic program, sponsored by Westinghouse, is getting a micro-relay beaming into Toronto, with last Monday's (19) installment the first to cross the border.

Sponsor in Toronto is Westinghouse of Canada. However, because of the different product specifications and price ranges, the Betty Furness commercials are being blacked out, with Westinghouse of Canada substituting its own live commercials. As with Westinghouse's Miss Furness, W. of C. is developing its own femme personality to handle the plugs. She's Laddee Dennis (a house name).

Until now U. S. programs were shown by kine over the CBC's two TV stations in Toronto and Montreal.

Inauguration Highlights

Washington, Jan. 20.

A photo of Lincoln's first inauguration in 1861, earliest known still of any Presidential inauguration, according to Library of Congress, was seen during NBC's Inauguration telecast, during Earl Godwin's reminiscences about previous inductions. Vet commentator Godwin, who has seen every inauguration since Grover Cleveland, and covered every one since Taft, taped a show along the same lines for "Voice of America." Special inaugural program over VOA was beamed simultaneously, from 11:45 a.m. today to 1 a.m., to key spots all over world in 46 languages. State Dept. also covered ceremony and parade with film for worldwide distribution via Internatonal Information Program.

CBS director Tom Taussig scored a coup by getting an exclusive interview with Vice President Richard Nixon as latter arrived at Sunday's mammoth Governors' reception with frau. But Taussig's triumph was short lived when a red-faced lenser told him the camera had been sans film.

ABC claimed an exclusive with the only set of teletypes in operation for any net. John Madigan, in charge of TV coverage, arranged lines for four teletypes set along parade route, with constant feed from company newsmen so that commentators kept abreast of developments.

Fox Movietone, under direction of Tony Muto, only newsreel outfit with TV tie-in, had 23 men and 16 cameras covering, with film air mailed to the 51 subscribing stations of the Fox-UN services.

All mobile unit crews travelling in the specially equipped cars of NBC, CBS and ABC were carefully screened by Secret Service before okayed to a ride in the parade at Ike's side, and drivers had to take tests in advance. Companies drew lots for places in the parade, with NBC nabbing first place.

The nets set up regular catering services to feed crews, with food-laden cars making the rounds of remote positions.

NBC compiled the following figures for statistical minded: 100 miles of coaxial cable, 500 miles wiring, 15 electronic cameras, seven film cameras, 100 mikes, four mobile TV units, two radio mobile units, eight walkie-talkies, plus the much touted $65,000 "traveling eye" Cadillac and the eight-pound hand-held Vidicon camera were used to cover ceremonies and parade.

First casualty of the Inaugural entertainment program was terper Gower Champion, who was hospitalized with ptomaine poisoning almost as soon as he reached town Friday night. He recovered in time to join frau Marge in their terp routine at the twin festivals last night.

Staunch Commie-hater Adolphe Menjou raised his famous eyebrows and walked away when a zealous official offered to introduce him to the Soviet Ambassador at the Governors' reception.

ABC commentators were armed with 100-page background kits, gathered by news staff from all state delegations, to use during parade. The TV cameramen and commentators dubbed their treetop booth in Lafayette Square, opposite Presidential reviewing stand, the "squirrel cage."

McGranery Eases Tension On Monopoly Rap in Color TV Probe

Washington, Jan. 20.

On the eve of his departure from office, Atty. Gen. James P. McCranery yesterday (Mon.) called off a Grand Jury investigation of radio and TV manufacturing industry authorized a year ago to look into, among other things, possible monopoly to hold back color video.

McGranery emphasized, however, that he had simply withdrawn authority to use criminal process but that investigation itself "was not terminated and would continue." He said it was possible that further inquiry might warrant criminal prosecution but that he now believes that relief from any possible overall industry "restraints" should be sought through civil litigation and court injunctions.

Grand Jury probe was authorized, McGranery said, because the department had information "indicating possible violations of antitrust laws which might warrant criminal prosecution." The Grand Jury process was needed, he explained, to obtain all facts.

McGranery declared that "most of the persons to whom subpoenas were directed have complied substantially with them." Department's study of documentary material supplied in response to these subpoenas, he added, "has not disclosed the use of force, strong arm tactics or activities of a similar punitive nature."

Grand Jury inquiry was ordered by Former Atty. Gen. James Howard McGrath and officials of some 20 manufacturing companies, including RCA and CBS-Columbia, were served subpoenas to appear last May before the Federal Grand Jury in New York.

Lengthy questionnaires which manufacturers were required to fill out indicated the department was not only looking into color TV situation, but also into FM and possible patent monopoly in TV. Records of FCC color inquiry as well as files of national production authority relating to defense ban on production of color receivers were reported to have been under scrutiny.

CBS 'HOT KINES' ON IKE FLOWN TO NETHERLANDS

The State Dept. last week received a request from the Netherlands for TV coverage of the Inauguration ceremonies.

State Dept., in turn, turned the request over to CBS-TV, with the result that "hot kines" of the CBS coverage are being flown over in time for TV presentation in the Netherlands tomorrow (Thurs.).

'Chain Lightning' Hits Drug Circuit; 5,000-Store Tie-In

The "Chain Lightning" operation of WNBC-WNBT, N. Y., has struck again, with veepee-general manager Ted Cott having made another merchandising promotion deal with the 5,000 stores of the New York State Pharmaceutical Assn.

Special value of the new deal is that it enables bankrollers to tap the resources of outlets—the corner drug store—which previously were never available in one block. Stores in the association will join in plugging WNBC-WNBT bankrollers via window displays, point-of-sale displays and other promotion gimmicks, backing up the on-the-air selling.

In return for the efforts made by the druggist, the NBC key stations will launch a campaign based on the theme that the pharmacists are an important part of the community. It will be pegged on the half-hour weekly radio show, "Favorite Story," the Frederic W. Ziv package starring Ronald Colman. In addition, the NYSPA will get spots on AM and TV.

Tieup will be supervised by Max Buck, the stations' new merchandising director, and was lined up by Bill Rich, merchandising manager, with NYSPA exec secretary Nicholas Gesoalde

NYSPA includes city and county druggist organizations and represents over 90% of the retail pharmacies in the state, doing the bulk of drug selling in N. Y.

"Chain Lightning" operation involves 1,600 supermarkets and a "Quality Store Group" has tied in 2,000 indie grocers. "With these plans and our new NYSPA project, we don't stop at selling air time—we're selling beans, right off the shelf, and tooth paste, right off the counter," Cott said. "We feel a station hasn't done its job until client's product has been bought by the consumer."

75 Hours of Rehearsal For Tele 'Fledermaus' Setting New Record

Something practically unheard of in terms of rehearsal for a single TV performance is being rigidly observed in connection with the Feb. 1 installment of the CBS-TV "Omnibus," when the 90-minute program will be devoted to the first studio-originating opera by the Metropolitan Opera Co. Chosen as the initial vehicle is Strauss' "Fledermaus" (next one coming up is Puccini's "La Boheme," to be done Feb. 22). Because of the necessity of adapting "Fledermaus" to TV dimensions and with the Ford Foundation-incepted "Omnibus" geared for that kind of extravagance, a 75-hour rehearsal schedule has been invoked.

As of Monday (19) through Jan. 27, the Metop performers are being put through their TV paces at the Malin Studios, 225 West 46th St., N. Y., and the following day there will be a round-the-clock pre-performance windup at uptown Manhattan Studio 61.

Last Sunday's (19) "Omnibus" performance by Bobby Clark and Bert Lahr in a 30-minute William Saroyan comedy, "Vive," was the culmination of a full seven days of rehearsal.

WCBS-TV's 630G Biz Push for '53

CBS-TV's Gotham key, WCBS-TV, booked $630,000 in new business and renewals during the first two weeks of 1953, according to general sales manager George R. Dunham. Upsurge represents a 63% increase over the $338,000 booked during the comparable fortnight of 1952.

Dunham said that the strong upbeat is due primarily to growing interest by advertisers in daytime segments and secondarily to expanded schedules from established bankrollers. Among the spenders using more time on WCBS-TV are Savarin Coffee, General Foods, Philip Morris, Chase & Sanborn, the Tea Council and Lever Bros. Some of the new coin has also been brought in by the outlet's new "12 Plan" under which clients buying 12 or more daytime spots a week earn a 45% discount.

Although the station's "Late Matinee" in the 4:30-6 p.m. period has a half-hour segment opposite the strong Kate Smith show on NBC-TV, WCBS-TV has been able to sell out all 60 spots weekly on the film program. One reason is that the spots are rotated, thus giving each advertiser an equal crack at the higher-rated positions.

Murrow's Korea Show Flown Back to Troops

Ed Murrow's critically acclaimed "Christmas In Korea" hour-long filmed stanza on the CBS-TV "See It Now" show is making the "return journey." Forty prints of the show are being flown this week to Korea and Japan so that the United Nations troops at every installation can see them.

In an extension of the "See It Now" battlefront coverage, 12,000 feet of film were also shot in Formosa, by Ed Scott, of the CBS staff with edited clips shown on last Sunday's (18) installment. Scott is staying on at the war zones for additional filming.

'BIGGER THAN THE BOTH OF US'

Standing of the Prexies

With the ascendancy of Frank White as the new president of NBC, Robert Kintner, ABC prexy, has now inherited the mantle of seniority among presidents of the radio-television networks.

Oddity of the situation is that Kintner himself is a post-war johnny-come-lately in the broadcasting industry, reflecting the swiftly-paced administrative overhauling of a constantly-changing business confronted with new patterns and thinking.

The post-Kintner prexy lineup includes, in addition to White (who succeeded a post-Kintner man, Joseph H. McConnell), Jack L. Van Volkenburg (CBS-TV); Adrian Murphy (CBS Radio), and Tom O'Neil, Mutual (who took over the presidential burdens when White resigned from Mutual.)

Actually, Frank Stanton is the titular boss at CBS, but he operates in the capacity of president of the overall corporate setup.

Network, Station Comm'ls Under Closer Scrutiny of TV Code Board

Washington, Jan. 20.

The complex problem of regulating TV advertising through the TV code of the National Assn. of Radio and TV Broadcasters got a good going-over here last week at a two-day meeting of the Ass'ns Television Code Review Board. Upshot of the discussions was adoption of a proposal authorizing a staff study of network and station commercials as a requisite to possible changes is Code provisions.

Under the chairmanship of John E. Fetzer, of WKZO-TV, in Kalamazoo, Mich. the Board came to the conclusion that it's a simple matter to check length and content of commercials in radio. But with TV it's something else again, the Board agreed, as the medium "through its new and novel techniques . . . and, in addition, through the audio presentation of words and phrases descriptive of advertisers, presents the additional factors of the presentation of trade marks, reproduction of packages videowise, and also the problem of the name trademarks and pictures of packages in background in connection with the visual presentation of entertainment features of the program."

The Board, in authorizing a study embracing length and content of commercials, stated that "such a study would be necessary before there could be any final considera-

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Chi Dodge Dealers' TV 'Curtain Time'

Chicago, Jan. 20.

First major local TV dramatic series of the season makes its entry Feb. 18 on WNBQ when "Curtain Time" bows for the Chi Dodge Dealers. A Grant Advertising package, the show goes into the Wednesday night 9:30 to 10 slot and is expected to carry the top local production nut.

"Curtain Time" previously had a four-year run on NBC radio, checking off in 1950.

WMAQ, NBC's AM sister station to WNBQ, likewise latched onto a choice hometown account by wooing away from WGN Northern Trust's "The Northerners" musical show. Song festival debuts on WMAQ Feb. 16 after 17 years on WGN. Switch was made to tie the local show in with NBC's Monday musical lineup.

WGN-TV'S EXCLUSIVE ON CHI CUBS, SOX

Chicago, Jan. 20.

With the formal signing for the White Sox TV rights last week, WGN-TV has again sewed up the exclusive telecasts of both the Sox and the Chi Cubs. Bankrolling again next season will be Hamms Beer and Chesterfield Cigarets who shared the games last year.

Package embraces all 77 Cubs home games which are played in the daytime, and the 54 Sox day games plus the three pre-season City Series contests. Jack Brickhouse will handle the game descriptions with Harry Creighton doing the color.

GSK/MFT

There's an interesting angle that's not generally known in l'affaire George S. Kaufman and Lucky Strike's refusal to reinstate him on "This Is Show Business" while the program was sponsored by the ciggie company. (Kaufman returns to the show this Sunday (25) when it goes on a sustaining basis.)

Recently, Luckies dropped the radio "Hit Parade" show and substituted Horace Heidt in a program called "The American Way." Title was taken from a Kaufman play (written in collaboration with Moss Hart) which played at Center Theatre, N.Y., some years back.

Fineshriber To Rejoin White As Major NBC Exec

William F. Fineshriber, executive veepee and No. 2 man under Tom O'Neil, prexy and principal stockholder of the Mutual network, is resigning to join his ex-Mutual boss, Frank White, at NBC. Fineshriber will become vice-president and general manager of radio and television at NBC, the post formerly held by White before the latter succeeded Joseph H. McConnell as president. Fineshriber will report to John K. Herbert, newly-appointed vice-president in charge of radio-TV. Official announcement of Fineshriber's moveover will be made to the NBC personnel at the February board meeting.

The reuniting of Fineshriber and White doesn't come as a particular surprise. It was initially expected that Fineshriber would throw in his lot with White when the latter quit as Mutual prexy to join NBC. However, White's ascendancy to the NBC presidency clinched the reunion and Fineshriber's move-in as a major exec.

The White-Fineshriber teamup dates back several years to the time when White resigned as prexy of Columbia Records to go to Mutual, with Fineshriber soon after exiting his CBS program post to head up programming at Mutual.

'B'way TV Theatre' SRO With Mennen Co. Buy-In

"Broadway TV Theatre," WOR-TV's cross-the-board remakes of old Broadway legiters, is completely sold out with the addition of the Mennen Co. as a third bankroller.

Mennen joins Piels Beer and General Tire and Rubber as backers of the hour-and-a-half daily show, with the soap company picking up 22½ minutes daily. Contract was set by Kenyon & Eckhart.

AM-TV STUDIES SPARK NEW HOPE

Radio and television are both growing—video adding new territories and new homes and AM families adding more sets—according to two surveys released this week.

Of the 43,849,460 radio homes in the U. S., 44% use two or more sets! in the home, according to the first national count of multi-set ownership tabulated from Nielsen Coverage Service data. In the video sphere, J. Walter Thompson agency reported that many important markets without TV stations of their own nevertheless have a high ratio of TV saturation, much greater than generally believed.

The Nielsen study has important ramifications for the industry in that it shows how many homes—44%—have more than one set. It shows, further, that more than half the homes with TV sets have more than one radio set (a greater proportion than in radio-only homes). The implications are that the TV-owning family does not, as might be expected, shun radio but in fact has extra sets for personal, individual listening.

As a result of these findings, A. C. Nielsen has made proposals (see separate story) to realign his sample so that the actual proportion of multi-set homes will be measured. This, the nose-counter estimates, might increase the rating of the average radio program by about 5%.

The NCS data reports 70,175,670 radios and 17,706,930 telesets in operation in U. S. homes as of last June 1, when field work was completed, and that 22,630,820 families owned one or more automobile radios. Nielsen analysis shows 56% of radio homes with single sets, 32% with two sets and 12% with three or more sets.

Study was based on personal interviews with a 100,000 home sample covering all of the 3,702 U. S. counties. The home-count excluded car radios, portables used outside the house, FM-sets, broken sets, and sets in stores and public places. However, it included sets in barns, garages and outbuildings, combinations and portables used in the home. Nielsen said he counted "those actually delivering an audience."

Regarding car sets, Nielsen found 22,630,820 families, of 67% of all car-owning families, with at least one set. Total of car radios (since some families have more than one) will be released shortly.

Breakdown of radio homes according to economic brackets shows that 41% are in the upper third, 33% in the middle third and 26% in the lower third. Radio-only homes are 61% of all

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Then & Now

On Feb. 2 Sylvester L. (Pat) Weaver, newly-appointed vice-chairman of the board for NBC, leaves for the French and Swiss Alps for three weeks of skiing. (On the return trip, he'll stop off in England to case the preparations for televising the Queen Elizabeth Coronation).

This year's winter sports safari is in sharp contrast to the ski-bound journey made by Weaver several winters back, when his sudden departure occasioned considerable comment within the trade. For at that time the Weaver-incepted Saturday night program patterns, out of which evolved the subsequent "All Star Revue" and "Show of Shows" commercial bonanzas, were going through a series of sustaining crises, with NBC on the hook to the tune of nearly $2,000,000.

How they paid off and gave NBC a running start in the TV sweepstakes is reflected in his new vice-chairman-of-the-board status.

NBC-TV 'All Star Revue' Fades In April; Talent Contracts a Poser

Quick Change Artist

Nominated for the busiest man in the industry—R. E. Brenner, of the building maintenance division at NBC.

He's the guy who paints the names on the doors of executive offices at the network.

NBC-TV won't wait until the end of the season to lop off the costly "All Star Revue." Instead, it now develops that the Saturday night star-rotating program will fade at the expiration of the current cycle early in April, with the 8 to 9 period to be sliced up for sponsorship of half-hour shows. Inability of the network to wrap up a third participating sponsor to help defray the cost, along with Pet Milk and Johnson & Johnson, has resulted in decision for the show's demise at the season's three-quarter mark

Major problem now facing the network is: what happens to the roster of high-priced stars contractually committed to the network? These include, among others, Jimmy Durante and Martha Raye, who have been getting exclusively TV exposure on "All Star Revue." NBC has its fingers crossed in the hopes that Colgate comes through next season with a renewal on the Sunday night "Comedy Hour," which will permit the "All Star" personalities to shift over.

But Colgate's not ready for a decision as yet. There are problems on the Colgate front, too, which concern talent availabilities. For one thing, should General Foods (which sponsors him in radio) insist on an exclusivity on Bob Hope's TV services next season, as is deemed likely, the comic will be lost to Colgate. Availability of Dean Martin and Jerry Lewis is another factor. Option time comes up with other "Comedy Hour" stars, as well, throwing the whole thing into a state of uncertainty for the present

With entrance of Ray Bolger and Durante into the Colgate picture, however, NBC is confident that the sponsor will ride along for another season. (And the fact that ex-NBC president Joseph H. McConnell is moving into the Colgate picture as its new president is regarded as a strong rooting point in favor of a renewal.)

Despite some reports that "Show of Shows" may be in trouble as a continuing 90-minute participating sponsorship showcase, network execs are confident that it will be back at the old stand, same time, same format, come next September.

TV's 'Hit Parade' Cost May Force Alternate Client

Lucky Strike, which has been involved in considerable program shuffling in recent months (dropping of "This Is Show Business," cancellation of the radio version of the veteran "Hit Parade" show in favor of Horace Heidt's "American Way," sponsorship of "Biff Baker, USA," etc.), is now reportedly trying to get off the hook on the costly "Hit Parade" Saturday night stanza on NBC-TV. Ciggie company despite longtime identity with the best tunes stanza, wants to pick up an alternate-week sponsor to help pay the freight. Video version, with its major multiple production numbers, runs in excess of $40,000 a week, which is top coin for a half hour show.

Similar situation prevailed some time back when Lucky Strike found its Robert Montgomery dramatics on NBC-TV making a stiff dent in the advertising bankroll, with result that Luckies picked up Johnson's Wax as an alternate sponsor. It's understood that BBD&O, agency on the Luckies account, has made overtures to both Johnson's Wax and Crosley to ride along with "Hit Parade" as the every-other-week sponsor.

Meanwhile, the ciggie outfit is reported none too happy with its "Biff Baker" film series. Luckies is committed to a firm 26-week deal, but reportedly will blow the series when the time runs out.

DINAH TO GET RADIO RIDE FOR CHEVROLET

Although Procter & Gamble recently cancelled out her CBS radio show, in which she co-starred with Jack Smith, Dinah Shore looks set for a new sponsored network radio cycle, this time on NBC.

Network is currently negotiating with Chevrolet, which sponsors Miss Shore on NBC-TV, to bankroll a once-weekly half-hour nighttime AM program. Deal will probably be finalized this week. It will be a taped program, completely divorced from her tele showcase except for the same sponsorship auspices.

Time slot has not yet been decided upon.

Audition Kean Sisters For NBC Video Series

Need for formats for presentation of talent has become so pronounced that major agencies are no longer shy about taking ideas submitted by independents. An indication of this line of thought is seen by the fact that the William Morris Agency and the Daniel Hollywood Agency are working together on a formula for the presentation of the Kean Sisters.

Hollywood office together with writer Marty Roth got together the story line and the initial script for a kine which NBC is now doing on the girl comics. It's believed that Roth, the Hollywood and Morris offices plus the net will share in the package rights.

Tele 'Open House' As 'Tonight' Insert

Although NBC-TV execs concede that "the time isn't ripe yet," there's a "Tonight" counterpart of the morning "Today" show on the network video agenda for the not-too-distant future. And as presently blueprinted, it'll probably bring back a revival of a "Broadway Open House" off-the-cuff show to supplement news (with local inserts), weather reports and other programming facets.

Show is being designed as a "from midnight on" attraction, since the 11 to midnight segments have been recaptured by the stations for lucrative local billings. (In most cases, stations feature pix oldies in the 11 to 12 period.)

Landsberg Doesn't Intend To Let His Beef Die In D. C. Inaugural 'Shutout'

Hollywood, Jan. 20.

With the FCC's refusal of KTLA plea that the indie tele station be allowed to cut in on the network coverage of the D. C. Inaugural, station veepee and general manager Klaus Landsberg is planning some followup action on future public events.

It's understood Landsberg is merely waiting for the new administration to "settle down" before pitching his beef.

Some Off-the-Cuff Confessions Of a Post-Midnite Jabberjockey

By HENRY MORGAN
(WMGM's (N.Y.) midnight disk jockey)

A handful of people (and you know how many people you can hold in your hand) has asked me what it's like to work from midnight till three ayem in a restaurant, following, roughly, a pattern laid down by many a predecessor in the late-at-night field, if that's what it is. In answer to this hand we publish the following facts—many of which turn out to be nothing but opinions—which becomes point Number 1.

1. Confronted with three hours to fill, seven nights a week, with the best intentions in the world the lad can't resist opinions. People ask for them. They liked something you said one night in an aside . . . perhaps you are the boy to help out with a problem. Questions. They come in by mail, they come by phone, they are written on slips of paper torn out of address books by people who are sitting there looking at you. What do you think, Mr. Morgan, of the atom bomb? Of North vs. South? Stalin? Happiness?

Woe to the careless answerer. The Pit yawns for the flip. The Furies sit on top of your head, waiting for an unkind word. So, sonny, you make up answers. And in no time at all, you are an authority. In countless bedrooms scattered about the countryside, the real authorities are waiting . . . waiting . . . for your big, flapping mouth to unroll a coarse thread of irresponsible trivia. The wires hum, the mailbags bulge. Dear Sir. Sir. In regard to that supposedly learned remark you made last night . . . In answer to what must surely have been a request for information . . . You probably will not be interested, but . . .

And on through the night. By phone: Look, chum, it wasn't the Titanic, it was the Lusitania . . . Hey, Morg, you got a lot of guts, but the real truth is . . . or, what is hurtfulest: Say, doc, why don't you go back to being funny? I listened to you years ago and you used to be funny . . . hah?

It Makes You Wonder

Then there are the guests you lined up. The one you depended most on doesn't show up at all. Grippe. But he forgot to call you. And the one who was going to be so interesting . . . just returned from a trip to the Pole where he lived native style for a month with loaned native wives. He can't remember a thing. Says he thinks it was cold up there. Not too sure. And the one who was going to be charming. Turns out he came in to plug a garage his brother is opening in a couple of weeks but he's not sure of the address. And the one who says, "All right, you got me here, now ask me some questions." And the one who was sent in by his press agent but decided

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PM's King Size Ciggie Hoopla

Philip Morris is launching national distribution of a king-sized cigaret today (Wed.) with radio and tele playing an important role in the plugging. It's PM's second king size smoke, since the bankroller already has Dunhills (peddled on NBC-TV's "My Hero"). New cigaret will sell for 1c more than the regular smoke, same situation as exists with Chesterfield.

First public announcement will be made by Desi Arnaz on the "I Love Lucy" CBS-TV show Monday (26). It had been planned to announce the new item on Monday (19), but final commercial on that show was deleted due to the Arnazes (Lucille Ball) having a baby that day. It will also be plugged next week on the "My Little Margie" radio and tele shows and "Philip Morris Playhouse" AM-er by the stars of those stanzas.

Dunhill will continue with its full sked of advertising. Agency for the king-size PM is also Biow. New smoke will get a heavy sked of TV spots. Incidentally, production of the longer cig was kept under wraps with a tight security cloak.

Hub's 1,000,000 TV Mark

Boston, Jan. 20.

Although it's taken four and a half years, the Hub coverage area has finally hit the 1,000,000 mark in set distribution.

According to figures released jointly by WBZ-TV and WNAC-TV, survey shows 1,002,032 sets installed in homes and public places as of Jan. 1. More than 15,000 sets were installed during December.

Chi NBC in Top Command Shuffle

Chicago, Jan. 20.

New chain of command has been worked out at the Chi NBC stations, WMAQ (AM) and WNBQ (TV), in line with the network's across-the-board unification of its radio and video adjuncts. Reorganization has Jules Herbuveaux, a veteran of 22 years service with NBC and formerly director of TV operations, taking over as assistant to veepee and general manager Harry Kopf with his "executive officer" sphere now embracing both media.

George Heinemann, who as WNBQ program manager has scored several programming innovations, takes on added authority as director of programming for both stations. Homer Heck, formerly WMAQ program chief, will work under Heinemann as manager of radio-TV productions.

John Whalley, another Chi NBC vet and long a power behind the scenes, departs his controller's berth to become operations director. John Wehrheim has been named controller, moving up from the assistant's slot.

No consolidation of the two sales departments is planned. John McPartlin continues as WNBQ sales manager and Rudi Neubauer as WMAQ sales chief. John Keys' ad-promotion staff and Chet Campbell's press staff continue as is.

Long Election Campaigns Outmoded by TV, Paley Tells Poor Richard Club

Philadelphia, Jan. 20.

Television can save wear and tear on both the public and the candidates by cutting down the length of Presidential campaigns, William S. Paley, chairman of the board of CBS, told 1,200 guests at the annual Poor Richard Club dinner, highlight of the all-day ceremonies marking the 247th anniversary of Benjamin Franklin's birthday.

A former resident of this city, Paley was guest of honor and principal speaker at the Poor Richards' 48th annual dinner in the Bellevue Stratford Hotel. The club presented him with its Gold Medal of Achievement—"a token of esteem reserved only for the most deserving of contemporary Americans."

Joseph L. Tinney, Poor Richard Club president, presented the award to Paley in "recognition of your contributions to the Nation's strength through your Government service," most recently as chairman of the President's Materials Policy Commission.

"One of the central and major contributions television can make to our political life is to shorten the campaigning process," Paley said. "I would like to present for the earnest consideration of the two major political parties the proposal that the National conventions begin around Sept. 1.

"Allowing three weeks for the completion of the nominating process, this would leave approximately six or seven weeks for the two candidates to present their case to the people.

"Effective use of television and other media of communication, combined with the basic minimum travelling demands required by political necessity, would in my judgment enable the candidates to register a deep and pervasive impact

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PEE WEE KING
And Band
SHAMROCK HOTEL, Houston, Texas, February 3rd to 15th
PEE WEE KING SHOW
NBC Saturday Nights, 8-8:30 P.M. CST

Nila Mack, Creator Of Vet 'Let's Pretend,' Dies in N.Y. Apartment

Nila Mack, originator and producer-director-writer of "Let's Pretend," CBS' oldest continuous radio show, died yesterday (Tues.) noon in her New York apartment, apparently of a heart attack. Miss Mack, in her fifties, was known as radio's "Fairy Godmother."

Miss Mack came to CBS in 1930 after a varied career in legit, vaudeville and films. Originally an actress for CBS' radio guild, she later that year originated the "Let's Pretend" series and wrote, produced and directed it continuously from that time on.

She was born in Arkansas City, Kan., around the turn of the century, and after a finishing school education, she joined a western repertory company as leading lady at the age of 16, with her mother accompanying her. Soon after, she married Roy Bryant, an actor, who died some years ago.

Before World War I, Bryant became a writer for Paramount, and it was then that she made a film, "War Bride." It was also in this period that she was associated with the Alla Zimova Players for six years. She also wrote scenarios for screen shorts.

She later appeared in vaudeville as a singer, dancer and dramatic actress. In 1927, she appeared on Broadway in "Fair and Warmer," and later in Ibsen's "Doll's House."

Besides "Let's Pretend," she produced several of the "School of the Air" stanzas. She believed strongly in the use of children for children's roles, and is credited with discovering and developing the talents of several hundred performers, among them Roddy McDowell and Peter Donald.

FORD FOUNDATION MULLS KID PROJECT

With its "Omnibus" project, 90 minutes weekly on CBS-TV, completely sold out to five sponsors, the Ford Foundation's TV-Radio Workshop is now mulling a venture in tele programming for children.

Plans for a moppet show have not yet been firmed up and will have to await decisions by the Foundation's board of trustees, which meets late next month. However, Robert Saudek, head of the TV-Radio Workshop, is putting together recommendations which the FF board will study and act on.

Saudek went to Pasadena last week to meet with FF toppers. While on the Coast he visited Hollywood for a look-see at material which might be used on "Omnibus."

Burlington Mills Buys 'Cameo' Mutual Strip

Burlington Mills will sponsor a six-times-weekly five-minute strip over Mutual, to be called "Cameo Lady Talk," with Helen Hall, one of the web's femme commentators.

Series will run from 3 to 3:05 p.m., Monday through Saturday, and kicks off Feb. 23. Donohue & Coe handled.

From the Production Centres

IN NEW YORK CITY . . .

Patsy Campbell is writing a monthly series for Coronet mag . . . What ever happened to **Tony Miner?** . . . CBS Radio sports director **John Derr** vacationing in Florida through the end of January . . . It was "Bing to Bing" on Saturday (17) when **Bing Crosby** told the ABC radio audience why Rudolf Bing's Metop needs support . . . **John A. Thomas**, for 15 years with BBD&O, has been named AM-TV director for Ewell & Thurber agency; **Lawson Paynter**, ex-Erwin, Wasey has been added to E&T as manager of AM-TV production . . . **Red Barber**, CBS sports counselor, penning foreword to "Dodger Daze and Knights" by Brooklyn Eagle columnist Tommy Holmes . . . **Henry Frankel**, ex-Ziv and **Jerry Fairbanks** account exec, has joined Ruthrauff & Ryan as director of new programs and talent development, under AM-TV v.p. **Tom Slater** . . . **Donald Buka** does "There Shall Be No Night" on NBC Friday (23) and the balcony scene from "Romeo and Juliet" with **Margaret Phillips** on the **Kate Smith** TV-er Tuesdays (27) . . . **Robert Dunne**, ex-RKO, added to CBS Radio legal staff . . . NBC v.p. **Charles (Bud) Barry** was in D. C. early part of the week for Inauguration hoopla . . . CBS Radio talks director **Helen Sioussat** back after two weeks at Lantana, Fla. . . . **Allan Stevenson** does "Official Detective" tomorrow (Thurs.), "Big Story" Wednesday (28) and now playing city editor on "Perry Mason" . . . **Richard O'Dea, Sr.**, WOV prexy, vacationing in the Bahamas . . . **Lloyd Williams**, Negro deejay on WLIB, named production supervisor of the station's Harlem Radio Center, in which capacity he's to be in charge of 6:30 a.m. to noon programming emanating from the Hotel Teresa studios . . . WLIB will also pick up Sabbath eve services every Friday at 5:30 from the Central Synagogue, with **Rabbi Jonah B. Wise** officiating . . . **Eileen O'Connell**, WMGM's distaff deejay, will have her portrait painted by **Gordon Grant** during the Audobon Artists' display Feb. 3 at the National Academy Galleries.

John Karol, CBS Radio sales veepee, to Hollywood, Fla., to address a meeting of the American Bakers Assn. (which sponsors a new dramatic series on the web starting Sunday, Feb. 22) . . . **Lowell Thomas** broke his ankle while skiing near his Pawling, N. Y., home last week, but continued his assignments . . . **Frank Young**, NBC's press info director, to Nassau for two weeks of rest . . . **William F. Miller**, ex-WCBS sales manager, named sales topper for CBS' WBBM, Chi.; **C. Gilham Johnston**, ex-WBBM sales, moves to CBS Radio Spot Sales in Gotham, and **Henry Untermeyer** takes over Miller's former WCBS post . . . **Lester Gottlieb**, CBS Radio program veepee, put the show together (and produced) for the Poor Richard Club "Man of Year" award fiesta to **William S. Paley** in Philadelphia Saturday.

Author **Louis Bromfield** will originate his Sunday farm news shows over Mutual from Central and South America during February and March. He's looking over latest improvements in farming methods there . . . WQXR's "Panorama" is presenting today the International Musical Eisteddfod, a documentary of the annual Welsh choral and folk dance festival . . . **John Cleghorne**, chairman of the Mutual Affiliates Advisory Council, in for conferences with top Mutual brass . . . **Cedric Foster**, Mutual news commentator, addressing industry and chamber of commerce groups in Denver and Salt Lake City this week . . . **Edgar Kobak**, business consultant and former Mutual prexy, will be guest speaker at the annual meeting of the New York chapter of American Women in Radio and Television at the Hotel Astor on Jan. 31. Meeting will be chaired by actress **Pat Meikle**.

IN HOLLYWOOD . . .

Col. Mason Wright, commandant at Armed Forces Radio Service, reaches retirement age next June after 32 years service. Onetime stage actor, Wright knows the whims and moods of performers, which accounted for the success he achieved at AFRS. Rather than let rocking chair get him, he'll continue active in some form of show biz . . . **Ted Wick** replaced **Martin Lewis** as radio liaison at Paramount, the latter returning to the fan mag field with Annenberg Publications . . . **Craig Maudsley**, former Coast manager for Ruthrauff & Ryan, has answered Hawaii's call to direct national sales for the tele station in Honolulu . . . ABC promoted **Ned Hullinger**, for the past two years station relations manager for the western division and he leaves Feb. 16 to assume his new duties in N. Y. **Fran Conrad**, Coast radio director, absorbs his duties . . . **Charles Bowes**, 10-year-man with Ruthrauff & Ryan, pulled out to hang up his own shingle . . . **Adrian Murphy**, CBS radio prez, laid over a few extra days to pep up his charges on the healthy state of their medium. He convinced them that while '52 was a banner year in many respects, the portents are even more roseate for FYI (first year of Ike) . . . **Bob Reynolds** changed the entertainment pattern of KMPC soon after he and **Gene Autry** took over ownership. Deejays will rule the day (and night) and share the frequency with news and sports.

IN SAN FRANCISCO . . .

Charles "Mike" Cassidy, ex of KLX, joined KGO sales . . . **Don Arlett** resigned from KROW publicity, succeeded by **Mercy Prosser** . . . Upcoming visitors: **Don McNeill** (22) to tape shows in San Francisco and Oakland; **Fibber McGee & Molly** (26)to tape one; **Fred Waring** (Feb. 5 thru 8) for four concerts; **Kukla, Fran and Ollie** (Feb. 12) for special show at the Emporium . . . **George Herman**, CBS Far East news chief, addressed women voters' luncheon at the Mark . . . **Clarence Stevens**, engineer on the "Standard Hour" for 10 years, leaves KNBC (31) to head up Moulin Studios sound department . . . **John Hawker**, Negro baritone who came up via local radio-TV amateur shows, won first professional engagement at the Fairmont with the **Kay Thompson** show . . . A new local "breakfast club" on the fire for a March airing . . . **Jerry Ross**, ABC West Coast press chief, in for a looksee. He'll quit (31 t)o join **Jack Tierney** in Hollywood publicity office.

IN WASHINGTON . . .

A unique "theatre-of-the-air" benefit to promote listener-sponsored top quality radio shows, sans commercials or interruptions, being promoted here with initial show, the **Margaret Webster**-directed recording of **Eva LeGallienne** in "Hedda Gabler," skedded for Jan. 29 over WCFM . . . **Joseph Goodfellow** switched from eastern sales manager for NBC Spot Sales to director of sales for WNBW and WRC, NBC affiliates . . . **Jeanne Ruhling** and **Ruth Proudfoot**, both formerly of WTOP-CBS, have been appointed music director and TV traffic manager, respectively, of WMAL-ABC . . . At request of **Roger Tubby**, press secretary to retiring **President Truman**, **Gene Archer**, WNBW-NBC baritone, made a recording of "Walkin' to Missouri," with the special lyrics he used at recent Gridiron dinner, for Mr. Truman's personal collection . . . **Ruth Crane**, WMAL-ABC femme commentator, tying in campaign for Heart Fund with a Valentine contest . . . WCFM played a final tribute to the Trumans Monday (19) night in the form of an hour's concert program by **Margaret Truman**, accompanied by a symphony orch under baton of **Arthur Fiedler** and by the **Robert Shaw Chorale**.

IN CHICAGO . . .

William Miller has been shifted from his sales manager post at WCBS, New York, to the assistant sales manager post at WBBM, succeeding **Gil Johnston** who joins the CBS radio sports sales staff in Gotham . . . **Bill Wyatt** has resigned his midwest veepee slot with the

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CBS RADIO'S $3,000,000 ANSWER

Jones Next FCC Chairman?

Washington, Jan. 20.

With the inauguration today of Dwight D. Eisenhower as President, a movement to draft former Commissioner Robert F. Jones for chairmanship of the Federal Communications Commission appeared to be developing. Jones, who left the agency only four months ago to enter law practice here, is not seeking the post but it's believed that he would not turn it down if he were asked by the President to take it.

A former member of the House from Ohio, Jones is said to be close to the Taft wing of the Republican Party and it is understood that this is the main source of support for his appointment. The Taft family have radio interests in Ohio.

Appointment of Jones, it's believed here, would be motivated by a desire of the new Republican Administration to effect sweeping changes in the FCC, which was one of the first of the New Deal agencies. Jones has been a strong exponent of reorganization of the Commission and testified at length in behalf of provisions of the McFarland Bill to accomplish this purpose prior to its passage by Congress last session.

As a member of the Commission, Jones was closely identified with two important proceedings: color TV and the Paramount antitrust case. He was largely responsible for the intensive investigation of color and took the leading role in examining industry witnesses at the hearings. He dissented vigorously against combining the ABC-UPT merger with the question of eligibility of Paramount Pictures to enter TV, feeling that a hearing on the latter issue alone would determine the qualifications of UPT to get into network field.

Although Jones is now rated as a formidable contender for the post, strong support, especially from the broadcast industry, continues for Commissioner Rosel Hyde, a Republican from Idaho. Appointment of Hyde, who was general counsel of the agency before he became a commissioner, is regarded as desirable because of his experience in TV matters. The industry is anxious that the speedy pace the Commission has achieved in issuing station permits not be jeopardized.

Present chairman is Paul A. Walker.

New Snarls In Freelance TV Meggers Pact; Guild Maps Organizing Drive

As a result of the first freelance TV directors contract which partially went into effect last October, two significant developments are taking place: (1) the networks are finding it more economical to trim the complement of directors on staff; and (2) the Radio-Television Directors Guild is moving towards an organizing campaign among meggers working for the advertising agencies.

Until last October, the networks had an RTDG contract covering staffers, but no union contract for freelancers. The staff pact said that staff directors doing commercial shows were to be paid commercial fees, but these fees weren't determined, because a freelance contract had not yet been negotiated. Terms of the two new pacts, however, make it desirable to reduce the number of staff directors, according to network execs.

A staff director has a weekly minimum of $175. A freelance director gets a minimum of $300 for doing a halfhour show. A staff director who does a half-hour commercial show gets 80% of the freelance fee ($240), in addition to his $175 salary for the sustainers he directs. On this basis, the webs

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DuMont Billings Up 35% in '52

DuMont topped the $10,000,000-mark in gross billings with a 35.6% increase over 1951, web reported last week. Total figure for 1952 was $10,531,839.

Leading the advertisers were General Foods, Drug Store Television Productions and Larus & Bros. (Holiday Cigarets). Although the web did not release figures for each advertiser, General Foods was believed to be out in front with an estimated $1,900,000.

Top agencies were Benton & Bowles, Products Advertising Corp. and Warwick & Legler.

DuMont has a total of 88 affiliated stations as compared to 64 at the end of 1951. But most of the new affiliates are not primary affiliates. Deal for five more affiliates is currently in the works.

Food advertisers led in billings with a total of $2,756,901, while drug sponsors were second with $2,073,547.

Sanford Exits MCA

Bobby Sanford has left the Music Corp. of America radio and tele department. He had been with the agency for nine years, coming from Boston where he worked in radio.

Present plans are indefinite.

ACE Committees, N.Y. Docks Series Spark AM Crusade

Radio's role in public and community service was brought sharply into focus this week by two developments, both dealing with alleged crime and corruption. Although one of these developments was immediate and pronounced while the other is still in the nebulous stage, both show the effect of radio on the community.

In New York, independent station WMCA rebroadcast its series of last Spring, "The Waterfront Story." Following the broadcasts, which dealt with alleged corruption and crime on the New York City docks, Anthony Anastasia, one of the principal targets of the series, resigned as hiring boss on a Brooklyn dock and was followed off the docks by some 250 longshoremen followers of his, who charged he was being persecuted by the program. Soon afterwards, the Federal Bureau of Investigation checked the broadcasts for possible new leads in its investigation of waterfront conditions.

Meanwhile, in Toledo, the Na-

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NABET Dickering With ABC, NBC Webs

National Assn. of Broadcast Engineers & Technicians (CIO) is reopening wage negotiations with ABC and NBC webs today (Wed.) in Atlantic City. NABET is demanding a flat wage increase, extending of the length-of-service pay increase period from three to five years and definition and reclassification of job functions.

Meanwhile the union is negotiating with RCA-Victor in New York.

GEN. FOODS SETS UNIQUE PATTERN

A brand new concept in resolving the network programming pattern for major national radio advertisers is being incepted by CBS Radio, which is translating the formula into initial billings in excess of $3,000,000 annually.

A deal negotiated with General Foods, which thus far has resulted in two sponsorship contracts, is the result of several months of intensive research and study on the part of the network and the various GF product divisions. It represents a unique device whereby a major corporation, such as General Foods with its separate divisional components, can identify itself with a number of shows on a network, but in such a manner that the coverage can be adapted to meet the merchandising-sales needs of the corporation, whether it be on a coast-to-coast basis or sectional. Thus any given number of network shows can be shifted and juggled to any area of the country to meet the client's sales needs.

Budget Hike Likely

On the basis of its present commitments, GF has already earmarked an annual budget of $3,000,000, for the '53 programming ride, with indications that the amount will be considerably hiked as the GF sales campaigns shake down. Meanwhile, on each deal, CBS Radio, as a sort of holding company, will stand by to expand or telescope the affiliate pickups as the GF needs dictate.

As a starter GF has bought a cross-the-board Robert Q. Lewis five-minute segment which, starting today (Wed.), will be slotted in 100 markets on behalf of Calumet Baking Powder and Post Toasties. Program, "The Little Show," goes into the 4 to 4:05 p.m. niche. When and if GF decides to concentrate its Calumet-cereal sales campaign in specific areas, or expand it, the Lewis show facilities spread will be readjusted to meet the client's needs.

Similarly, GF has bought the "Rocky Jordan" show in 11 western states for the 6 o'clock Friday night period. The flexible concept will allow for extending the program into other areas of the nation should GF decide to expand its sales campaign, or it could buy an additional show to fit the needs of other areas.

GF is currently mapping a Sanka drive, with likelihood of its latching on to another show. It presently sponsors Grady Cole in 59 markets for sectional concentration and its "Tarzan" Saturday sponsorship is also directed toward southern consumers. It was planned to drop "Tarzan," but under the new CBS Radio concept GF will continue the show so that it can fit into the sectional needs of the client for shifting wherever required.

SHOUSE NAMED PREXY OF CINCY TRADE BODY

Cincinnati, Jan. 20.

James D. Shouse, chairman of the board of the Crosley Broadcasting Corp., was elected president of the Cincinnati Chamber of Commerce at its 114th annual meeting.

The Cincinnati broadcaster is also veepee, director and member of the executive committee of the AVCO Corp., parent company of the wholly owned broadcasting subsidiary. Crosley Corp. operates WLW, Cincinnati, and WINS, New York, its radio outlets, in addition to WLW-T, Cincinnati; WLW-D, Dayton, and WLW-C, Columbus, all television stations.

Phil Williams to Ziv

Phil Williams, who on Jan. 7 was named assistant to the TV director of 20th-Fox, has resigned quickly to join Ziv TV as an account exec in Texas. He'll stay with Fox until end of the month.

Before joining Fox homeoffice sales, he was with Time, Inc. for 15 years.

'Today' Viewers Even Washing B'fast Dishes in Living Room, It Sez Here

Way that a single television show can change the living habits of the American public is pointed up in a survey just completed by NBC on how viewers watch the web's 7 to 9 a.m. "Today" program. Besides the anticipated rearrangements in which some viewers moved their breakfast table into the living room so that they could watch the show, NBC also found such examples as a woman who purposely brushes her hair longer, standing before the TV set, and a man who cut a hole in the wall between the living room and kitchen so that he could watch the show while eating breakfast.

Survey was based on answers written by viewers in response to two single requests made by moderator Dave Garroway on the show in November. He invited his audience to write in on the things they do while watching and listening and where the TV set is placed in relation to the viewer. Within a week he had received more than 3,000 answers and, according to NBC, they're still pouring in. For purposes of the study, however, NBC culled 50 of what it thought were the most representative answers.

As for how the show has changed eating habits, Garroway discovered that most of those answering now eat their breakfasts in the TV room. Others, however, rush through breakfast in the kitchen so that they can get to the set, and several husband-and-wife respondents wrote that they stagger their breakfasts so that each can see part of the show. One viewer declared he now eats less because of "Today" and has lost weight as a result, while another reported that the habitual places at the tables were changed so that the entire family could watch the show while continuing their eating.

Number of viewers reported that they rise earlier to watch "Today,"

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G&T's O'seas Buildup

The Mark Goodson and Bill Todman export biz is due for an expansion.

Outfit currently has "What's My Line?" on BBC's TV network and a radio edition is sponsored on Radio Luxembourg. "The Name's the Same" is on BBC radio. British web is now dickering for "It's News to Me."

MBS' Production Ascendancy in Chi As Others Haggle

Chicago, Jan. 20.

With a minimum of fanfare Mutual has emerged as the No. 1 Windy City-originating network, in terms of number of shows and total hours. And interestingly, it's the only web that doesn't have its own Chi studio setup, using WGN's facilities as its midwest base.

The Mutual production ascendancy highlights the lack of correlation between the spasmodic optimistic pronounciamentoes from other corners about an upbeat in Chi originations and actual results. Mutal execs have largely kept themselves aloof from the "Chamber of Commerce" forums on the state of Chi radio. They've concentrated on the sales side, leaving the local indie packagers and WGN programmers to come up with the show to fit the particular client and time slot.

The network is currently sending out nearly 12 hours of programming weekly under the Chi dateline, exclusive of the late night dance remotes and the Sunday church offerings. And a large hunk of the block is commercial, bearing the identities of Chi agencies and advertisers.

Mutual's stock went up considerably in the eyes of the local AFTRA family when it berthed two of its recently launched evening thriller airers here. Both the half-hour "Halls of Fantasy," heard Monday nights and the Wednesday night "Crime Files of Flamond" use a good-sized cast by present radio standards. The WGN-Mutual "Chicago Theatre of the Air," Col. Robert R. McCormick's Saturday night baby, has been a Chi standby for years. In the moppet adventure bracket, there's the Tuesday and Thursday "Sky King," bankrolled by Derby Foods.

Due to join the roster Feb. 16 from here is another of Mutual's five-minute specialities under Swift auspices. Show, going into the 11:25 to 11:30 a.m. strip, will be a

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'QUICK AS A FLASH' GETS TV SPONSOR

Thor washing machines and refrigerators have bought a televersion of the old radio show, "Quick as a Flash," for ABC-TV alternate Thursdays at 10:30-11 p.m. Bernard Prockter package is being pitched to other bankrollers for the alternate week.

The old Prockter & Dick Lewis production will be half on film, with vignettes being produced in Hollywood. Live portion, originating in N. Y., will feature an emcee and a panel of four, two of whom will be celebs. Bobby Sherwood, WJZ (N. Y.) disk jock and regular on NBC-TV's "Texaco Star Theatre," is being mulled as emcee.

Show starts March 12, with Thor inked for 22 telecasts. Al Morey, central division sales topper for Prockter, wrapped up the deal with Henri, Hurst & McDonald agency.

O'Neil Steps Up Role at Mutual

Tom O'Neil, prexy and board chairman of MBS, will move more directly into the day-to-day operation of the web. Situation doesn't parallel that of Frank White's leaving MBS, because William H. Fineshriber's post of exec veepee didn't exist prior to White's going. Fineshriber's move wasn't unexpected, and was something of a "calculated risk."

O'Neil, while taking a more active management role in the network, has a team of veepees which goes back to the White administration and the earlier Kobak regime: Ade Hult, sales; Pete Johnson, station relations and engineering; Bob Schmid, ad, publicity, research; Jim Wallen, while not a veepee, is the veteran treasurer; and Julius Seebach, brought in to fill Fineshriber's old program veepee spot a year ago, had been a longtime program v.p. at the web's N. Y. key, WOR.

Fineshriber went on Mutual's closed circuit Monday (19) to thank the affiliated stations for their help in the web's new success, with a billings increase of 17% in 1952. He said that the decision to change was difficult, because of Mutual's improving picture and his pleasant associations with the skein's toppers and stations. MBS, incidentally, had a sock fourth quarter in '52, bringing it within $2,100,000 of ABC's gross for the period, and sees the possibility, if present trends continue, to nose out that web.

Also in the picture is Glenn Taylor, who is O'Neil's right-hand man for his General tele-radio interests, including WOR, Don Lee, Yankee, etc. However, it's not expected that Taylor will assume the exec v.p. post. O'Neil himself will deal personally with the veepees.

KNOW YOUR OWN GOVERNMENT

With Mayor E. Hoyer, Mrs. S. Gale, Mrs. E. R. Kienitz, Mrs. F. King
Producer: Charles Miller
Director: Clarence Anderson
30 Mins.: Tues., 4:30 p.m.
Sustaining
WCCO-TV Minneapolis

This Minneapolis League of Women Voters' series of once-a-week Tuesday afternoon half-hour programs aims to carry out its title "Know Your Own Government," by familiarizing tuners-in with the municipality's workings so that there'll be greater individual participation in government. This is accomplished through interviews with officials regarding their duties, attitudes and views. Because of its schedule time it necessarily must be directed primarily toward a femme audience, but the handling undoubtedly is the same as though the case were otherwise. Taking the initial telecast as a fair sample, series should result in more intelligent fair sex (and male if enough of the masculine set tunes in) voting and should arouse a greater interest among the gals in their government and public servants. That, of course, is all to the good. So kudoes to the League and to WCCO-TV for a commendable public service.

Current series follows a somewhat similar League's "Know Your Candidates" airings before last November's election. TV set-owners now have a chance to become better acquainted with the people whom they chose for office.

Kickoff program had Mayor Erik Hoyer submitting to questioning by three League officials. Show ran smoothly with intelligent queries shot swiftly as Hizzoner who, after two terms in office, proved fully capable of giving easily comprehensible answers that detailed in simple language his powers, activities and views regarding municipal problems and issues.

At the outset it was established that the 26-year-old Minneapolis mayor-city council type of government, with the mayor and aldermen elective, is considered "weak" because the relationship among the top executive, council and boards tends to divide responsibility and makes it hard to pin down. The mayor related how he enforces state and city laws, signs contracts and ordinances and legislation passed by the council, suggest measures to the latter, lays out plans and makes recommendations to the aldermen in his inaugural address. He told, too, about serving on 14 boards, making appointments and heading the police department. A typical busy day also was detailed by him. The city's present need is to rebuild the lower loop area, he said.

Ensuing shows will take, in turn, other city government segments and show how they work, too.

Rees.

BOSTON CELTICS BASKETBALL GAMES

With Curt Gowdy, Les Smith
Producer: Tony Lang
120 mins.; Sunday 2:30 p.m.
Sustaining
WNAC-TV, Boston

While Boston has been home base of the Celtics, pro-basketball team, for five or six seasons public reaction has been relatively slow boxoffice-wise, but this newly skedded series of telecasts of home games appears to have given the sport the much needed shot in the arm. Fans are beginning to turn out on larger scale and much of the credit for hypoing interest must be attributed to the slick handling of announcing chores by sportscaster Curt Gowdy. The Red Sox announcer during their season, Gowdy is also thoroughly familiar with the hoop game (a former college player), and his running commentary explains the game to the novice without annoying the expert.

Realizing that use of such terminology as "all court press," "set shots," "pivots," 'hook shots," "fast breaks," etc., mean little to the casual viewer Gowdy slips in an unobtrusive explanation of these terms with an offhand apology that "it won't annoy the old fans." There's no reason it should for he doesn't overdo it, reserving his instructive talks to the blackboard session between the halves. During these chalk talks he utilizes the blackboard to diagram theory of single and double pivot, the various offensive setups and the three-lane fast break, with result second half takes on a much clearer concept to the greenhorn.

Gowdy is capably aided in his chores by Les Smith, Braves baseball sportscaster who fills in time-outs, etc., with recaps of action and color material.

Elie.

SATURDAY WITH GRADY & HURST

Director: Dennis Kane
With Joe Grady, Ed Hurst
60 Mins., Sat., 11:30 a.m.
WPTZ, Philadelphia

After seven high-rating AM years, team of Joe Grady and Ed Hurst following lead of other deejays has launched a television variety session while still manning their daily WPEN "950 Club." TV format is a natural for them, inheriting a teenage audience, both participating and stay-at-home.

Tie-in with the radio show is managed by having studio guests vote on three mystery tunes—winner to be plugged on "950 Club" program for a week. There was good lensing of the students' intent on this task, and the youngsters revealed trained ears as well as sound knowledge of recording artists.

Scholarly part of program is a word game, namely, a six-letter word meaning to restore to good condition. For these more taxing puzzlers, prizes are a pair of bobby-sox and a box of candy. Joe Foley, young local singer, did a nice job with ballad "When I Fall in Love" and sings to girls at tables, doubling neatly with a pair of amateur femme harmonizers who call themselves "The Two-tones."

Another visual gimmick is selection of "Honor School of the Week," which puts group of cheerleaders through their paces, and a presentation of the school's colors to Grady and Hurst. Dancing couples make for good viewing and also insures following at studio.

Through long years of plugging, deejays get pick of town's guest artists. On program caught, visitors included Joe Walsh, juve featured in film "Hans Christian Andersen" in town for exploitation visit; Gogi Grant, lead vocalist in the Latin Casino show, and the Four Aces, singing foursome at Chubby's. Both did a synch-sing, to their recording of "My Devotion," which, incidentally, was winner of first week's TV contest. This segment's audience selected Tony Bennett's "Congratulations to Someone."

Show is well directed and moves briskly. Success of this program, coupled with Bob Horn's popular "Bandstand" TV sessions, has started wave of deejays moving into the seen-and-heard class.

Gagh.

Tele Follow-Up Comment

Eddie Cantor's first appearance on the NBC-TV "Colgate Comedy Hour" on Sunday (18) since being hospitalized from a heart attack early last fall directly following his seasonal preem, was geared to conserve the star's strength. As such it represented a display of production savvy aside from or perhaps part of the human values.

To bring the usually agile Cantor's physical activities down to a minimum without sacrificing his presence, the three big stanzas in which he figured were put on film. These were his standard (and good) "Maxie the Taxi" skit, featuring the always reliable Arnold Stang and a large group of well-behaved dogs; a well enacted wedding pantomime, with recorded voices, of bride Dinah Shore and Cantor the groom expressing their innermost thoughts; and a studio replica of the duo's singing stint in 1943 for GIs at the Presidio in San Francisco.

While it did seem unusual for a live Cantor suddenly to be seen on celluloid in the transitions, there is no doubt that viewers appreciated the technique and recognized its challenging as well as mandatory facets. Some fault may be found with fact that Miss Shore (in a series of snappy gowns, incidentally), was not given a full-blown song or two, merely a snatch here and there to carry out the script's requirements.

Cantor did not move around too much. He utilized a photographic board of show biz greats as a jumping off point for anecdotes, intro of acts, etc. After some chit-chat on Colgate maestro Al Goodman that led into Cantor's "Pretty Baby" from the 1916 "Canary Cottage," the opening salvo was filled by Joel Grey. The slim youngster did a fast paced "show biz" song, recitative and hoofing, backed by a femme foursome in formful toreador pants and assorted characters who enacted the Grey text.

Cantor then reminisced a bit, giving a plug to the Danny Kaye opening "in the next few minutes" at the Palace in New York. The six Tokayers (of the Betty Hutton show in Frisco) took over for their sizzling teeterboard session highlighted by three-man catapult to chair. For the finish, as time permitted, Cantor walked across the set and down to a point near the aud for a closeup on a polio "March of Dimes" plug. He seemed to look a bit weary around the eyes, but otherwise gave the impression of peppiness. He muffed nary a line in the live portions, and in fact was right on top of the game at all times.

The professional crepehangers had better figure on the singer and comic being around for a long time. Film could be the answer—or at least part of it.

Trau.

As NBC's cross-board 7 to 9 a.m. "Today" celebrated its first birthday last Wednesday (14), it seemed to fall gracefully, almost felicitously, between sharply divergent appraisals expressed by VARIETY at the accouchement and lying-in. In its review of the Jan. 14, '52 preem, VARIETY put it this way:

"That it's novel, ambitious and charts a new step in NBC's quest for fresh patterns, there's no denying . . . program captured an electric excitement and tempo perhaps never before realized on such a broad canvas . . . with a maximum of showmanship. This is lofty programming in the overall TV scheme."

A few weeks latter, a different sizer-upper was able to say that although the program "has shaken down to the essentials (it) still luxuriates in a two-hour span that compels reprise of news and special events at frequent intervals, hoping to catch prospective viewers who are just getting the wax out of their eyes or have downed that second cup of java." Also, that "there's been no public clamor thus far for a block of such telethonic proportions in the early a.m., but that "Dave Garroway and his relaxed pace are an obvious asset."

The one common denominator in the critical estimation was then and is now Dave Garroway, the conferencier and personal nerve-centre of this news and feature magazine. He looms perhaps a bit larger than in his late-and-never-shoulda-been-dropped "Garroway at Large," granting that a five-a-weeker with him in it is in itself an automatic heavy plus versus once-weekly segmentation of the Chi-originated "At Large." But that, of course, was a variety show, and a whopper.

Today, "Today" does not have to depend on repetition within its two-hour orbit, and public appetite has surely been whetted and undoubtedly appeased if one is to judge from fact that program figures its audience in the 2,000,000 a day groove, from 40 cities in the east and midwest. This alone would seem to indicate that the Garroway-Lescoulie-Fleming news, views and muse compendium "has revolutionized the listening habits of a great part of the nation and opened wide the field of daytime television."

As to sponsors, they are now in the stratosphere class, albeit with lots of room open. When and if that eventuates, when even only half a dozen additional plug-happy firms come in on a daily basis, what is currently a commercial hoopla holiday might easily become a super-duper market for wares, services, reading matter, et al., that would correspondingly reduce the editorial facets to the point where the appendage would be wagging the airdale. Forbid it, almighty NBC!

Trau.

Martha Raye, always a gifted comedienne, chose a change of pace on Saturday's (17) session of "All Star Revue" on NBC-TV. Miss Raye abandoned temporarily the strong comedy accent and went in for a program that became over-sentimental. However, the entire show was carried off nicely even to the point where Miss Raye and a Chinese youngster, Charyl Sue Fong, were visibly affected. Miss Raye's lachrymal flow caused a temporary crisis on the show inasmuch as she ran off stage when she had to be on camera and there was some confusion.

Story line had Miss Raye falling heir to a Chinese orphan. In order to give the kid a better environment, Miss Raye forsakes working in a nitery and takes a job as a waitress in a tearoom operated by Boris Karloff and Peter Lorre. At a later point, the child is united with relatives and there's that tearful end when both went off the emotional end. The child's sobs were audible to the home viewer.

There were a few points at which whimsy went a bit overboard. The stretches of sweetness were a bit too sustained especially in the case of Karloff and Lorre. Both burlesque their screen personalities by the switch to tearoom ops. Probably some shorter sequences would have been more effective. Individually, both seemed to relish the opportunity of satirizing their screen personalities and both registered.

Opening dance sequence by Miss Raye and a boy group did a meritorious job of satirizing the terp background of singers. There were some funny moments. The other dance passages were done in extremely bad taste. In the sequence before the finale, dancers illustrated nursery rhymes with some of the sexiest movements registered on teevee. It would have been okay for the adult trade, but not on a layout with moppet association.

Jose.

Ed Sullivan came up yith a 60-minute romp on his CBS-TV "Toast of the Town" stanza Sunday (18). Lineup of socko guestars, headed by Ed Wynn, Tony Martin and Joni James, kept the session at a lively pace and the application of slick production technique throughout gave it a firstclass dressing.

Program got off to a slow start as Sullivan took on the role of fashion commentator and introduced several models in replicas of gowns worn by former President's ladies at inaugural balls. It was a topical but awkward bit.

Wynn picked up the ball in the next sequence and the show remained in high gear all the way. Wynn's outlandish costumes, high-pitched lisp and zany patter added up to clicko comedics. He worked with Sullivan, Martin and musical conductor Ray Bloch nabbing hefty yocks throughout. Best bit was his routine with Martin on the Wynn-conceived piano on wheels. Wynn pedaled the crooner around the stage as latter belted out a few bars of "Shine on Harvest Moon" and a chorus of "Manhattan." Wynn's booked in for a repeat date next Sunday (25).

Martin also scored solo in a rousing rendition of "Tenement Symphony." His power-packed pipes made it exciting listening. Joni James, with only one number assigned, was an easy winner in the workover of her disclick, "Why Don't You Believe Me?"

American Legion Zouaves of Jackson, Mich., supplied a neat novelty touch with their precision drilling. The 16 Zouaves, under drill-master Carl Mayer, stepped at a brisk pace and went through some intricate marching maneuvers without a hitch. Sequence, however, could have been pruned for stronger impact. Tapster Margaret Brown wound up the stanza with a spirited flamenco-styled dance and a segue into a brief hoofing routine that featured some good twirls.

Gros.

As has often happened on "Omnibus," the sum of its parts last Sunday (18) was not worthy of a luxurious 90 minutes. This was due to a combination of factors as Volume XI unfolded on CBS-TV. There was a surfeit of film stanzas —four of 'em in succession, relieved only by emcee Alistair Cooke's swift entr'actes—before "Vive," the William Saroyan 30-minute play in the live, starring Bert Lahr and Bobby Clark, brought the hour-and-a-half farrago to a close. Nevertheless, the mixture was not without its rewarding moments, assuming that most omnibus-hoppers will not object too strenuously to a load of celluloid.

Opener was a five-minuter of trickodakery yclept "Barn Dance," arranged by Canadian Ernest Reid, which carried out the title as animals and equipment found on a farm were shown in "animated" dance patterns. It was a good, imaginative idea, though monotonous in spots, and highlighted by farm machinery terping.

Next up was a 15-minute filmed exposition about industrial designer Raymond Loewy (with some fuzzy, flat lensing) on what makes his company tick, complete with a procession of exhibits to support his authority in that field. Best parts: Loewy's "Chamber of Horrors" room, displaying some awful examples of domestic design dating up to the early '20s, and Mrs. Loewy (a design that cannot be improved upon, he said; motion seconded). Loewy carried the speaking burden competently and should be given a large credit for favorably mentioning some of his competitors by name. Segment was created by Pictures Press, Inc., and shot by Transfilm, Inc.

The 18th century Goldoni conceit, "A Servant With Two Masters," arranged for the Paris Ballet by Benoit Levy, was a slightly schmaltzy little eight-minuter lacking central interest. The music was good, the deep, narrow set excellent. Dancers were Roger Senonjois, Violette Verdy, Gerard Ohn, Andre Lelievre, Nicole Toutain and Cote-Herculanum, with choreo by Leone Mail.

An interesting four-minute film on children's hair-cutting in a barber shop (by Information Productions, Inc.) seemed at very outset to be of plug persuasion. Not quite, however, though it segued into the Remington Electric Shaver commercial. (Incidentally, the sponsorial treatments on "Omnibus"—all five of them—are all engagingly handled.)

Lahr and Clark failed to develop the Saroyan comedy to the potential of its homely philosophy stemming from the twain, as oldsters engaged to paint the outside wall of a Paris building, making observations on the passing parade of assorted native and American characters. Lahr had the meatier role and did his utmost under the off-beat casting, while Clark was halting in spots and never seemed to get off the ground.

Since this was the first time that "Omnibus" presented out-and-out comics, it's unfortunate the toppers were not encased in something more up their alley, instead of in an opus obviously not for viewers whose main culture originates and stops with comic strips. Saroyan himself appeared in a personal preface to describe how he came to write the playlet. Featured in the cast was Mark (Butch) Cavell.

Trau.

Sarah Churchill's latest story on Hallmark's "Hall of Fame" NBC-TV program, Sunday (18), was as timely as tomorrow's newspaper, concerning the Bible used when President Eisenhower was sworn in yesterday (Tues.). Titled "The Generals' Bible," it related a whimsical story of how the self-same Bible was used at the inauguration of George Washington.

The fact that there actually was some delay in finally getting a bible for swearing in the nation's first chief executive was developed along the human interest angle of a youngster who was told to guard the Masonic bible in New York City (Washington was sworn in there) and eventually wound up as guest at the inauguration. Yarn was simply yet interestingly related.

Tagline was neatly introed by showing film clips of the N. Y. Masons this month getting the venerable bible of its place of safe-keeping for transport to the nation's capital this week. The original Washington inauguration bible was used only the second time by a general when Eisenhower was sworn in.

Excellent casting and direction marked this stint. Per usual Miss Churchill led into the actual story and windup with her customary facility. Albert McCleery directed and produced with his usual skill, giving required production values without slowing the pace.

Wear.

Walt Framer's "Greatest Man on Earth' on ABC-TV has replaced emcee Ted Brown with comedienne Vera Vague and has revamped its format considerably. It's a substantial improvement, but still has a lot of bugs to work out.

The original idea of a month ago had five men competing with one eliminated during each round. New concept has six men compete on each show. Opponents are paired off, each with a buzzer, and first to answer correctly gets a block; three blocks win. The contender for "GMOE" honors is picked from among the three winners on the basis of who comes closest to guessing the jackpot question. Latter was an insignificant query about how many championship matches Joe Louis fought; it's a rather haphazard way of choosing the top man.

The inspiration for bringing in Miss Vague was evidently to make her a femme Groucho Marx. (Incidentally, she's slotted directly opposite Marx's 8 p.m. Thursday period on NBC-TV.) On her initial try Thursday (15), the veteran of the old Bob Hope radio show did not impress. Her characterization of a man-crazy scatterbrain, was overworked. There's room for a quipping femme quizmistress, and if the format can be simplified, her characterization made more appealing and some good ad lib (or scripted) humor injected, Miss Vague has a potential. In view of the possibilities, the show's worth working on.

Tightening the format calls for trimming the preliminaries and knocking out some of the intrusive prize-plugs. Fred Manners and Phyllis Hunt are adequate as assistants on the stanza, which is directed by Bob Doyle.

Bril.

Below-the-Belt TV

Television suffered a severe below-the-belt blow last week when Tommy Manville was invited by Hy Gardner to guest on the Socony Vacuum-sponsored "Broadway Camera" stanza on WPIX, N. Y., Coming at a time when the industry's been getting it from all sides, when newspapers and Congressional "watchdogs" are increasingly alerting themselves to abuses, and when viewer sensitivities have reached alarming proportions, the Manville guesting on Gardner's show rates as one of the prize misdemeanors of the year.

Why Manville was invited to the program in the first place is a ripley in itself. But unfortunately Gardner further led with his chin by inviting a free-for-all on the Manville matrimonial sprees. For Manville responded in kind. Some of the Manville repartee was not only unfit for early-evening transmission into the living room (or for any time of the day and night), but reached a level of bad taste that must have floored the Mobiloil boys into immobility.

Rose.

THE HIDDEN MAN
With Ben Leighton, Dr. N. J. Bradley, Rev. F. Richardson, Judge J. Otis, L. Carroll
Producer-director: Dick Larson
Writer: Leighton
30 Mins.; Sun., 1:30 p.m.
HAZELDON FOUNDATION
KSTP-TV, Mpls.

This panel experting on alcoholism, sponsored by the Hazeldon Foundation, a non-profit haven for alcoholics, is designed to help "problem drinkers," rather than confirmed drunkers who enjoy their sprees. It also is set up as a sort of Alcoholics Anonymous of the air and strives to impress that the "problem drinker" is a sick person who needs aid and understanding.

Six Sunday afternoon hour telecasts are being devoted to the problem's various aspects. Teeoff telecast attained a high degree of interesting, instructive discussion in consequence of KSTP-TV staffer Ben Leighton's skillful moderating and panel members' knowledge of their subject and ability to express their views succinctly and clearly.

Sitting on an elevation above the panel, Leighton shot away with his questions, addressed to one and then another of the members, keeping the show going at a fast, engrossing clip. Panel comprised the sponsor's managing director, a psychiatrist superintendent of the state hospital for alcoholics, a St. Paul municipal court judge and a Minneapolis pastor. Series' starter concerned itself mostly with the differences between the "problem drinker" and the habitual drunkard, an analysis of the sickness, a discussion of its causes and treatments, and a description of methods by which an employer, relatives, employers and friends can recognize the ailment's symptoms before the sufferer hits the skids.

Panel members said they found that the "problem drinker" often sneaks drinks during his working hours and finally reaches the point where everything he does is an effort and causes him pain, and then he's a very sick man. He frequently loses out with his friends and is fired from his job. The world collapses for him and he builds up resentments.

His family should be alerted immediately if he refuses to stop drinking, panel members said. The psychologist usually can't help him until he has hit bottom and comes voluntarily for treatment. The public's responsibility is to make him want to be cured, panel members agreed. It also should try to lift the pressure under which he lives.

Rees.

COLLEGE BASKETBALL
With Vince Lloyd, Howard Dorsey
Director: Don Cook
90 Mins.; Mon., 8 p.m.
ILLINOIS BELL
WGN-TV, Chicago
(Ayer)

Everyone connected with this first of a series of seven Big 10 basketball remotes came through with flying colors except the Northwestern U. team. They were outclassed by the U. of Illinois by a 83-58 score. But despite the weakness of the initial game the series built around the home schedules of Northwestern and Illinois should fetch plenty of viewers in this hoop-happy section.

The contest aside, it was a smooth production from the technical standpoint. Running account was handled by Vince Lloyd who did a sharp job keeping his chatter properly video balanced. Gabber has a good voice and avoided attempts to inject any phoney excitement.

Although a relatively new remote assignment for Don Cook's crew, the lensers shot the fast-moving game in crisp fashion. Cameras were spaced at mid-court with one covering the play and the other switching to the hoop for the tosses.

The Illinois Bell blurbs were top grade with Howard Dorsey and a femme rep from the company sharing the selling duties.

Dave.

MEMORY LANE
With Bill Mulvey, Steve Hall, Charles Mc Garrahan
Writer: Ted Beebe
15 Mins.; Thurs., 7:30 p,m,
ROTHBARD UPHOLSTERERS
WRGB-TV, Schenectady
(Goldman, Walter & Kanna)

New "Memory Lane" series features a different cast and a more elaborate production, although basic idea and format remain. Returning to live presentation after sponsoring a filmer, upholstering chain features Bill Mulvey, WRGB director-personality, as quizmaster; Steve Hall as organist for musical identification, and staff artist Charles McGarrahan on a scene-figure sketcher for another interrogation. Ted Beebe writes the show, including dramatic episode for which clues are given. He doubled as actor on premiere. Stumpers are directed at home viewers who have forwarded names and telephone numbers.

Mulvey works in a cozy, fireplace setting. He wears a sports shirt, open at the neck, is coatless, and carries a pipe. Seemed odd for a Fadiman-type to be so attired, but the handsome, if slightly nervous, Mulvey carried on with reasonable aplomb opening night. The Quisling bit, used to tee off and surely handled, drew a correct answer. The other two questions met with blanks. No consolation prize was awarded, which may have been a mistake. Fair amount of loot goes with winning.

Ed Joyce registered effectively with the commercials.

Jaco.

CHEVRON THEATRE
(The Prosecutor)
With John Hoyt, Erin O'Brien-Moore, Elisabeth Fraser, Ross Elliott, King Donovan, Darla Lee Ridgeway
Producer: Revue Productions
Director: Robert Finkel
Writer: Arthur Weiss
30 Mins.; Tues., 7:30 p.m.
CHEVRON DEALERS
KTTV, Hollywood
(BBD&O)

This is more a study in frenzied emotions and frazzled nerves than the mine run of prosecutor stories that drag across murder trails and in and out of courtrooms. It's a canvas of a conviction-hungry public servant and given a sensitive limning by John Hoyt. There's enough of a switch at the washup to turn up a surprising facet and the plot development holds a tight grip on the looker.

Trapped by Hoyt is a killer, for whom he demands the death penalty despite protestations by the prosecutor's wife that he may be sending an innocent man to his death, One piece of evidence is lacking, the murderer's shoes, which he cast off after the crime to negate the footprint mould. The wife, Erin O'Brien-Moore, does a bit of sleuthing on her own and reveals the hiding place of the missing footwear.

Grudgingly, Hoyt agrees to examine the evidence even though it may weaken his case. It proves a clincher, however, and he makes a more temperate plea to the jury for the killer's life. She has cured him of his fanatic disregard of human life and that's triumph enough for her.

Hoyt's super-charged zeal to win a conviction for the state is convincingly acted by Hoyt. The contrasting warmth and sympathy of Miss O'Brien-Moore strikes an emotional balance that frames her character in a fine exhibit of poise of polish. Direction of Robert Finkel is briskly paced and Arthur Weiss' teleplay a skilled integration of incidents. Elisabeth Fraser handled her part to good account and contributing good support are Ross Elliott, King Donovan, Ford Stevenson and Darla Lee Ridgeway.

Helm.

CEDRIC ADAMS' 6 O'CLOCK NEWS
Producer: Charles Miller
Director: Roge Gardner
Writers: Charles McCuen, Gene Godt
15 Mins.; Mon.-thru-Fri., 6 p.m.
FEDERAL SAVINGS & LOAN
WCCO-TV, Minneapolis

Some attributes which have carried columnist Cedric Adams to the top of the local radio ladder stand him in good stead in TV, which he's entered with this five-nights-a-week, 15-minute newscast.

Adams' flawless diction and restrained, quiet delivery suit well here. Moreover, he's photogenic and projects the same warm, arresting personality. His casual manner also is an asset for TV.

While reading the news, Adams sits at a table facing the camera, apparently completely relaxed and at ease, even though the medium is new to him. He looks up and away from his script frequently enough to make for intimacy and to avoid audience jars. Camera shots also help to lessen reading obtrusiveness, but added effectiveness might be gained if Adams himself turned his script pages less conspicuously.

Charles McCuen and Gene Godt's firstclass script preparation and writing are praiseworthy.

Rees.

THE WORLD IS YOURS
With Paul MacAlister, Howard Dorsey
Producer-Writer: Jack LaFrandre
Director: Bud Palmer
30 Mins.; Fri., 8:30 p.m.
CHICAGO MOTOR CLUB
WGN-TV, Chicago
(Agency Service)

While this live-celluloid session won't knock off resounding ratings, it should pay off with the specific audience for which the bankroller is aiming. Format is the travelog theme with Paul MacAlister doing the live backgrounding to travel films. It's a good device to stir up the wanderlust among the dialers and makes a natural tie-in for the Chi Motor Club's travel service.

Reels on show viewed (9), apparently supplied by Pan American Airlines, took the viewers on a tour of South America. It was a pleasant junket with MacAlister's narration written by Jack LaFrandre strengthening interest by pinpointing items of interest. Show can build a following among the vacation planners.

Dave.

Foreign TV Review

CITY VARIETIES
With Robb Wilton, Stan Stennett, Joan Turner, Alyn Ainsworth orch, Deryck Guyler, narrator
Scripter: Patrick Campbell
Producers: Kenneth Carter, Barney Colehan
60 Mins.
BBC-TV, from Leeds, Eng.

Vaude through the years at one of Britain's oldest music-halls, once an old English inn, was theme of this patchy TV hour (7). Program, entertaining in parts lacked cohesion, second half developing into mere string of vaude acts instead of upholding story of the famed City Varieties theatre in Leeds.

Deryck Guyler, garbed old-style both sartorially and tonsorially, acted as narrator from a theatre box, introducing program in longish preamble and awkwardly peering down at hidden script. He told early story of the theatre and how it emerged from coffee-house into singing-room, then into vaudery with such toppers as Marie Lloyd, Harry Lauder, Little Tich, etc.

Cameras caught glimpses of oldtime playbills and of theatre boxes carrying stubholders garbed in fashion of the various periods. More could have been made of this oldtime era. Performers came on hurriedly in characterizations of these artists, including Marie Lloyd singing "Don't Dilly Dally," Harry Champion in "Any Old Iron," and Florrie Forde giving out lustily in "Kelly," "Antonio" and "Pack Up Your Troubles."

Story of vaude through period of early talkies was too hurriedly traced as two bright gals, in crazy garb of the twenties, burlesqued "Sheik of Araby." Stanza flashed rapidly to World War II and into a string of modern vaude acts, all of good standard but bearing no obvious relation to vaudery in question. Stan Stennett, upcoming British comic, registered in his now-familiar comedy cowboy take-off. Joan Turner, brunet impressionist, offered pleasing travesties and songs. Show was rounded off by Robert Wilton, w.k. north-of-England comedian, in his familiar character of Mr. Muddlecombe, harassed hubby and magistrate. He had link with City Varieties through early appearance here many years ago when he earned only $15 for a week's stint.

Gord.

Iconoscopes Invade Ike Inaugural, Capturing Color, Capers, Camera-derie

By BERT BRILLER

Ike's Day on the iconoscopes brought the inauguration to an estimated 70,000,000 persons, with a full measure of the significance of the ceremonies, and the color, capers and camera-derie of the GOP—Grand Old Parade—in festive D.C.

The swearing-in and the speeches, the people and the politicos, the ins and the outs, President Eisenhower and First Lady Mamie made an engrossing picture of official pomp and John Q. Public's reaction. But the spark of conflict which enlivened the nominating conventions and the tense suspense of Election Night were missing. It was a historic pageant, this installation of the first Republican administration in 20 years, but a pageant rather than a drama.

Technically, the webs outdid their production feats of the July nominating conclaves. In yesterday's (Tues.) coverage they went beyond the reporting of events taking place in the confines of an amphitheatre. Here they demonstrated video's fantastic mobility. The televiewer was more than a spectator in the reviewing stand; he was riding alongside President Eisenhower, instantaneously ascending Capitol Hill, going where the news was breaking—and without having to worry about the omnipresent Secret Service men. The dialer was as close to Ike when he switched from General to President as the mike on the lectern.

Three webs with automotive bankrollers (Willys' ABC-TV, General Motors' NBC and Packard's CBS) had their rolling video equipment mounted in their respective cars. Their ability to cruise alongside the Presidential Cadillac provided a most intimate closeup of the leading figures of the day. ABC, which had a platform mounted atop its Willys' Jeep, got some striking high-angle shots. NBC used a "mobilift," a 35-foot portable elevator mounting a tele camera for its high-angle lensing. It was something of an engineering miracle that the technicians were able to squeeze four men (cameraman, commentator, technical director and driver) into each of the "traveling eye" vehicles (NBC's phhase, along with the cameras, controls, monitors, audio gear and the micro-wave transmitters which shot the signal to the master transmitting points.

Engineering 'Firsts'

Another engineering innovation was the use of hand-held cameras. NBC used an eight-pound hand camera, while ABC had an 18-pound "peek-a-view" job which transmitted its signals by short-wave.

NBC, CBS and ABC used 14-16 cameras apiece. DuMont (which had local sponsors) held its battery of cameras down to six. Its strategy was to use a minimum of switching, seeking to give the viewer the impression of having a boxseat and, at the same time, to avoid repetition of the same floats and the same bands during the march.

ABC had a "teletype network" along the route. Spotters at the earlier points wired lists of persons in the cars to gabbers down the line, in this way enabling them to identify almost everyone from dignitaries to drum majorets.

Just before the swearing-in, ABC's Walter Winchell did an effective job in button-holing personages such as Mrs. Alben Barkley and the Indian "Lone Eagle." He also utilized a slow spot before the ceremony to comment on the event's meaning, the concept that Washington, Jefferson and Lincoln were "in the crowd" waiting for Ike. ABC and CBS also provided a quickie camera tour of the Capitol, the famous dome, the oil paintings, the statuary, during one break.

NBC Jumps Gun

NBC scored an exclusive in starting its coverage at 11 a.m., half-hour ahead of the other skeins, in which it got closeups of the incoming and outgoing Presidents meeting, with NBC commentator Ben Grauer rubbing elbows with the two parties.

In many ways the day provided a Who's Who of America's leading figures—the set-owner being able to spot citizens such as Gov. Dewey, ex-President Hoover, Generals Bradley and Marshall, senators and representatives, judges and cabinet members, in short, the men he's seen on the front pages, in the tele coverage of the conventions, and on forum programs such as "Meet the Press," "Man of the Week," etc.

From an educational point of view, it was instructive both to youngsters in school and their parents at home. In this connection, Columbia offered an excellent public service in having Teachers College prepare a Guide to the Inauguration, a 10-page booklet that enabed students to follow the civic ceremonies intelligently. Guide was distributed to CBS affiliates, which in turn passed them out to local teachers.

Similarly, for those who have never been to Washington, the tele reportage was a Cook's tour of the capital, with some excellent shots of this beautiful city and its historic buildings. The mike-men did a topflight Baedeker job, pointing out most of the landmarks which the rubbernecking citizen would want to see—not excluding the Internal Revenue Building.

Monitoring system was uniformly socko, so that the talk always referred directly to what was on the home screens. Audio setup, while generally good, in some cases could have been improved—particularly in the pre-swearing segment when the mikes of some webs picked up the voices of other announcers.

Judging from the results the Inauguration Committee appeared to have given the TV chains excellent cooperation. There was no shortage of good vantage points for the image orthicons. Considering the security measures involved, the mobile TV crews had full freedom of movement. And where they couldn't get within point-blank range, telescopic and Zoomar lenses bridged the gap.

In any event of several hours' duration, taking place over so large an area, dull spots are inevitably to be encountered. It was here that the directing committee could have "staged a better show." There were, for example, some periods during the parade when no music could be heard, or when the sight of marching soldiers was monotonous. But by and large the processional had holding power.

The commercials were tastefully handled. Since the national bankrollers were auto-makers, they had a natural tie-in with the Presidential motorcade and were also able to point out their own cars serving as mobile units.

While TV, with its newness and engineering marvels, tended to steal the scene, radio definitely was there. But in contrast to the tons of equipment and hundreds of persons that tele utilized, AM did its job relatively unobtrusively and with gear that hasn't changed greatly during the past two decades.

All in all, with a cast headed by Eisenhower, Truman and Nixon, it was a smoothly-moving production, revealing the electronic media's terrific powers of organization and fabulous ability to bring the world into the living room.

WINDOW ON WASHINGTON
With Bill Henry
Producer: Julian Goodman
Director: Robert Priaulx
15 Mins,; Sun., 5:45 p.m.
SUNBEAM CORP.
NBC-TV, from Washington
(Perrin-Paus)

Making use of a picture window (actually a window picture) looking out at the Capitol as a background, NBC's new weekly series does a creditable job at utilizing film to give the viewer the feel of Washington. In the opening stanza last Sunday (18), specially prepared footage was used to show the route President Eisenhower would travel from the White House to the Capitol for the inauguration and back again to his new home. The panoramic swing up Pennsylvania avenue, showing construction of the seats and reviewing stands, the exterior and interior shots of the White House, Mr. Truman descending the main stairway, and the train waiting at Union Station to take the ex-President back to Missouri provided good fare to help "Window on Washington" get off to a fine start.

Bill Henry, as narrator or "guide," has a nice, easy manner which proves a welcome contrast from the somewhat overtrained voices of the usual network announcer. NBC did well to select him for this Sunday show.

The commercials, devoted to the virtues of the Sunbeam electric shaver, could be worse but also could be better. Why an advertiser should employ stereotyped salesmanship on TV when he has such an interesting product to offer is beyond this reviewer.

Levy.

END OF AN ERA

With Burgess Meredith
Producer: Joseph O. Meyers
Director: Arthur Wakelee
Writer: William Bayles
60 Mins., Fri. (16), 9 p.m.
NBC, from New York

With President Harry Truman stepping out of office yesterday (Tues.), the NBC News and Special Events Dept. came up with an interesting, important documentary Friday night (16), in a special full-hour program covering the 20 years of Roosevelt and Truman, called "End of an Era."

It was a striking airer, even of it lacked a certain excitement or high spiritual quality, except for a few signal instances. It was a little disjointed, too, as it sped swiftly, skimming over the two decades and its crowded historical moments. Perhaps excitement was lacking because the excerpts given had been heard too often in previous documentaries, or perhaps because this time they were purposely not dramatized, but underplayed. On the whole, though, it was a meritorious undertaking, of which NBC could be proud.

Voices of FDR and Truman were heard frequently, as were those of Hitler, Mussolini, Neville Chamberlain, Lord Haw-Haw, Winston Churchill and others. There was an excerpt from Churchill's "this was their finest hour" speech, FDR's "the only fear is fear itself," FDR's inaugural address. There were great moments, as the GI broadcasting from Corregidor the day it fell; George Hicks reporting the Normandy landing from the thick of it; FDR's 'Thy will be done" bit; Truman's explanation of MacArthur's firing; reporting of FDR's funeral; MacArthur acceptance of Japanese surrender, etc.

There was music interjected frequently, to set the mood of the various epochs—Eddie Cantor singing "Potatoes Are Cheaper"; Cab Calloway singing "Heigh-de-ho"; "The Music Goes Round and Round"; war songs, and victory chants. Though well-intentioned, some of the music had a disconcerting effect, giving a light-hearted air to too-serious moments.

Burgess Meredith acted as narrator, piecing the swift story together. It was an excellent job, in a straightforward, subdued, sincere delivery that was heart-warming and effective. *Bron.*

KALEIDOSCOPE

With Charlton Heston, narrator; Christopher Fry, Pamela Brown, Alec Clunes, Claire Bloom, others; Glyndenbourne Opera Co.
Producer-Director-Writer: Leonard Weinles
180 Mins.; Sat., 2 p.m.
Sustaining
WNBC, New York

Apparently in an effort to cash in on the Saturday afternoon "culture" competition, WNBC has picked up a series of recorded BBC broadcasts and is grouping them under the title of "Kaleidoscope." Bob Hope was to do the narration for the series of four three-hour airers, but was delayed on the Coast, so the station got Charlton Heston to do the premiere. Hope will tape the other three on his arrival here later this week.

Project is an ambitious one, and the preem was auspicious. In the three hours, broadcast aired a version of Christopher Fry's "The Lady's Not for Burning," a discussion of modern drama by Fry and Glydenbourne Opera Co. performance of Mozart's "Don Giovanni."

Pamela Brown, Alec Clunes and Claire Bloom were excellent in the Fry comedy. Play is highly suited for radio, since it's largely a "talk" play with little action. In some of the minor roles, players spoke a bit too rapidly, and with their British accent, proved difficult to understand.

Glyndenbourne group's condensation (one hour) of "Don Giovanni" was clearly and smoothly performed, with some excellent narration by an uncredited announcer.

One of the high spots of the show was Fry himself. Dramatist's highly literate discussion was stimulating and his use of the English language a pleasure to listen to.

Heston, who stepped in at the last moment, did an effective job of narration. Leonard Weinles' script was in keeping with the quality of the rest of the program. If the remaining three programs are as good as the first, WNBC may find itself pulling some inveterate opera-listeners out of the WJZ fold. *Chan.*

RCA Thesaurus Adds Talent

RCA Thesaurus has added Beatrice Kay and Joe E. Howard to its roster in a library program, "Music Hall Varieties."

Half-hour show also features Irving Kaufman, Aileen Stanley, the Howard Boys, Aileen Stanley, Jr., and the Knickerbocker Four.

JO STAFFORD SHOW

With Page Cavanaugh Trio, guests; John Jacobs, announcer
Producer-Director: Bill Brennan
Writer: Glen Wheaton
15 Mins.; Mon.-thru-Fri., 7:30 p.m.
Sustaining
CBS, from Hollywood

Once again one of the hottest vocalists in the business as a result of her recent string of Columbia Records' clicks, Jo Stafford returns to the CBS web for an across-the-board series in a cream early evening spot. It's a solid song sesh showcasing Miss Stafford's expert delivery plus guest artists, the first of which was Frankie Laine.

In addition to the firstrate musical quality, this show is lifted by Glen Wheaton's expert scripting job. Too many of the musical shows on the airlanes are marred by forced and plodding dialog but Wheaton has furnished a breezy, gagged-up dialog framework with considerable comedy punch. If the pace of the preem (19) can be sustained, this series will be a powerful commercial bet.

Miss Stafford opened with her theme, "It's That Time Again," and followed with her bestselling "Keep It a Secret." Laine socked over "That's My Desire" superlatively and joined with Miss Stafford in a rousing version of "Hambone," a number which they did together for Columbia Records. Musical support by Page Cavanaugh's combo was standout. *Herm.*

JAZZ CARAVAN

Producer-Director: Irwin Greenfield
150 Mins.; Sun.; 12M
Sustaining
WMGM, N.Y.

A three-hour long jazz session, to fill the gap left by Henry Morgan's cutoff of Monday mornings from his previous week-long schedule of midnight to 3 a.m. broadcasts from Hutton's 51st Street, N.Y. eatery, was preemed by WMGM Sunday (18). Inaugural show, which ran only two-and-one-half hours, indicated that one would have to be a true jazz aficionado to stick through the three hours of running time planned for future airers. It's doubtful whether station will retain its Morgan following during this period, since it's gabber's personal appeal that draws. However, it can be expected, that the large numbers of hepsters supporting the live jazz offerings currently being offered in a number of the Gotham clubs, will latch on to this airer.

Show, incidentally, is picking up all its entertainment via remotes from a few of the town's jazz spots. Opening edition aired from the Bandbox, Le Downbeat and Snookies. Combos playing at these niteries were spotlighted mostly for 15-minute periods. Outfits heard included the Gene Krupa Trio, the Buddy Rich Trio, the Oscar Peterson Trio, the Terry Gibbs Group, the Chuck Wayne Quartet and Dizzy Gillespie and his all star-group with Jo Carroll handling vocal for the latter aggregation.

Leonard Feather moderated in an okay manner, while producer Irwin Greenfield handled the switchover to the different locations neatly. *Jess.*

EARMARKS, 1952

With Andy Fuller
Producer-writer: Fuller
5 Mins., Sun. (4), 10 p.m.
Sustaining
WTAG, Worcester

"Earmarks, 1952," a one-shot special events feature over Worcester's CBS affiliate, WTAG, was a slick job in two aspects—first, as a year-end summary of news and features, local and national; second, as a fine promotional push for radio.

Program was a one-man job, with Andy Fuller, WTAG's program promotion manager, narrating, writing and producing. Fuller's continuity was a smooth, easily-flowing job, in narration of news events and in its implications of the job radio plays as a news and all-round communications medium in his own, or in any community.

By the use of recordings from the files, taped locally and abroad, plus taped CBS pickups, Fuller brought to the air a vivid recollection of the past year—the political primaries, conventions, campaign and elections; the Olympic trials and the finals themselves; Worcester's civil defense drill, and a search for a missing local child.

Emphasized throughout was the role of radio in bringing to Worcester these events, and Fuller deserves credit for a dignified yet firm job of getting his point across. A fine, all-round job, and the type radio stations all over the country might emulate for their own promotion campaigns. *Chan.*

HALLS OF FANTASY

With Arthur Peterson, Maurice Copeland, Muriel Bremner; Harold Turner, organist
Producer-Writer: Richard Thorne
30 Mins.; Mon., 7:30 p.m.
Mutual, from Chicago

Another Chi entry in Mutual's new thriller stable, "Halls of Fantasy," off the edition heard (12), comes through as a skillfully constructed excursion into the world of the supernatural that should earn it a following along the web's "grassroots."

Although this particular chapter didn't pay off with the standard happy finale, it did pack interest and built to a good climax. Richard Thorne's tale this time was wound around the invention of a machine that broke through the so-called time barrier, hardly a new switch, but one which apparently is always good for another lap for the science-fiction devotees. The combination of punchy thesping, cleverly used sound effects, Harold Turner's effective counterpointing on the Hammond all gave added values to Thorne's well-knit script.

The two inventors and their gal assistant use the machine to project themselves 20 years into the future. But they find the 1970s not so pleasant. An atomic war has been going on for 12 years with everyone living underground except a few soldiers. This depresses the trio so much they give the gadget another whirl and go rocketing another 50 years into the future. This is even worse—the earth is a dead planet thanks to the A and H bombs. The explorers put the machine into reverse to hurry back to the here and now to spread the gospel about what will happen if some means aren't found to prevent an atomic war.

Arthur Peterson and Maurice Copeland came through strongly as the two inventors as did Muriel Bremner, their Gal Friday. *Dave.*

SPARRING PARTNERS

With Eloise McElhone, Walter Kiernan, Don Lowe
Producers: Mort Lewis, Sam Shayon
Director: George Weist
30 Mins., Tues., 8 p.m.
Sustaining
ABC, from New York

Taking a leaf from the TV stanza, "Leave It to the Girls," ABC Radio network has pitted Eloise McElhone, one of the "Girls" chief protagonists, against Walter Kierman, in another battle of the sexes. Result is a lively half-hour of informal debate and wiseacreing. But the show's staying power is questionable.

Format is relatively simple. Each takes turns in reading some offbeat news item, involving the frailties of a man or woman, as the case may be. Using this as a basis, Kiernan or Miss McElhone tries to prove that men are superior to women, or vice versa. "Sparring Partners" title is derived from the fact that the stanza is divided into rounds, in which one of the two takes the offensive. Don Lowe acts as an announcer-moderator.

Miss McElhone seems to have improved since the days of her male-baiting apprenticeship on "Girls." She's a bit faster on the comeback and a bit less absurd in her reasoning. Kiernan is smooth and glib as a defender of the male sex, but seems to have trouble breaking through Miss McElhone's unrelenting (and unyielding) verbiage.

Both, however, provide sparkle to the show, and as now constituted it's animated listening. Although the question of the superiority of the sexes has been making conversation fodder ever since there have been two genders, it's doubtful whether the show can expect to pick up much of a constantly faithful following. It's bound to wear thin after a while. *Chan.*

TREASURY OF MUSIC

With John Conte, emcee; Harry Sosnick, Paul Weston orchs; Frank Sinatra, Gloria De Haven, Ink Spots, Joe E. Brown, guests
Producer: Herb Moss
Director: Steve Temmer
30 Mins.; Sun., 4 p.m.
NBC, from New York

Treasury Department has set this one up with NBC in a pitch for sale of Defense Bonds. It's a standard guestar musicale, of the type that's been done—perhaps overdone—many times before.

This isn't too detract from the musical quality of the show—it's topnotch most of the way. But one wonders if some new radio technique can't be used to sell bonds (or recruiting or any of the other government-inspired shows). After all, the straight pop musical show appeals only to a limited segment of the potential audience.

Harry Sosnick conducts and di-

(Continued on page 38)

From the Production Centres

Continued from page 30

Forjoe station rep firm to take over as eastern veep for the George W. Clark rep shop . . . **Don Cronberg**, ex-WAAF staffer, added to the WOR Chi sales office . . . WMAQ deejays **Bob Arbogast** and **Pete Robinson** breaking in a nitery act at the Blue Angel next Saturday (24) . . . **J. J. Westerman, W. H. Henri, R. C. Karsted** and **James Shaw** new accounts execs at Henri, Hurst & McDonald . . . AM Radio Sales, repping WIND here and WMCA, N. Y., setting up the New York Giants baseball network for the latter outlet . . . **Gene Eubanks** named assistant program director at WBBM. **Al Bland** continues as WBBM-CBS p.d. . . . **William Miller** new member of the Farm & Home quartet heard on NBC's Saturday show of the same name . . . New panel pub-service show featuring civic leaders bows tonight (Wed.) on WBBM under the auspices of **Dorothy Miller's** education and public affairs department . . . **William Crawford**, WOR sales manager, in for huddles with his Chi sales crew . . . Arkie the Arkansas Woodchopper notched his 25th anni last week on WLS' "National Barn Dance" . . . Chi CBS veep **H. Leslie Atlass** handed out 20-year pins and a $100 Defense Bond to nine WBBM staffers . . . **Jim Gaines**, NBC o.&o. veep, out last week for Central Division huddles.

IN PITTSBURGH . . .

Cliff Daniel, WCAE station manager, recuperating in Florida from recent operation . . . **Pat Klepser**, Duquesne U student who filled in at KQV during summer vacations, has joined station's promotion staff full time . . . After seven years in a quarter-hour Sunday evening slot on KDKA, **Bob Carter** and his "Irish Songs" have switched to five-minute slots three afternoons a week, Tuesday, Wednesday and Thursday . . . **Bob Prince** had intended to resume his daily WJAS sportscast on a sustaining basis when Fort Pitt Beer dropped him after nine years, but has decided against the move, at least for the time being . . . **Midge Nixon** returns to **Bill Brant's** teeveer next month when he goes from an early morning, five times weekly half-hour to mid-afternoon three times a week. She originally retired from the show to have a baby . . . **Mrs. Sid Berlin**, wife of the WWSW salesman, underwent surgery at the Montefiore Hospital . . . WDTV begins carrying **George Raft's** "I Am the Law" vidpix Thursday nights at 8:30 on Feb. 19, thereby knocking out "Chance of Lifetime" and "Big Town," which had been on an alternating basis . . . **Gladys Ingles**, hello girl at WCAE, and her husband celebrated their 33rd wedding anni . . . **Paul Shannon** started his 14th year with KDKA . . . Accordionist **Wanda Saylor** has left **Abbie Neal's** Westernaires on Channel 2's E-Z Ranch program, and new addition to combo is stell-guitarist **Pat Steele.**

IN MINNEAPOLIS . . .

KSTP'S 15-minute Friday "Hall of Fame" show, honoring a different Minnesota athlete each week, bought by Juster Bros., local clothiers. Bozell & Jacobs agency for account . . . WDGY has new sponsor and locale, Schiek's Cafe, for its nightly hour-and-half 10:30 interview show and has changed name to "Let's Talk It Over" . . . **George Grim**, ace KSTP-TV personality, launching new Saturday night 10:30 show, "Across the Board," sponsored by Koolvent, metal awning company. Grim discusses past week's news events and makes predictions for ensuing seven days . . . **Don McNeil** and his "Breakfast Club" stopped over briefly en route to West Coast . . . Announcer **Dean Montgomery** and newswriter **Tom Hefferan** WCCO additions . . . American Dairy Association sponsoring new **Bob DeHaven** radio show . . . **Ramona Gerhardt**, veteran WCCO staff organist and pianist, resigned to join her husband, radio producer **Bob Sutton**, in California . . . Clergymen of five sponsoring St. Paul churches of different Protestant denominations launched "American Religious Town Hall Meeting" series on WCCO-TV . . . **Cedric Adams**, WCCO ace and Minneapolis Star columnist, to be flown by his sheet to England May 27 for the coronation. It'll be a 10-day vacation for him and his wife, with the newspaper footing all the bills.

IN PHILADELPHIA . . .

Big click on WIP all-night waxworks "Dawn Patrol" is a 13-minute version of **John Stanley's** "It's in the Book." Deejay **Joe McCauley** and Sound Engineer **Nelson Smith** have interpolated voices, squeaks and sound effects, a total of 88 excerpts from other records not in the original "Book." . . . **Fred Vant Hull**, former Minnesota U. and pro grid star now a sports announcer for KEYD, Minneapolis, did a guest shot on the WFIL-TV telethon for the March of Dimes, Friday (16) . . . **Jerry Lester**, currently starring at the Latin Casino, was initial guest on new **Bud Brees** airer over WPTZ . . . The Children's Heart Hospital will dedicate a completely equipped recreation room to the memory of the late **Leroy Miller**, former WFIL broadcaster, who organized and served as emcee for many volunteer programs put on for kids at the hospital . . . **"Pops" Whiteman, Andrea McLaughlin** and members of his TV-Teen Club telecast (WFIL-TV) will stage a benefit show and dance (24) in conjunction with Muscular Dystrophy Assn. of Philadelphia . . . **Bob Horn** and **Dick Clark**, town's newest disk team, have premiered a Monday-thru-Friday (2:35 to 5:30 p.m.) show on WFIL. Program will be called "Bandstand." Horn has a similarly titled TVer and a nightly radio show called "Bob Horn Bandstand" . . . **Charley Dobson**, formerly featured on George Skinner's "Whirlgig" show on WPTZ, has returned to station after a hitch in Army and heads own Saturday matinee disker, "Dig Dobson" . . . TV's oldest sponsored nighttime and daytime programs have been renewed by their backers over WPTZ. **Jack Creamer's** "The Handyman," a weekly feature sponsored by Gimbel's Department Store since April, 1947, has been extended another cycle. Another program that kicked off in 1947, "Television Kitchen," has been renewed for additional year by the Philadelphia Electric Co. Show, placed by Al Paul Lefton Co., stars **Florence Hanford** with cooking recipes and household hints.

IN CLEVELAND . . .

Henry "Hotlips" Levine took over the baton (19) of WTAM's house band which plays a two-hour Monday-thru-Friday stint on the **Johnny Andrews** 7 a.m. Bandwagon . . . Disker **Bill Gordon**, WHK, welcomed disker **Howard Lund**, WJW, with an orchid buildup at Press Club "Mellowdrink Hour." Also welcomed was **Levine** . . . **Brian Hodkinson**, WHK special events director, started series of behind-the-scnes interviews of police and fire departments . . . **Charles Day**, WGAR news director, in Washington for two-day coverage of Ike inauguration . . . WXEL will do series of 13 half-hour panel quiz shows "Claim to Fame" highlighting state's Sesquicentennial. Western Reserve Univ. and Cleveland Jr. Chamber of Commerce are cooperating in the series that'll start in Feb. . . . TV sets in Northwestern Ohio viewing area total 711,245 . . . **Mrs. Marion Resch**, formerly of WFMJ, takes over the Kroger Co. "Home Cooking" daily stint on WNBK while **Louise Winslow** (Mrs. Charles Hutaff) awaits a visit from Doc Stork . . . **Gil Maas**, former Nancy Dixon, now is Red Cross flack . . . Life-WNBK tossed cocktail party for newsmen to kick off coming 13-week "Life in Cleveland" series to be televised starting Jan. 26 . . . **Fred Wilson**, WTAM producer and singer of Clicquot Club fame, was saluted on his 60th birthday by Johnny Andrews' Bandwagon stanza.

Miami Steps Up TV Free-for-All

Miami, Jan. 20.

Run for the television permit sweepstakes in this area reached its height this week with application by David Haber, owner of indie WFEC-AM for permit to operate on Channel 10 from Miami Beach to make for a three-way struggle for the availability. Both WGBS-CBS (Storer chain) and WKAT-Mutual (Col). Frank Katzentine having previously applied for the okay to the FCC.

Other developments along the video front here had Television Corp. of Greater Miami applying for UHF Channel 33. Outfit is reported composed of New York interests. Bid was first for that channel. Another application for UHF channel 27 has been filed by Sun Broadcasting Corp., currently operating AM station WMIE.

Currently operating is WTVJ, Channel 4, owned by Wometco theatre interests and now only outlet in the area. Applications for Channel 7 have been filed by Biscayne Television Corp. (the Niles Trammell-Miami Herald-Miami News combo); the East Coast Television Corp., owned by Davenport, Ia., interests and Jack Stein of Bay Harbor Islands, Miami Beach.

Other available UHF channel No. 2 has been set aside for educational purposes, with Dade County School Board applying for that permit.

Expected that competition for Channel 7 will come up within next two weeks before the FCC.

Barry Gray Again Slugged By Late Nite Assailants; Exits Chandler's Eatery

Barry Gray returned to his WMCA radio show and WABD, N. Y., tele strip on Monday night (19) after being beaten by hoods on Friday night (16) for the second time in five months. Gray was clubbed with a railroad spike by three assailants after he drove up to a downtown DuMont studio just before his 11 p.m. gab stint.

Suffering a mild concussion, contusions on his ribs and chest and a deep cut over one eye, Gray staggered into the studio at 10:45 p.m. By 11 he had recovered enough to make a two-minute appearance on the tele show and turned it over to a staff announcer. At 12:30 he made a quickie appearance at Chandler's eatery, whence his WMCA post-midnight stanza originates.

Gray, who marks his eighth anni in midnight gabbing on Saturday (24), is trimming his WMCA program because of his recently-added daily columnar chores for the N. Y. Post. Starting Feb. 2, WMCA show will be beamed from 12-2 a.m. Monday through Thursday, remaining the usual three hours on Friday, Saturday and Sunday. Indie station will close down an hour earlier in the early part of the week.

Scene of Gray's origination will shift from Chandler's to the Hotel Shelton, also on the east side. Reason for the switch was inability of his rep, Buddy Allen, to negotiate the upped terms Gray wanted from Chandler's.

Post's account of Gray's slugging included references to Gray's feud with Walter Winchell, ABC and ABC-TV gabber and syndicated columnist of the N. Y. Mirror, and Winchell's comments on the two sluggings.

It also stated that Gray's application for membership in the Advertising Men's Post of the American Legion had been withdrawn "without a test of sentiment or a vote, because his sponsors were advised to hold it to avoid controversy." It added that when Gray's application was presented it had been opposed by a space salesman for the N. Y. Journal-American, a sister daily of the Mirror. The Post and its editor, James Wechsler, are suing Winchell and the Mirror, among others, for libel.

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WFAA's 44G Bonanza In 25-Hour Telethon

Dallas, Jan. 20.

WFAA-TV's third annual "March of Dollars" telethon Saturday (17) pulled a record-breaking $44,300 from viewers during its 25 hours and 40 minutes on Channel 8, longest video stint in this area. Station went on at 9:30 a. m. (17) and shut off its cameras at 11:10 a. m. Sunday (18), with emcee Chill Wills still interviewing studio visitors.

Wills drew a talent windfall during the marathon stint. Show biz names playing here, who added to the entertainment or made pitches for polio contributions during their studio visits, included Eva Gabor, Pat O'Brien, Richard Egan, Alexandra Danilova, Margo Jones, Walter Hendl, Spike Jones, Helen Grayco, Sir Frederick Gas, Freddie Morgan, George Rock, Carl A. (Pappy) Dolsen, Uncle Willie, Hugh Waddill and Hugh Fowler's orch.

Godfrey's 20G Univ. Draw

Detroit, Jan. 20.

Arthur Godfrey's p. a. with his entire cast at the Univ. of Detroit's benefit for a student activities building was a 7,000-seat sellout which netted the students $20,000.

Godfrey made the benefit p. a. in appreciation for the "American of the Year" award presented to him last year by the university.

NARTB MEMBERSHIP UP SINCE FREEZE LIFT

Washington, Jan. 20.

Lifting of the TV freeze is bringing about a substantial increase of membership in the National Assn. of Radio and TV Broadcasters, it's indicated from a list of new members announced last week by Harold E. Fellows, NARTB prexy.

The list shows that of 15 TV stations which have joined the Association in the last two months 14 were authorized since the freeze lift. The one pre-freeze station which has just come into the fold is KOB-TV in Albuquerque, N. M., owned by former FCC chairman Wayne Coy and Time-Life.

The additions bring total TV membership in NARTB to 112. The number of commercial TV stations authorized by FCC to date is 294.

Radio in Ford's Future

Mineapolis, Jan. 20.

John Ford, Twin Cities top drawer air personality, apparently has no fear regarding radio's future. He resigned from WCCO-TV to devote himself entirely to WTCN radio. When it came to making the choice, Ford also was influenced by the fact that he has been a WTCN staffer for 12 years, appearing both on radio and TV for the station with his newscasts and other shows.

TV Meggers

Continued from page 31

reason, "we might as well pay the full freelance fee, which is only $60 more, and get a man who isn't also bothered with sustainers and other staff duties." Thus, the networks figure, "we'll have a smaller staff, the men only doing sustainers, and buy freelancers for our sponsored stanzas." The chains want the next pact to reduce the 80% figure considerably.

The situation differs from that in radio, where the principle of "reduction of staff salary" still prevails. This principle has been called the "kickback system" by the union. Under the "kickback," commercial fees which a radio megger gets count towards his staff pay. RTDG is also trying to eliminate the "kickback" principle in AM.

In video, if a staff director gets a 30-minute commercial show, he receives $240 for it, but must be paid an additional $175 weekly if he does any sustainers. The skein thus has two options: (1) keeping him on its roster but without sustaining assignments; or (2) giving him some sustainers, but having to shell out $175.

Situation Complicated

Complicating the situation is fact that each web wants to keep valuable directors in its fold. At CBS-TV and ABC-TV, practice had been, before October, to take a megger off staff when he added a commercial show. At NBC-TV, on the other hand, a director adding a bankrolled stanza was kept on staff, although the commercial fee paid was smaller. Longterm individual contracts assured the web that it would retain directors it wanted, and keep exclusivity on their services.

The new situation, according to some directors, tends to be less favorable to the NBC men, who had been getting both staff and commercial fees. However, they also benefit in that if they are taken off staff they are free to get other commercials on other networks, in which case their take-home pay is upped.

Another development is that some agencies, which would have to pay $300 to a freelance director or $240 to a megger on a web staff, are free to have their shows directed by their own staff men, who are not covered by the present pacts. This situation has the RTDG worried. They feel "it's a loop-hole we have to plug." For this reason, the union is mulling an organizational drive to bring directors on agency payrolls into the union, so they'll get paid as much as the union members.

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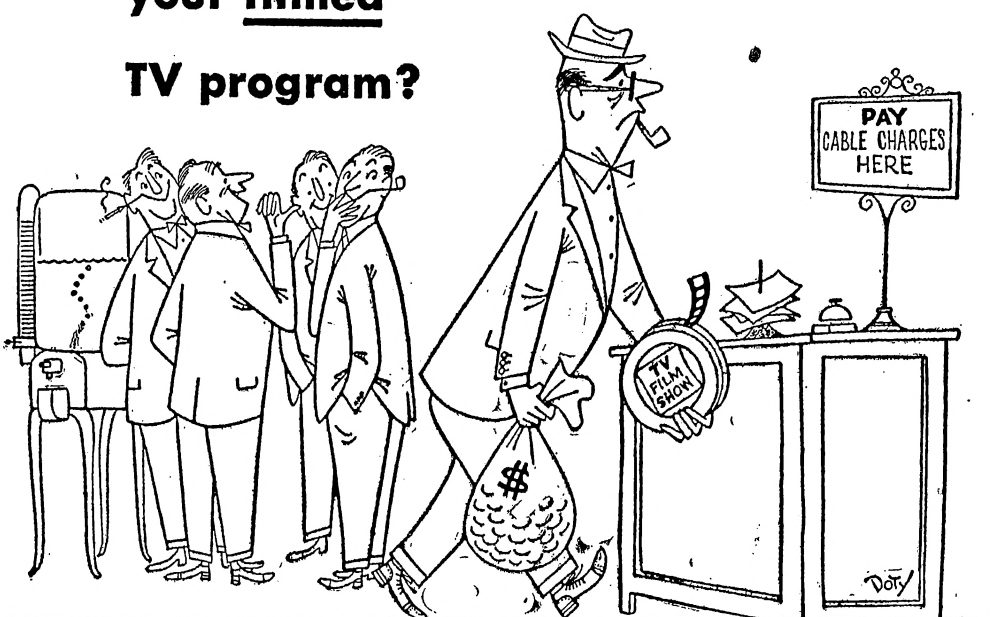

you can do better with SPOT—*much better*

If your TV program is on film, why pay cable charges when you can build custom-tailored coverage for your show on a Spot basis? The picture quality, of course, is constant—thanks to film. The savings in Spot time charges are enough to cover film prints, their distribution and other costs. But with Spot, you choose only the markets you want—and find that stations clear time more readily for Spot.

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Television Chatter

New York

Winston O'Keefe, former producer for "Ford Theatre" and "Draw to Win," has joined Fuller, Smith & Ross agency as production supervisor for upcoming "Freedom Rings" on CBS-TV . . . Lakeside Television Company signed with Library Films, Inc., to distribute 100 of latter's pix, including animal shorts and documentaries, for TV . . . **Herman Liveright,** director of ABC-TV's "Faith for Today," joins WDSU-TV, New Orleans, and ABC-TV director **Don Hallman** relocating at Baton Rouge, La., station . . . Hartford TV formally opened its offices with a cocktailery at LaRue and announced inking of management pact for **Roxanne** (ex-"Beat the Clock") . . . **Jay Barney** in "Studio One" Monday (19), "Captain Video" through Friday (23) and "Hallmark Theatre" Sunday (25) . . . **Julius Edelman** named veepee and **Jeanne Osen Remusat** corporate secretary of Peter Elgar Productions, producers of documentaries and telepix. Both received stock ownership in the outfit . . . **Richard de Rochemont,** who produced the "Mr. Lincoln" series for "Omnibus," participated in a seminar on role of film in educational TV yesterday (Tues.) at Univ. of Illinois.

Shirley Stone, assistant research director for N. W. Ayer, will move over to ABC-TV sales development . . . **Mindy Carson,** originally signed for a four-week stint, expands it to a 13-week cycle on Lorillard's "Club Embassy" on NBC-TV . . . **Mike Dann,** NBC-TV's manager of planning, addressed Univ. of Michigan Speech Dept. students Friday (15) on "The Future of TV" . . . **Jane Froman** named chairman of N. Y. State Easter Seal Appeal for 1953 . . . Appraiser and antique expert **Sigmund Rothschild,** appearing on DuMont's "Trash or Treasure," will give a course in appraising at City College's (N. Y.) Extension Division.

Ray Heatherton, starring on WOR-TV's "Merry Mailman" stanza, was cited by the Bronx County American Legion for his work in the child welfare field . . . **Bud Austin,** Official Films national sales manager, extended his Florida vacation by a week . . . WPIX's **Blanche Ravisse** will handle teevee reporting of the Rio de Janeiro Mardi Gras for the station next month . . . Jewish War Veterans presented **Bruce Mayer,** emcee of WABD's "Ladies Date," with a bronze plaque for his welfare efforts.

Hollywood

KTLA added "Broadway Playhouse," "Fireside Theatre" reruns, to its sked, shifted "Western Varieties" from Saturdays to Fridays, and moved **Spade Cooley** show up a half-hour Saturdays . . . **Alan Young** show which tees off on CBS-TV Feb. 15 will be filmed, but followed by several live programs until comic has solid backlog of vidpix . . . **Ezio Pinza** skied in from N. Y. for shot on NBC's "Hollywood Opening Night" . . . **Ed Kemmer** of ABC's "Space Patrol" skied to New Orleans to attend Gulf Coast Ralston sales meeting . . . **Ginny Jackson** rejoined Spade Cooley's KTLA troupe . . . **Russ Landers,** formerly with Crosley Broadcasting, replaced **Eloise Reeves** as film director for KECA-TV . . . Bell Brand bankrolling "Ramar of the Jungle" on KTTV . . . KNBH celebrated fourth anni . . . Muntz Car Co. inked to angel Muntz Movie on KTTV for 13 weeks . . . Olympia Beer angeling "Favorite Story" on KTTV for 52 weeks . . . Girard's sponsoring "It's Glenn Again" on KECA-TV . . . **Bill Leyden** vice **Jackson Wheeler** on KTTV p.m. show.

San Francisco

Announcer **Bill Edwards** won the audition for the new **Ken Murray-Alan Young** coast-to-coasters. He voices commercials here on "Normandie Candlelighters," "Let's Ask the Men," "Hopalong Cassidy," "Bar 7 Theatre," the microwave wrestling and two movie series . . . **Marjorie King** launched (19) a new beauty and personality show, "The Treat's on Us," on KGO-TV . . . KRON-TV upped **Harold See** from director of television to station manager. **Charles Theriot,** now vice-president and assistant editor of the Chronicle, remains the station's general manager . . . Local TV Academy in reorganization throes, will delay its annual awards until third week in March . . . **John Harvey** readying a TV series with a hillbilly band . . . Jay Grill "Fun Matinee" folds, Jan. 23 . . . Salinas-Monterey Television Corp. awarded Channel 28 . . . **Dr. Tom Groody's** "Science Laboratory" also to be kinescoped for other markets . . . KGO-TV Boss **Vince Franois** back (19) from a New York whirl . . . **John Galbraith,** ex-local announcer, joined KNXT news staff, Hollywood . . . San Francisco, Oakland and Richmond schools let moppets remain home to view the Inauguration . . . **James C. S. Hong,** Admiral TV distributor for Hawaii, in for a week.

Chicago

Ed Weiss, prexy of the Weiss & Geller ad agency, takes TV commercials apart as featured speaker at today's (Wed.) Chi TV Council session . . . **Tommy Bartlett** back to Milwaukee, his hometown, Sunday (25) to headline the beer capital's March of Dimes benefit . . . **Chick Showerman,** ex-Chi NBC veep and now TelePrompter sales exec, making the rounds hereabout . . . **Lorraine Kielbara** new WBKB staffer . . . Pianist **Chet Roble** appearing at the Whitcomb Hotel, St. Joseph, Mich., Jan. 31 . . . With **Fran Allison** off to the Coast with **Don McNeill's** "Breakfast Club" contingent, **June Lockhart** will guest on "Kukla," Fran and Ollie" Sunday (25) via NBC-TV. Kukla and Ollie and "friends" take off for the Coast themselves the first week in February for three weeks . . . "Sachs Amateur Hour," simulcast via WENR and WENR-TV Sunday (18), dedicated to the March of Dimes campaign . . . **Mary Hartline,** blonde looker on ABC-TV's "Super Circus," picked as "Queen of Boating" for the Chi boat show next month . . . **Phil Mergener,** ex-NBC spot sales, has joined the Chi MCA TV-Film department . . . **Tom Poston** added to the NBC-TV "Hawkins Falls" cast. **Ros Twohey** on a two-week vacation from the same show . . . WNBQ's telethon for the Chi Boys Club racked up over $50,000 in pledges in four hours. Columnists **Irv Kupcinet** and **Tony Weitzel** shared the emcee duties.

London

Andre Morell will play the leading role in **A. W. Pinero's** "The Gay Lord Quex" Sunday (25). Cast will include **Joyce Heron, Eileen Peel, Alan Wheatley, Henry Oscar** and **Hugh Munro. Royston Morley** handles production . . . **Harold Clayton** will produce **Robert Kemp's** "The Other Dear Charmer" next Tuesday (27). **Tom Fleming, Iris Russell, George Davies** and **Nell Vallantyne** head the cast . . . Fokine's ballet, "Le Carnival," will be performed by Sadler's Wells Theatre Ballet next Wednesday (28). **Elaine Fifield, Pirmin Trecu, David Poole** and **Stanley Holden** play the leads . . . **Joyce Grenfell** fills a solo spot Jan. 30 . . . Hand mime artist **Chin Yu** returns to TV on Sunday (25), accompanied by vocalist **Michael Mellinger** . . . Magician **Chan Canasta** will be featured Jan. 31 . . . **Compton Mackenzie** joins the panel of "Down You Go" next Thursday (29) . . . **Henry Caldwell** presents the next edition of "Shop Window" on Monday (26) . . . **Claire Bloom** was guest speaker in "Leisure and Pleasure" yesterday (Tues) . . . **Joan Hammond** stars in "Music for You" today (Wed.).

Now-starring on NBC's
ALL STAR REVUE
Saturdays, 8-9 p.m., EST
Mgt.: William Morris Agency

2d St. Louis Tele Station by April

St. Louis, Jan. 20.

St. Louis will have its second TV station by April 1, FCC last week having granted a license to Broadcast House, Inc., to operate on channel 36 in the new UHF frequency band. The company, headed by William E. Ware, prez and gen. mgr. of radio station KSTLY will build a 550-foot transmitter atop a two-story building in the central part of the city.

At the teeoff the station will be on the air five or six hours daily and its programs will consist of TV of local events, motion picture films and films from the TV networks.

Other officers of Broadcast House, Inc., are Oscar D. Guth, v.p.; Edward E. Haverstick, Jr., treas.; and William H. Biggs, sec'y.

St. Louis at present has but one TV station, that being KSD-TV, owned and operated by the Pulitzer Publishing Co., publisher of the Post-Dispatch, this town's sole p.m. rag.

'Spaceman's Diary' Kid Monolog Series for WABD

Cued by the critical (and subsequent commercial) success of the "Ghost of Hamlet" series and the entire idea of serialized monologs, WABD, DuMont's New York operation, has purchased "Spaceman's Diary," a kiddie adventure series packaged by Larry Menkin, who owns the "Hamlet" and other monolog series.

Dick Jones, WABD station manager, has not tagged a starting date on the series yet, but has committed himself to pick it up. Menkin will produce the show through his Unit TV Productions.

Inside Stuff—Radio

Producer of the upcoming legiter "The Fifth Season," the play about the garment trade which opens Friday on Broadway, is George Kondolff, who for the past decade has been seeped in commercial radio with close association with the sponsor. As a BBD&O exec for the past 10 years he was identified with the U. S. Steel-sponsored "Theatre Guild on the Air" and prior to that with the DuPont-sponsored "Cavalcade of America."

Back in 1940 he produced "Morning Star" on Broadway but since then had thrown in his lot with commercial radio and the agency biz.

In a unique switch, three sponsors are plugging a radio station instead of their product. Execs of three longtime WOR advertisers have made one-minute recordings extolling WOR and urging other advertisers to use the station as a medium. WOR started broadcasting the spots this week.

Sponsors are the Union Dime Savings Bank, the Mennen Co. and Peter Chambers Fur Salon. J. Wilbur Lewis, president of the bank; Leonard V. Colson, ad manager of Mennen, and Peter Chambers, owner of the fur company, recorded the announcements last week.

WOR, naturally happy over the idea, is reported lining up other sponsors to give the same pitch. Sample script has the exec come on saying that for once he's not going to plug his own product but instead plug the station for its selling job. Spots are to run indefinitely.

Vaughn Monroe show on CBS Radio is teeing off a new approach to colleges, originating each week from another campus. Nearby CBS affiliates and the university stations (if any) will be tied in on the promotion.

Sponsor R. J. Reynolds will pass out cuffo Camels and distribute other promotional material in dorms, frat houses, etc. One feature of each visit will be a Camel Smoker gabfest to which local press and radio gentry will be invited.

CBS Radio's Sunday program, "Invitation to Learning," is running a "participants' choice" series, which permits the featured guest to select the tome for discussion.

Most of the choices are not what might have been expected: Supreme Court Justice William O. Douglas picks as his fave, "Adventures of Marco Polo;" Clifton Fadiman, "Mother Goose Rhymes;" sportscaster Red Barber, The Books of Psalms; James Michener, Dostoievski's "The Idiot;" Sen. Hubert Humphrey, John Stuart Mill's "On Liberty," and Mark Van Doren, Jane Austen's "Emma."

WNYC, N. Y., municipally-operated station, has increased to 19 the number of Board of Education programs aired from 2 to 2:30 p.m., Mondays through Fridays.

New programs consist of a French culture show, which includes lessons in vocabulary and conversation; a wildlife stanza; and an airer aimed at children of elementary school level, dealing with problems of that age group.

DuMont 'Ladies Date' Sets New Sponsors

"Ladies Date," DuMont audience-participation daytimer, has picked up three new sponsors and deals are being finalized for four more. Web has signed Florida Citrus, Chlorodent and Serutan to participation pacts and has completed a merchandising tie-in with the Liggett and Sun Drug stores in New York and Pittsburgh.

Program, which features ladies clubs, is carried only by WABD in N. Y. and WDTV in Pittsburgh, with originations alternating from each city.

Drug chains push sponsors' products in window and counter displays and pick up plugs via the program.

Bridgeport—WNAB's "Connecticut Forum of the Air," conducted by Ralph della Selva, drew top echelson attention last week when it kudoed Gov. John Lodge for 1952's "outstanding political feat in Connecticut"

WWRL Airing Spots On McCarran Act Quirks

Necessity for aliens to register under the McCarran Immigration Act, has cued WWRL, Woodside, L. I., indie, to transcribe and broadcast a month-long series of announcements in 10 foreign languages. Station has a large foreign-language-speaking audience.

INCOME TAX RETURNS
Specialized Show Business Service
THE TAX SAVERS
CAPITOL HOTEL
51 St. and 8 Ave., New York
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Private Appointments
Reasonable Fee

Profitable TV Audience
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WGAL-TV
LANCASTER, PENNA.
Only TV station in—only TV
station seen—in this large
rich Pennsylvania market area
Clair R. McCollough Pres.
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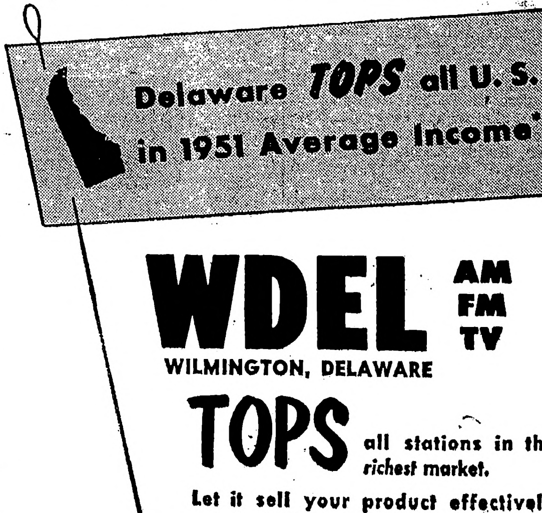


Delaware TOPS all U. S. in 1951 Average Income*

WDEL AM FM TV
WILMINGTON, DELAWARE
TOPS all stations in this *richest* market.
Let it sell your product effectively, economically.
Write for information.
*Figures released August 1952 by U. S Dept. of Commerce.
Represented by
ROBERT MEEKER ASSOCIATES
New York Chicago Los Angeles San Francisco

Nielsen to Check More Multi-Set Homes Due To AM 'Short-Change' Charge

A. C. Nielsen rating service has admitted that composition of its sample has tended to "short-change" radio, vis-a-vis television, and is taking steps to correct the situation by measuring more multi-set homes.

The nose-counter dealt with the problem at a special meeting with research toppers of the networks in New York last week. He made a proposal to correct the distortion, although it will require that the webs pay some higher fees to get the enlarged realigned sample.

Nielsen gave the webs three alternative proposals, giving them their choice based on their aims and how much they want to pay. One plan calls for cutting size of sample, but reporting on them intensively. It would involve dropping the "extra week" report, but would also speed up release dates of ratings. What plan the networks will favor is still an open question.

The chains had felt that Nielsen wasn't giving AM a full count of its circulation, because his sample did not include as many multi-set families as would be proportionate to the multi-set families in the country. It has been shown by radio research that in homes where there is a television set and two or three radios, there is more AM listening than in those TV homes with a single AM set. The web statisticians estimate that about one-half of all TV homes have two radios, and want Nielsen's sample to reflect that data.

The web slide-rule fraternity expressed satisfaction with Nielsen's plans. They're particularly pleased with Nielsen's concept that his sample will be keyed to the growing proportion of multi-set homes, with this group getting a bigger share of the sample, keeping pace with the growing segment of the audience owning several sets.

It's argued by researchers that not only did an insufficient number of multi-set homes in the sample short-change AM, but it also gave an inadequate picture, since families with many sets have different dialing patterns than those with one set.

KAUFMANN'S RADIO BOWOUT PITT SURPRISE

Pittsburgh, Jan. 20.

Kaufmann's, town's biggest department store, has pulled out of radio here after 18 years, all of them in sponsoring newscasts of Beckley Smith on both WJAS and KQV. Smith, however, has already picked up a new bankroller, Fort Pitt Brewing Co., for his noontime Monday through Saturday quarter-hour sessions on former station, and has taken over the 6 p.m. news, Monday through Friday, over KQV on a sustaining basis for the present.

Kaufmann's was first real regular sponsor of radio news in Pittsburgh, originally going on the air with Smith at the beginning of 1935, and sudden decision to pull out was a big surprise in the trade. At the same time that Fort Pitt picked him up on WJAS, beer company dropped six-times weekly evening sportscasts of Bob Prince, who had been on nearly a decade for the sudsery.

Thomas Hart Benton Gets 'Omnibus' Trailer

Thomas Hart Benton, the American artist, his wife and 13-year-old daughter, will be featured in a live segment of CBS-TV's "Omnibus" Sunday (25). It will be an on-the-air showcasing of a package produced by Jerry Franken and scripted by Dick Sanders, and if the "Omnibus" tryout clicks will be offered as a regular program.

Guest of the Bentons on the show, which aims at recreating the oldfashioned family reading circle, will be Claude Rains. It will be the latter's first live video appearance.

Dallas—Jerry Doggett will again announce the Dallas Eagles' 154-game Texas League baseball season and 20 exhib games, beginning March 14. WRR, city-owned outlet which aired local club's games from 1928-1949, excluding World War II lull, again gets the sports plum.

Art Ford's TV Tandem

All-night disk jockey Art Ford preems two teevee shows over WPIX, N. Y., this week. First is a five-minute once-a-week segment which started last night (Tues.) at 11:15. Sunday (25), Ford inaugurates a half-hour variety segment, "The Bandbox," at 11 p.m.

"Bandbox" is being sponsored by North American Airlines, Freeze Aid and TV Club of N. Y. Initialler will have Slim Gaillard as emcee, with Ford as host. Five minute Tuesday strip, called "Funny Side of the News," is being sponsored by Malverne Packing Corp.

Joyce Smith Exits WDSU

New Orleans, Jan. 20.

Joyce Smith, director of women's programs of WDSU-TV for the past four years, resigned Friday (16). Her action came as a complete surprise to station officials and associates.

Mrs. Smith originated a number of top shows on WDSU-TV, including "Floral Trails," "A la Mode," "Women's Club" and "Premier Performance."

Kidder, Peabody Hikes 'Experimental' Spots

Mutual Funds Dept. of Kidder, Peabody & Co., N. Y., investment brokerage firm, has increased its radio advertising via participations on WOR's Barbara Welles' daytimer and WNBC's Skitch Henderson nighttime stanza.

Firm has placed through Doremus & Co. spots on Mondays, Wednesdays and Fridays on the daytimer, and Tuesdays and Thursdays on the Henderson stint. Company describes the participations as "experimental," and may at some future date expand them. Kidder, Peabody currently bankrolls "Your Money at Work," half-hour show on WOR on Sundays, and recently had two Sunday Christmas television airers over NBC.

Cincinnati—Dottie Mack is again booked to return to WCPO-TV, this time for Feb. 9 to team with Bob Braun in "Pantomime Hit Parade," 11:15 p.m. to midnight, Monday through Friday, replacing movies.

'Bigger Than The Both of Us'

Continued from page 29

radio homes while 39% of radio-owners also have TV.

The Thompson study, "Today's TV Market," reports that even though some markets lack a TV station of their own, they have heavy set saturation. Examples are: Trenton, N. J., with a 90% tele penetration; Akron, 78.3%; Worcester, Mass., 76.5%; Fall River, New Bedford, Mass., 70.2%; and Bridgeport, Conn., 73%.

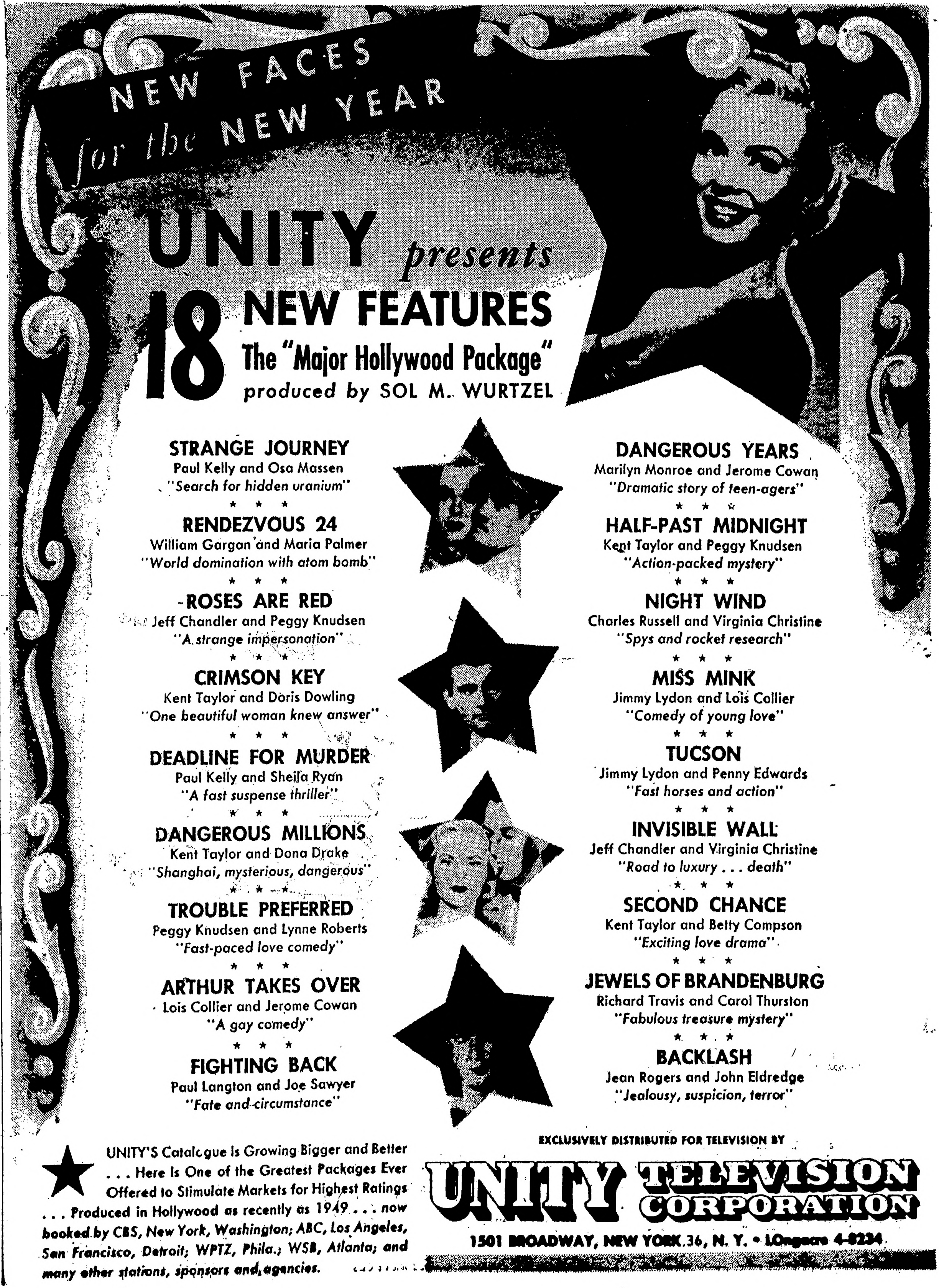
Agency reports more video receivers than Nielsen, 21,000,000—a possible explanation for the discrepancy being the fact that NCS study was made over seven months ago. Thompson found that 82.9% of the telesets (17,414,037 sets) are located in the top 162 markets, as defined in its "Population and Its Distribution" tome, markets containing 58.8% of all U. S. households.

Of the total 3,073 counties in the country, only 301 are as yet untouched by TV, the agency report indicates. With the exception of a few thousand sets, TV receivers in use were made after World War II. More than 80% were made in 1950 or later. Obsolescence therefore has not yet become an important factor. Only 1% or less of all TV homes have more than one set.

Biggest TV market, according to Thompson, is New York, with 3,341,525 tele sets, or an 84.6% saturation and 15.9% of all U. S. telesets. Chi, L. A., Philly, Detroit, Boston, San Francisco and Pittsburgh follow in that order, the top eight markets accounting for 8,966,277 sets or 42.7% of all TV sets in the U. S.

Thompson states that its market-by-market breakdown will be valuable in determining in which markets other media besides tele will have to be used to get satisfactory coverage.

Newport, N.H.—The 37th annual Newport Winter Carnival, Jan. 30 and 31 and Feb. 1, will be televised by WBZ-TV in Boston.



NEW FACES for the NEW YEAR

UNITY presents

18 NEW FEATURES

The "Major Hollywood Package"

produced by SOL M. WURTZEL

STRANGE JOURNEY
Paul Kelly and Osa Massen
"Search for hidden uranium"

* * *

RENDEZVOUS 24
William Gargan and Maria Palmer
"World domination with atom bomb"

* * *

ROSES ARE RED
Jeff Chandler and Peggy Knudsen
"A strange impersonation"

* * *

CRIMSON KEY
Kent Taylor and Doris Dowling
"One beautiful woman knew answer"

* * *

DEADLINE FOR MURDER
Paul Kelly and Sheila Ryan
"A fast suspense thriller"

* * *

DANGEROUS MILLIONS
Kent Taylor and Dona Drake
"Shanghai, mysterious, dangerous"

* * *

TROUBLE PREFERRED
Peggy Knudsen and Lynne Roberts
"Fast-paced love comedy"

* * *

ARTHUR TAKES OVER
Lois Collier and Jerome Cowan
"A gay comedy"

* * *

FIGHTING BACK
Paul Langton and Joe Sawyer
"Fate and circumstance"

DANGEROUS YEARS
Marilyn Monroe and Jerome Cowan
"Dramatic story of teen-agers"

* * *

HALF-PAST MIDNIGHT
Kent Taylor and Peggy Knudsen
"Action-packed mystery"

* * *

NIGHT WIND
Charles Russell and Virginia Christine
"Spys and rocket research"

* * *

MISS MINK
Jimmy Lydon and Lois Collier
"Comedy of young love"

* * *

TUCSON
Jimmy Lydon and Penny Edwards
"Fast horses and action"

* * *

INVISIBLE WALL
Jeff Chandler and Virginia Christine
"Road to luxury . . . death"

* * *

SECOND CHANCE
Kent Taylor and Betty Compson
"Exciting love drama"

* * *

JEWELS OF BRANDENBURG
Richard Travis and Carol Thurston
"Fabulous treasure mystery"

* * *

BACKLASH
Jean Rogers and John Eldredge
"Jealousy, suspicion, terror"

★ UNITY'S Catalogue Is Growing Bigger and Better . . . Here Is One of the Greatest Packages Ever Offered to Stimulate Markets for Highest Ratings . . . Produced in Hollywood as recently as 1949 . . . now booked by CBS, New York, Washington; ABC, Los Angeles, San Francisco, Detroit; WPTZ, Phila.; WSB, Atlanta; and many other stations, sponsors and agencies.

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Radio Reviews

Continued from page 34

rects the show musically, and it's when he and Paul Weston wield their batons that the airer is at its best. Show caught featured several fine instrumentals, especially the Weston version of "Tenderly."

John Conte emcees in his usual affable manner, and does well with the bond spiels. He had help from Joe E. Brown, who told how he had seen GIs in Korea buying bonds out of their pay on his last jaunt to the front.

Show is taped in New York and Hollywood, thereby enabling it to present a variety of guests. This session featured Frank Sinatra, who sang his current recorded version of "Birth of the Blues," Gloria De Haven, who strained a little too much on "Bewitched," and the Ink Spots, who came through in their usual solid fashion. *Chan.*

TIME FOR LOVE
With Marlene Dietrich, Robert Reddick, Joe de Santis, Luis van Rooten, Guy Repp; Lee Vines, announcer
Producer-director-writer: Murray Burnett
30 Mins., Thurs., 9 p.m.
Sustaining
CBS, from New York

Marlene Dietrich is playing herself again in this new radio series—a mysterious international figure of low, sultry voice and baffling activities who is the tease and despair of all men. Plot structure is familiar and the scripting not too exciting. But initialer last Thursday (15) did have mystery and suspense, even if in diluted quality, and if there wasn't too much story, this was probably due to the fact that the mood and setting of the series had to be set.

La Dietrich, somewhat more soft and restrained than usual, was discovered this time in Venice, where, in a three-day sojourn on the Lido, she had met and been attracted to a young writer. Latter, head over heels in love the first day, couldn't understand her mysterious goings and comings. Exasperated, he followed her; burst into a castle; and found her wtih her dying fiance. At her fiance's death, she fled just as mysteriously to Paris, where the writer presumably would trail her for the second instalment.

Program had a somewhat pedestrian quality, in treatment and performance. Robert Reddick played the writer in standard fashion, in a combined narration-dramatization job. Special theme song written by Alec Wilder had a haunting romantic quality that was appealing. *Bron.*

THE JACK STERLING SHOW
With Elliott Lawrence Quartet, Mary Osborne
Producer: John Newhouse
Director: Dick Moeller
Writers: Arthur Whitney, Jay Jackson
135 Mins., Mon.-thru-Sat., 5:30 a.m.
Participating
WCBS, New York

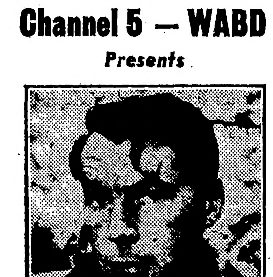
With the early-morning disk jockey competition taking on new intensity, WCBS is now adding live music to Jack Sterling's 2¼-hour daily stanza. Station a couple months back signed bandleader Elliott Lawrence to head a quartet and Mary Osborne to handle the vocals.

Overall result is to make the show warmer, more intimate and more diverse. While Sterling might have gotten better quality music out of recordings, quartet gives him an opportunity to add music to some of his announcements, joke with the combo members and otherwise add variety to the segment.

Lawrence unit consists of piano, vibes, guitar and bass, and on morning caught was just average. However, it seemed to improve towards the end of the show, which would indicate that 5:30 in the morning is just too early for a musician to get up. Miss Osborne does a fine job on vocals, showing technical competence and putting a sort of drowsy quality into her voice that's just right for that time of morning.

Sterling, an old hand at the early morning business, continues to handle the show in a pleasant, easy manner. Aside from emceeing, he delivers news, weather and public events, plus gossip and even commercials. Some of the humor tends toward the cornball side, but it's all in the spirit of fun, with no straining. Quality of the disks played is good, with concentration in the pops field.

All in all, Sterling continues as one of the top morning spinners, and the new format should swing more listeners his way. *Chan.*



"THE MONO-DRAMA THEATRE"
Channel 5 — WABD
Presents
MARTIN KOSLECK
in
"STRANGE CONFESSION"
Jan. 26 through Jan. 30 at 11:15 P.M.
and as
RASKOLNIKOV
in
"CRIME AND PUNISHMENT"
New Adaptation from Novel by Dostoyevsky
Feb. 2 through Feb. 6 — Feb. 9 through Feb. 13, 2:45 P.M.
Mar. 2 through Mar. 6 — Mar. 9 through Mar. 13 at 11:15 P.M.

Radio Follow-Up

"Theatre Guild On The Air" came up Sunday night (18) with a drama that was timed perfectly with the current headlines about new purges behind the Iron Curtain. Titled "Trial By Forgery," the play was an expose of the trial conviction of Cardinal Mindszenty by the Hungarian courts. Aside from its topical value, however, this play registered only with moderate impact. The plot failed to generate sustained tension and the characterizations, particularly of the Commie officialdom, were strictly in a stereotyped groove.

Script by Bernard C. Schoenfield was based on a series of N. Y. Herald Tribune articles by a Hungarian couple who, as handwriting experts, became involved in the frameup of the Cardinal. The yarn traced their forced complicity in the affair and their eventual escape into western Europe. The drama unfolded via a flashback narration by a doctor who confesses his guilt to the Cardinal in the latter's prison cell. No unusual revelations about Soviet "legal" techniques were made to compensate for the lack of dramatic substance.

Production framework, however, was solid with a high-powered cast, headed by Anne Baxter and Joseph Cotten as the handwriting experts, delivering solid performances. Allen Hewitt, as the doctor; John Cromwell as the Cardinal and Berry Kroeger, as the Commie police official, were also competent. *Herm.*

'Today'

Continued from page 31

while one respondent said he watches the show before going to sleep (he works a night shift). Women said they have rearranged their household chores to sit in, while others reported that they now drop everything until Garroway signs off. Still another said she now washes her dishes in the TV room.

While a number of respondents said they rearranged their furniture in various patterns in order to watch the show while eating, some reported that they extended the lead-in wire to their sets so that they could move it into a position viewable from the breakfast table. Several enterprising viewers said they rearranged mirrors to get a better view of the set from the table, while another reported trying to cut a window in the bathroom so as to watch the receiver while shaving.

Topper was an answer from a femme, who said she is trying to figure a way to cook a five-minute cereal in two-and-a-half minutes so that she'll have more time to watch "Today."

N. Y. Docks Series

Continued from page 31

tional Exchange Clubs, comprising some 1,300 civic groups in cities and towns all over the country, announced the formation of Anti-Crime Education Committees in each of its clubs. Formation of the ACE committees, as they are to be called, stemmed directly from a campaign waged by the Mutual Broadcasting System and its outlet in Wichita, KAKE, of "preventive anti-crime education." Each of the ACE committees will work directly with Mutual outlets in their areas.

WMCA's waterfront series was written and assembled last spring by a staff headed by freelance writer Jules Weinberg, and broadcast with Rep. Franklin D. Roosevelt, Jr. (D.-N.Y.) as narrator. It was rebroadcast to offer listeners background to the hearings of the New York Crime Commission, which reopens its hearings this week. The FBI expressed interest in the recordings and sent a couple of its men to the station's studio to take notes.

The ACE committees started as a result of Mutual's "Mystery Month" promotion. The web named Wichita as the nation's ideal city and set up an experimental ACE committee there. Committee, working together with KAKE, devoted special programs to interviews with police and other law-enforcement agencies in the city, broadcasted spot announcements by stars of the Mutual whodunit shows and coordinated with newspapers and libraries.

Idea of the movement was to stress the causes and elimination of crime and corruption, and to set up a permanent program of public enlightenment. Success of the campaign cued National Exchange Clubs, which had set up the experimental committee in Wichita, to extend the scheme to its member clubs all over the country.

Inside Stuff—Television

In its first major operations shift since construction of its new Tele-Center on E. 67 st., N. Y., DuMont over the weekend moved the mass of its daytime programs from its old studios at 515 Madison ave., into Studio 3 of the new center.

Studio began operation Monday (19). Previously, the only studio operating in the new quarters was a basement studio televising films. Now, with the new Studio 3 in operation, the old Studio D on Madison Ave., will cease operations. Programming will continue from Wanamaker's until wiring and other electrical work is completed in the remaining four studios at the center.

Rod Serling, 28-year-old freelancer of Cincinnati, copped the $1,000 prize in WTVN's 1952 Script Contest, announcement of which was made by Edward Lamb, present owner and operator of the Columbus station. Serling's winning script is titled "Ward Eight" and has an all-male cast. Judges were Margo Jones, director of Theatre '53, Dallas; Max Liebman, "Your Show of Shows" producer; and Earl Wilson, columnist.

Play will be produced on WTVN in the near future and offered to the networks. Director will be Roy Bowen, Columbus Players Club director. Serling has a long list of radio and TV credits plus awards from Ohio State U.'s Institute and "Dr. Christian" contest.

MBS' Production

Continued from page 31

music-patter quickie hosted by John Weigel.

Going out each morning in the 8 to 9 period as Mutual co-ops are the Robert Hurleigh newscasts and the "Cliff Johnson Family" breakfast table shenanigans. Holland Engle works the 10:25 a.m. news from here for Johnson Wax which was the web's biggest spender last year.

"The Man on the Farm" continues to hold down the Saturday noon spot for Quaker Oats and "Down You Go" fills the Saturday 6:30 to 7 p.m. segment as a sustainer.

Sundays the network picks up the "Northwestern Reviewing Stand," "Top Tunes with Trendler" and "Enchanted Hour," all sustainers.

Henry Morgan

Continued from page 30

at the last minute that it's all a waste of time, so why talk at all? And the actor who has to be on first so he can get back to Westchester, who, after he's recited the name of the play that's supporting him, sits down at a table, and for the next two hours laughs and screams and runs up a tab of $40. . . . on you.

But these are the sidelights. In the main, it pays itself off in laughs. Old friends who happen to be names all of a sudden, and aren't too proud to drop in of a lonesome night and go on for an hour in high style. Courteous people with tales of intrigue, stories to warm the heart and banish the fears of the night. Shut-ins who call just to say they feel better. That, together with a little money, is the good part.

But this can't be let loose with a little note on the people who not only can't sleep, but want to come in and stare at you in silence. They sit, night on night, staring. Sometimes as many as eight at a table. All staring. You tell jokes. You sing. You have Fred Allen on, and he's hysterically funny. You have a strip teaser. You yourself are a bundle of loveliness and a compound of hysteria. They stare.

Finally, it's three ayem. You close up shop. The people at the table of eight slowly unfold themselves. The most serious, starrey eyed of the group slowly approaches the platform where you work. He holds out his hand. "Good going," he says.

It's worth it.

St. Louis—Elzey M. Roberts, Jr., has been elected prez of KXOK, Inc., to succeed his father who has become chairman of the board, a new position. The new prez has been head of the corporation that operates the station, the local ABC outlet. Elzey M. Roberts, Sr., was owner of the Star-Times Publishing Co., that quit business about a year ago.

Paley

Continued from page 30

on the electorate during this seven-week period," he declared.

Shorter campaigns besides reducing the strain on the candidates would ease public tensions that develop, reduce campaign costs and have a salutary influence on the administrative process.

Paley said that no campaign in history captured and held the attention of as many people for so long a time as did the 1952 race. "For this," he added, "I think television may take considerable responsibility and credit."

There are now about 21,000,000 homes equipped with TV and virtually every sizable community will be made accessible to television by the time of the 1956 campaigns, Paley stated.

Like Benjamin Franklin, patron saint of the Poor Richard Club, Paley is a Philadelphian by "adoption." He came to this city from Chicago shortly after World War One. After graduating from Penn's Wharton School, he joined his father's cigar factory, to take charge of production and advertising. Paley had just passed his 27th birthday when he took charge of a new network (Oct. 1, 1928) and named it the Columbia Broadcasting System. There were 16 stations in the loosely knit chain. Three months later there were 49 and today there are more than 200.

Eileen BARTON
U. S. COAST GUARD SHOW
EVERY SUNDAY, ABC, RADIO
Latest CORAL Release
"PRETEND"
Dir.: MCA

FRENCH POODLE
FOR SALE
Spectacular, beautiful, small miniature. True silver platino, male, 5 months, housebroken, well mannered, affectionate, exceptional personality, AKC, show specimen, champion stock.
MU 8-0532

RIGHT-HAND MAN
TO TV DIRECTOR-PRODUCER
(Available Immediately)
Thorough and varied experience as Production Assistant in TV and Stage Shows, New York, Hollywood and Summer Resorts. Secretarial and Administrative assistant background will prove of value to busy production executive.
Write Box V-1953, Variety, 154 West [illegible] St.
New York 36, N. Y., or call PI [illegible]

PRINCE & RIPLEY, INC.
Pioneers in Westchester Real Estate
announce the association of
HARRY W. MOSLEY
(Formerly of RKO Theatres)
302 Mamaroneck Ave. White Plains, N. Y.
White Plains 6-7750

Only Three States Lack TV Go-Ahead

Washington, Jan. 20.

Only three states—New Hampshire, Vermont and Wyoming—are now without TV authorization as the result of issuance by the FCC last week of the first station permits for Montana and North Dakota.

The Commission authorized three stations in Montana, permits going to KOPR in Butte, KFBB in Great Falls, and M. B. Rudman and Albert Hayutin (oil producers) in Billings. One station was authorized in North Dakota, to WDAY in Fargo.

Seven other permits were handed out, including one for a commercial VHF station to be operated by the Universtiy of Missouri in Columbia.

Other authorizations went to Salinas-Monterey Television Co. in Salinas, Calif.; Idaho Broadcasting and TV Co. in Boise, Ind.; WLOU in Louisville, Ky.; KROC in Rochester, Minn.; Broadcast House, Inc., in St. Louis, Mo.; and UHF Television Co. in Dallas.

The week's permits brought the number of new TV station authorizations since the lifting of the freeze to 197, of which 11 are for non-commercial educational outlets.

$5,000,000 Minn. Educ'l TV Web Nears Reality With New Endorsements

Minneapolis, Jan. 20.

Minnesota's proposed $5,000,000 educational TV network is nearer realization as the result of its indorsement by the University of Minnesota board of regents and support voted it by the state's 165,000 parents and teachers.

At its semi-annual meeting here, the Minnesota Congress of Parents and Teachers voted unanimously to ask the state legislature, now in sesssion, to provide for such a network.

The board is asking the legislature to authorize the University of Minnesota to apply to the FCC for the channels. The PTA congress, with its 165,000 members, also is asking the legislature to form a statewide commission and empower it to set the network's policy.

WHUM-TV Set to Preem

Reading, Pa., Jan. 20.

WHUM-TV, new UHF station here, is skedded to get on the air in less than a week.

General Electric is delivering equipment by end of the week and CBS-TV outlet will beam on Channel 61 when installation is completed in two-four days.

WPIX Adds Sports Strip

WPIX, N. Y. Daily News station, has added nightly five-minute sports roundup to its schedule. Series has Guy LeBow and Jack McCarthy as commentators, with Bob Busch as director.

Program is scheduled for 10:45 nightly.

AM WEVD FM

4 Reasons Why

The foremost national and local advertisers use WEVD year after year to reach the vast

Jewish Market of Metropolitan New York

1. Top adult programming
2. Strong audience impact
3. Inherent listener loyalty
4. Potential buying power

Send for a copy of
'WHO'S WHO ON WEVD'

Henry Greenfield, Man. Dir.
WEVD, 117-119 West 46th St.
New York 36

'Hamlet'

Continued from page 28

20, there's to be a biography of Frederick Douglass starring John Marriott, a Negro actor, and the following week, which is the Jewish holiday of Purim, the story of Queen Esther.

Scenery Ease

Aside from the ease of finding story material, Menkin says the method of presentation simplifies production all the way around. There's no scenery to worry about, no costumes. "Rehearsals run an hour and a half instead of four hours or more. Our only problem is time—we've got to begin preparing a show about six weeks in advance."

Menkin attributes the success of "Hamlet" to a number of reasons. First, the story itself, told in terms the average housewife, or even child can understand. Second, he feels, is a kind of audience identification, stemming, strangely enough, from the absence of scenery and costumes. "Moderen dress and the absence of scenery work to our advantage. The audience has to use its imagination as it watches the show—it has to think along with the story and fill in its own picture. And apparently, that's what the audience wants to do.

"I've got two things to worry about—the story and the actor," Menkin adds. "I've got to know that the story is right—that it can be understood, that each daily portion is a story in itself and yet leads into the next day, and that there's the right amount of recapitulation.

"And then I've got to have the actor. There's only one thing he can do on this show—and that's to act. He's got no supporting actors, no scenery—he's on his own. If he's good, he'll show it. If he's bad, well, I'd rather not talk about it."

Menkin is gathering a coterie of actors around him for the series, and most of them welcome the opportunity to do the monologs. Menkin gives all the credit for the success of the package to Jones, who picked it up after the networks had turned it down. Moreover, Jones gave Menkin carte blanche on the show, enabling him to come up with "Hamlet," which started the ball rolling.

TV Code

Continued from page 29

tion of subscriber efforts to tailor their advertising practices to meet the Code suggestions."

The Board also explored complaints on "pitchman-type" programs and reviewed film versions of this type of commercial which have been revised to assure Code compliance. While noting an effort toward improvement, the Board advised subscribers against "excessive repetition of single releases of these programs.

A provision of the Code, the Board reminded subscribers, recommends that each broadcaster "refuse his facilities to the advertisement of products and services, or the use of advertising scripts which the station has good reason to believe would be objectionable to a substantial and responsible segment of the community."

A supplemental study to develop a standard formula for checking TV programs and commercials against Code provisions was also authorized.

Following its sessions, the Board members had a meeting with Sen. Charles W. Tobey (R-N.H.), new chairman of the Committee on Interstate Commerce, who advised them to give special attention to "the tendency toward too much advertising."

"Television," Tobey told the Board, "is in its infancy still. Frankly, I wouldn't be without it in my home. I think it has many shortcomings, which can be expected in a medium which has not yet had an opportunity to grow up. Nevertheless, it is doing a tremendous job for the American people and promises even greater accomplishments."

New Orleans—Don Howell has been upped to post of program director of WDSU AM and FM. Howell joined station as staff announcer in 1950 and has held positions of night operations director of WDSU-TV, producer-director and assistant operations director prior to his new appointment.

TV PRODUCTION SCHOOL OPENS DOORS IN SOUTH

Nashville, Jan. 20.

South's reputedly first professional TV engineering and production school has opened its doors—but only part of the way. The Southeastern Radio and Television Institute is offering courses, but only to experienced radio personnel from Southern stations which have TV applications pending.

School is an offshoot of the Tennessee School of Broadcasting, which has been teaching radio since 1949. President is Bailey Manthey, and instructors are all working in the field concurrently with their teaching.

Snader Hassle

Continued from page 27

posing of the "Tracy" and Korda properties, there'll be "nothing but money" to fight about. The next branch of the case will be to determine whether any of the partners are justified in claiming refunds from the others. Final branch of the case will be to distribute the money to the 200 limited-partner investors from whom Bisno raised the $1,000,000 capital of the business. It's still too early to determine how much the investors will get.

Snader, meanwhile, has gone back into production of a telepic series with the pianist Liberace starring in 117 half-hour shows. He's apparently together with Kaufman, since the latter is prexy of Guild Films, which will distribute the Liberace pix and reportedly has put up $750,000 or half of the financing.

New Orleans—Shell Oil Co. has renewed its schedule of newscasts on WDSU for an additional 52 weeks. Shell stanza is aired four times daily, Monday through Friday, with Gay Batson, WDSU's chief announcer, as spieler.

Business is
hum-m-m-m-ing
in Detroit

MARKET-wise, Detroit is the sweetest sales-territory in the U.S.A. That was true in '52 . . . *and it'll continue to be in '53.* The rhythmic music of machinery in action, of men at work, of cars and trucks and tanks rolling off production lines, of money changing hands, of clinking coins and ringing tills . . . all blend into a "hum sweet hum" of 4½ billion dollars retail business annually . . . in a market where hourly and weekly earnings of factory workers are at an all-time peak.

MEDIA-wise, you can make your sales hum in this market by spotting or programming your campaign on WWJ, Detroit's NBC affiliate. For 33 years, WWJ has been *first* in programming, in public services, and in getting results for its advertisers.

MONEY-wise, you can buy WWJ for 14.5% LESS than the average cost-per-thousand listeners for radio time in Detroit.

MERCHANDISING-wise, WWJ offers a follow-through service, from distributor to dealer levels, to help keep everyone humming about your advertising program on WWJ

MAKE '53 a humdinger. Put more "*sell*" into your Detroit campaign by putting more of your ad money into WWJ.

THE STATION OF NEW LISTENS
WWJ

AM—950 KILOCYCLES—5000 WATTS
FM—CHANNEL 246—97.1 MEGACYCLES
Associate Television Station WWJ-TV

THE WORLD'S FIRST RADIO STATION
Owned and Operated by THE DETROIT NEWS

National Representatives: THE GEORGE P. HOLLINGBERY COMPANY

Jocks, Jukes and Disks

By MIKE GROSS

Kay Starr: "Side By Side"-"Noah!" (Capitol). Kay Starr gives the oldie, "Side By Side," a strong push up the comeback trail via her spirited workover. Miss Starr has an infectious belting style which breathes new life into the number. A natural for the jukes. Slice, incidentally, was taken from the Cap album, "The Kay Starr Style," for a pop single push. "Noah!" is a sprightly spiritual that gains plenty of momentum via Miss Starr's pounding treatment.

Jo Stafford: "A Fool Such as I"—"Just Because You're You" (Columbia). Jo Stafford has another winner in "A Fool Such As I," a hillbilly item that's been given a pop workover. Miss Stafford's mellow style fits the pleasant blending of melody and lyric and should drive the platter into the hit brackets. Her firstclass treatment of "Just Because You're You," an easy-going ballad, rates jock and juke action but it'll find it tough winning attention away from its mate. **Paul Weston's** orch gives Miss Stafford a tasteful backing.

Nat (King) Cole: "Pretend"-"Don't Let Your Eyes Go Shopping For Your Heart" (Capitol). Nat Cole apparently can do no wrong on wax. His slick, tender styling gives each tune he cuts a breakaway potential and this coupling is no exception. "Pretend" is a sentimental piece right up Cole's vocal alley. He gives it the kind of smooth and tasteful reading that caresses the ear. The long-titled item on the reverse is a livelier piece which Cole also handles for clicko results. It's a tossup as to which side will get the most spins. **Nelson Riddle** orch capably assist.

Julius LaRosa: "This Is Heaven"-"Anywhere I Wander" (Cadence). Julius LaRosa jumps into the male vocalist wax sweepstakes with a big splash with his waxing of "This Is Heaven." LaRosa is of the big-voice school of singers and he belts out this grandiose ballad for solid impact. His vocal power, however, is ungimmicked and used with restraint. He's a hot wax potential. The bottom slice is another big one and just as effective.

Gordon MacRae: "How Do You Speak To An Angel?"-"Congratulations To Someone" (Capitol). Gordon MacRae, who's been absent from the hit lists for some time, should jump right into the top brackets with this coupling. "Angel" and "Someone" are solid ballad entries and MacRaes rich, full-bodied vocaling pushes 'em home easily. Mac Rae's treatment of "Angel" (tune from the legituner, "Hazel Flagg") is a standout job and should race **Eddie Fisher's** RCA Victor waxing right down to the wire. **Frank De Vol's** exciting beguine tempo is an important plus. "Someone" is done in a slower vein but it, too, is a highly effective cut.

Patti Page: "The Doggie In The Window"-"My Jealous Eyes" (Mercury). The voices of Patti Page, canine yelps and the universal affection for dogs make "The Doggie In The Window" a cute novelty slice that should get some action. It has a neat melodic beat that excellently suits the lyric idea and Miss Page pipes it pleasantly. **Jack Rael's** orch backs and **Joe & Mac** supply the barks. When the novelty of "Doggie" wears off the reverse, a Latino flavored entry, should come into its own. Miss Page captures the beat for topflight results.

Tony Alamo: "The Clown"-"Is It Love You're After" (M-G-M). "The Clown" gives Tony Alamo plenty of opportunity to display his romantic ballad style but the number isn't strong enough to carry him into the disclick listings. Tune's melodic line and lyric idea is overage but Alamo's firstrate delivery will win it occasional spins. His wax technique is improving and should hit that big one soon. Alamo changes pace on "Is It Love You're After" for better results. It's a highly rhythmic slice that's surefire fodder for the coinbox trade.

Trudi Richards: "Go 'Way From My Window'-"A Fool (Decca). The blues beat of "Go 'Way From My Window" makes topflight material for Trudi Richards. She hits with an emotional impact that should win plenty of spins and bring the slice into the mid-hit brackets. Thrush's power-packed piping style here also will nab plenty of new devotees. Reverse is one of those wordy affairs that's thrown into the unpredictable wax market as a hit-and-miss potential. Miss Richards tries—but it's a miss.

Karen Chandler: "I Hear The Music Now"-"The Old Sewing Machine" (Coral). Still riding with her couple-of-months-old release, "Hold Me, Thrill Me, Kiss Me," Karen Chandler doesn't have a hit-bracket successor in this coupling. Her standout shellac style is apparent on both sides but the tunes fail to measure up to the performance. They're both pleasant items, however, and rate occasional plays. "I Hear The Music" is an okay entry out of the filmusical, "The Jazz Singer," and will get most of the attention.

Best Bets

KAY STARR	**SIDE BY SIDE**
(Capitol)	*Noah*
JO STAFFORD	**A FOOL SUCH AS I**
(Columbia)	*Just Because You're You*
NAT (KING) COLE	**PRETEND**
(Capitol)	*Don't Let Your Eyes Go Shopping*
JULIUS LaROSA	**THIS IS HEAVEN**
(Cadence)	*Anywhere I Wander*

LAWRENCE WELK
and his
CHAMPAGNE MUSIC
74th Consecutive Week, Aragon Ballroom, Santa Monica, Calif.

Album Reviews

Louis Armstrong Plays the Blues; Ma Rainey Vol. 1; Johnny Dodds, Vol. 1; The first three 10-inch long play albums to be released by the new Riverside label are a jazz collector's field day. All the tunes were culled from the old Paramount jazz label which were cut in the early 1920s and for the most part have never before been reissued. The albums are a lesson in early jazz technique and are topflight examples of that era's output. Some slight surface noise is audible but it doesn't detract from the overall impact.

The Armstrong set offers Satchmo's styling when he was playing with the late **Fletcher Henderson's** orch. **Trixie Smith, Ma Rainey** and **Grant & Wilson** supply the vocals. The Ma Rainey package offers eight sock blues tunes including such standout items as "Travelling Blues," "Runaway Blues" and "Blame It On the Blues." The South Side Chicago style is excellently repped in the Johnny Dodds set. His clarinet artistry makes every one of the eight numbers a jazz gem. "Oriental Man," "Sock That Thing" and "There'll Come a Day" are the best of the batch.

Hal Cook, Capitol Records veepee district manager, trekked to Cincinnati Sunday (18) for a series of confabs with local distribs.

Longhair Disk Review

Mozart: Concerto No. 5 in A and Beethoven: Romances in G and F (Victor, $5.45). The so-called "Turkish" violin concerto of Mozart, filled with lovely melodies, is played in true classic style by Jascha Heifetz, aided by the London Symphony under Malcolm Sargent. Reverse has two lyrically impressive pieces by Beethoven, played with impeccable style and tone by Heifetz, assisted by the RCA Victor Symphony under William Steinberg.

Schubert-Berte: "Das Driemaederlhaus" (Vox, $5.95). Charming Viennese operetta about Shubert, using his tunes, which was forerunner of our "Blossom Time," is here rendered flavorsomely and authoritatively by varied soloists and chorus, aided by the Vienna State Philharmonia, all under Karl v. Pauspertl. Somewhat limited in general interest, but a big seller already in German-language markets.

Mendelssohn: Concertos No. 1 in G Minor and No. 2 in D Minor (Decca, $3.85). Two attractive piano works, in real romantic tradition, well-interpreted, in fine tone and technique, by a good German pianist, Helmut Roloff, with the Bamberg Symphony under Fritz Lehmann lending firm support.

Brahms: Variations on a Theme of Paganini (Decca, $3.85). Pianist Andor Foldes brings a forthright approach and excellent tone to these graceful, sparkling variations, handling the bristling technical challenges with ease. *Bron.*

XAVIER CUGAT UNIT IN FAR EAST JUNKET

Xavier Cugat will head up a package set for a concert tour of the Far East, kicking off in Hawaii Feb. 9. The Cugat unit, which includes his 18-piece orch, the Four Step Bros., Los Barrancos, Rudy Cardenas and the McQuade Twins, is being booked by Ted Lewin at $20,000 per week.

In addition to three concerts in Hawaii, Cugat is set for a one-niter in Guam, a four-week engagement in Manila, a week in Tokyo and a week in Shanghai.

'Cavalleria' Album Next On Col's Metop Disking

Columbia Records this month is disking "Cavalleria Rusticana" as its eighth "official" Met Opera production. Album, for fall release, will have Richard Tucker, Margaret Harshaw and Frank Guarrera in the leads. Col's next Met release, to be disked in February or March, will be the new Stravinsky work, "Rake's Progress." Composer himself will conduct for the recording.

A second album of song satires by Anna Russell, concert comedienne, is also in works at Col, due to heavy sale of the singer's first album, "Anna Russell Sings?"

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director, Alphabetically listed.

Survey Week of January 9-15, 1953

A Million Tears	Jubilee
Anywhere I Wander—†"Hans Christian Andersen"	Frank
Because You're Mine—†"Because You're Mine"	Feist
Bye Bye Blues	Bourne
Don't Let the Stars Get In Your Eyes	Four Star
Even Now	Pick Wick
Everything I Have Is Yours	Robbins
Glow-Worm	Marks
Heart and Soul	Famous
Hold Me, Thrill Me, Kiss Me	Mills
How Do You Speak to an Angel—*"Hazel Flagg"	Chappell
I Went to Your Wedding	St. Louis
Jambalaya	Acuff-R
Keep It a Secret	Shapiro-B
Lady of Spain	Sam Fox
Mister Tap Toe	Montclair
My Baby's Coming Home	Roxbury
Open Up Your Heart	Longridge
Outside of Heaven	BVC
Sleepytime Gal	Miller
Sleigh Ride	Mills
Stay Where You Are	Broadcast
Strange	Marvin
Thumbelina—†"Hans Christian Andersen"	Frank
Till I Waltz Again With You	Village
To See You	Burvan
Why Don't You Believe Me	Brandom
Winter	Remick
You Belong to Me	Ridegway
Yours	Marks

Second Group

A Fool Such as I	Robbins-B-M
April in Portugal	Chappell
Auf Wiederseh'n Sweetheart	Hill & R
Half as Much	Acuff-R
If It Were Up to Me	Sherwin
I'm Skipping Rope With a Rainbow	Carmen
John, John, John	Carmen
Nina Never Knew	Jefferson
Oh Happy Day	BVC
Pretty Little Black-Eyed Susie	Santly-J
Say It Isn't So	Berlin
Second Star to the Right	Disney
She Wears Red Feathers	Oxford
Takes Two to Tango	Harman
Tell Me You're Mine	Capri
Water Can't Quench Fire of Love	Goday
Winter Wonderland	BVC
Wish You Were Here	Chappell
Wonderful Copenhagen—†"Hans Christian Andersen"	Frank
You'll Never Know	BVC

Top 10 Songs On TV

Anywhere I Wander	Frank
Because You're Mine	Feist
Don't Let Stars Get in Your Eyes	Four Star
Glow-Worm	Marks
It's the End of the Line	Gallico
Lady of Spain	Fox
Why Don't You Believe Me	Brandom
Wish You Were Here	Chappell
You Belong to Me	Ridgeway
You'll Never Walk Alone	Williamson

FIVE TOP STANDARDS

Donkey Serenade	Schirmer
Falling in Love With Love	Chappell
Hello My Baby	Harms-R
Make Believe	Harms
So in Love	Harms

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† *Filmusical.* * *Legit musical.*

VARIETY 10 Best Sellers on Coin-Machines Week of Jan. 17

1.	DON'T LET THE STARS GET IN YOUR EYES (5)	*Perry Como* *Red Foley*	*Victor* *Decca*
2.	TILL I WALTZ AGAIN WITH YOU (3)	*Teresa Brewer*	*Coral*
3.	WHY DON'T YOU BELIEVE ME (11)	*Joni James* *Patti Page*	*M-G-M* *Mercury*
4.	GLOW WORM (15)	*Mills Bros.*	*Decca*
5.	HAVE YOU HEARD (1)	*Joni James*	*M-G-M*
6.	KEEP IT A SECRET (2)	*Jo Stafford*	*Columbia*
7.	OH HAPPY DAY (2)	*Lawrence Welk*	*Coral*
8.	TELL ME YOU'RE MINE (1)	*Gaylords* *Mindy Carson*	*Mercury* *Columbia*
9.	TAKES TWO TO TANGO (14)	*Pearl Bailey*	*Coral*
10.	MY BABY'S COMING HOME (1)	*Paul-Ford*	*Capitol*

Second Group

I WENT TO YOUR WEDDING	*Patti Page*	*Mercury*
MR. TAP TOE	*Doris Day*	*Columbia*
TRYING	*Hilltoppers* *Johnny Desmond*	*Dot* *Coral*
YOU BELONG TO ME	*Jo Stafford*	*Columbia*
BYE BYE BLUES	*Les Paul*	*Capitol*
YOURS	*Vera Lynn*	*London*
DON'T LET THE STARS GET IN YOUR EYES	*Giselle MacKenzie*	*Capitol*
YOU'RE WALKING ON MY HEART	*Hank Thompson*	*Capitol*
WISHING RING	*Joni James*	*M-G-M*
YOU DON'T KNOW WHAT LONESOME IS	*Bing Crosby*	*Decca*
LADY OF SPAIN	*Eddie Fisher* *Les Paul*	*Victor* *Capitol*
OUTSIDE OF HEAVEN	*Eddie Fisher*	*Victor*
I'M JUST A POOR BACHELOR	*Frankie Laine*	*Columbia*
TOO FAR BETWEEN KISSES	*Ginny Gibson*	*M-G-M*

(Figures in parentheses indicate number of weeks song has been in the Top 10)

DISKS KEY TO BAND BIZ HOPES

MPCE to Come Out Against Payola In New Pact; Some Say It's Futile

Squawks from some rank-and-file pluggers over the omission of an anti-payola clause in the new contract, which the Music Publishers Contact Employes Union is proposing to the publishers, is forcing the MPCE exec board to reinsert the item. Pluggers, however, are split down the middle on the issue with some contending that it's been an ineffectual clause impossible to uphold. The supporters of the anti-payola clause pluggers, on the other hand, claim that the clause, though not stopping the payola practice, has held it in check.

Clause had been part of the MPCE pact ever since the union's inception about 10 years ago. It was the pluggers' main talking point in convincing the publishers of the necessity for a contactman's union.

Contractual talks between MPCE and the Music Publishers Protective Assn. were resumed yesterday (Tues.) when the clause was reintroduced. Union had had introductory talks with MPPA two weeks ago.

Other points taken up at the confab were an increase in the minimum wage agreement, a raise in maximum severance pay and a lengthening of the minimum period for which a pub can hire a plugger.

Jimmy Boyd's Mommy Now Wants Out From Abner Greshler Pact

Hollywood, Jan. 20.

Suit for a declaratory judgment and other relief plus accounting of all profits has been filed in L. A. court in behalf of moppet Jimmy Boyd against Abner J. Greshler Productions. Youngster's mother, Winnie Boyd, also is expected to ask, through attorney Bernard Reich, that a petition to exercise option on Boyd's contract be denied following letter to Greshler rescinding deal.

Legal complaint charges Greshler Productions with fraud, misrepresentation and "undue influence" in connection with contract. It adds that Greshler provided "cheap and unsuitable" living quarters for moppet on trip and also misrepresented his age to airlines to get cheaper rate on tickets.

Reich contends that the pact between the boy and Abner J. Greshler Productions is a producer's contract "on the surface," although the company has produced no films or TV shows but has loaned the youngster out. This situation, he claims, calls for a 10% agent's contract.

Boyd's share of the profits on the hit disk "I Saw Mommy Kissing Santa Claus," Reich declares, is about $60,000. But, he asserts, under the terms of the contract the youngster gets around $25,000 while Greshler gets $35,000.

Since all that Greshler has done is to find jobs for the moppet, the attorney insists, the pact is actually an agent's contract and is invalid because it has not been approved by the labor commissioner.

In answer to Reich's contentions, Greshler asked what agency hired an unknown moppet and placed him on a regular weekly salary, provided a promotion campaign and hired writers for a scheduled telefilm series. Greshler expressed amazement at the charges, pointing out that the pact had been approved by Judge Swain, regarded as the local authority on moppet contracts.

Hampton Going South

Lionel Hampton's 10-week trek through the south, which kicks off this week at Howard U., Washington, will include jazz recitals at several Negro colleges.

Hampton will head a small jazz group for the college concerts but will use his full orch on theatre and one-niter engagements.

The Tune's the Same

WNEW, N. Y. indie, has come up with a new way to avoid over-repetition of pop recordings. It's a new disk show, emceed by Art Ford, station's all-night deejay, called "Music With an Accent." Session features foreign wax versions, in the foreign language, of American pop hits.

Broadcast currently is a 15-minute Sunday segment, but program manager Bill Kaland will incorporate the idea into the station's regular cross-the-board disk jockey shows.

Seek Legislation On Disk Pirating

Another attempt to stamp out disk pirating by direct legislation will be made in New York this year. Initial effort to get a suitable law on the N. Y. books was stymied by Gov. Thomas E. Dewey's veto on the Bennett-Wilson bill last year but the bill was reintroduced again during the current Albany sessions.

Although the pirating and disklegging operators have temporarily disappeared from the industry scene, disk execs and their trade org, the Record Industry Assn. of America, want to discourage the practice permanently. In the past, they have discovered that pirating invariably crops up as soon as the heat is taken off.

The Bennett-Wilson bill would make disk pirating a penal offense by tagging it a misdemeanor to sell or press records from other records without consent of the copyright owner. Currently, the disk companies and the music publishers have recourse to civil actions to recover money damages.

As a result of several actions last year by Harry Fox, publishers' agent and trustee, the pirates have found it too risky to operate at present. Fox was awarded triple damages against the pirates and in some cases, the latter voluntarily made settlements and promised to go out of business.

MILLS EXPANDS DISK ACTIVITY; SIGNS COMBO

Mills Music is continuing its waxing activities via its own American Recording Artists label with the signing last week of the musical combo, Willie Fisher & His Log Jammers. The six-man combo and gal vocalist Corine Whyland, who were recent Arthur Godfrey Talent Scout show winners, cut four sides for ARA two weeks ago.

During the past year several of Mills' ARA pactees and/or masters have been picked up by major record companies. Last week Mills cut two sides with Jane Russell and is skedded to etch Mickey Rooney on several tunes from the RKO pic, "All Ashore."

Coral Signs Term Pact With Ernie Rudy Band

The Ernie Rudy band, comprising a flock of ex-Sammy Kaye sidemen, have been inked to a term pact by Coral Records. Rudy left the Kaye band last year after a hassle over long layoffs from one-niter and location dates.

Rudy's crew will cut "Say It With Your Heart" and "You Can Fly" as his first Coral assignment.

Bray To Children's Records

James P. Bray has been named national sales manager of the Children's Record Guild, lowprice kidisk label.

Bray formerly was veepee in charge of sales at London Records.

LOTSA ORCHS ACTIVE ON WAX

Band agencies are pinning their big biz hopes for 1953 on the increasing number of orch waxings getting disk jockey play and jukebox action. Although the band platters, for the most part, aren't hitting the hit bracket category, agency men believe that the flock of mid-hit orch shellac around is helping build band-interest and will result in bigger b.o. on one-niters and location dates.

Heretofore, the high-riding orch wax product was concentrated among a handful of name leaders but in the past couple of weeks most of the big orchs operating around the country have broken through simultaneously. The current orch splash includes all the major labels and the impact of the continuous orch drive is snowballing across the country. Ballroom operators report a growing demand from their clientele for orchs whose waxings are getting deejay spins and jukebox coins.

RCA Victor currently is setting the pace with hot band platters. Diskery is riding high with Ralph Flanagan, Buddy Morrow, Vaughn Monroe and Sauter-Finegan. Flanagan's rolling with "Hot Toddy," Morrow is holding up with "Greyhound," Monroe is getting plenty of action on his workover of "Yours" and the new Sauter-Finegan crew is winning attention with "Nina Never Knew" and "Midnight Sleighride." Sauter-Finegan haven't hit the one-niter circuit yet but it's expected they'll be ready to launch their initial in-person trek by mid-March.

Columbia, whose wax power is still in the hands of its vocalists, is doing okay with Sammy Kaye's "Dance of Mexico" and Art Lowry's "The Girl Without A Name." Decca's orch pactees, Russ Morgan

(Continued on page 47)

Decca Nabs 'Town' Album

Decca Records jumped into the original Broadway cast album sweepstakes this week by nabbing the rights to the forthcoming legituner, "Wonderful Town." Score was penned by Leonard Bernstein, Adolph Green and Betty Comden. "Town" marks Decca's first original cast album since "King and I" two years ago.

"Town" began its tryout tour in New Haven Monday (19). The Broadway preem is skedded for Feb. 25. Show stars Rosalind Russell. Other original cast albums due for release within the next couple of months are "Two's Company" and "Hazel Flagg," both via RCA Victor.

RCA Victor N. Y. Hqs. Undergoes Alterations

Extensive alterations in RCA Victor's headquarters on the 32d floor of the International Bldg. in Radio City, N. Y., were started this week as another move in Manie Sacks' revitalization program. Sacks, who took over as head of Victor's disk division a couple of weeks ago, is concentrating the artists & repertoire offices into one section of the floor for closer coordination.

Last week, Sacks sparked a three-day sales meeting in Philadelphia where he was joined by other top execs in reprising last year's activity and outlining the coming year's plans. Sacks heads for Hollywood Friday (23) with RCA prexy Frank M. Folsom for a looksee at the Coast disk and NBC radio-TV setup.

Victor, meantime, is rolling in high as a result of such pop clicks as Perry Como's "Don't Let the Stars Get in Your Eyes" and Eddie Fisher's "Even Now" and "Lady of Spain."

Local 802 Blowoff Fizzles Into Lovefest; Rivals Knit Leadership

Threatened blowoff between the exec board and exec council of Local 802, key unit in the American Federation of Musicians, was minimized by union execs following last week's membership meeting which gave a firmer mandate to newly-elected prexy Al Manuti. Disagreements in the local's top echelons stemmed from the fact that in the December elections the oppositionists won the majority of the council seats, including prexy, vice-prexy and treasurer, while the exec board remains dominated by the old administration supporters.

Both sides this week discounted reports of a bitter intra-union struggle for power. Some differences over patronage control still exist but both sides are now cooperating in solving the crucial problems of unemployment in 802 ranks and the growing deficit in its treasury. Manuti declared that he will propose lopping off $200,000 from the local's $800,000 annual operational budget.

Control over union jobs will be settled in the next couple of months. Under the local's by-laws, the exec board has the right to name the personnel for the key union posts. Manuti has challenged this right and was given a greenlight at a membership meeting to appoint his own choices. Most members of the exec board believe that this difference will be ironed out amicably without having to call in James C. Petrillo, AFM prexy. Latter has taken a strict hands-off stance on this question.

In the meantime, Arnold Beichman, the union's press-agent, and attorney Stephen Vladeck, whose jobs became the focus of dispute, voluntarily resigned from their posts in order to alleviate the situation.

In 2 Words: Lou Levy

Paris, Jan. 13.

Bob Weiss, Capitol Records Continental rep quartered here, has been look-seeing the music situation here. A query from N. Y. sent him to SACEM, the Gallic version of ASCAP, to find where he could locate Khatchatourian sheet music. The org directed him to a shop called Les Chants Des Mondes. Here he ran into trouble for his French is still in the fractured stage. Finally, when the frustration was reaching desperation, they sent for two girls who reputedly spoke good English to clear the whole thing up.

After he finished, the girl shrugged her shoulders in one of those Gallic all encompassing gestures tinged with slight regret, and uttered only two words, "Lou Levy."

MCA To Stay In Band Biz

Music Corp. of America is in the band business to stay, according to Larry Barnett, veepee and coordinator of the act and band department. Barnett stated that every means at the agency's disposal will be taken to strengthen that sector.

Rumor had been floating around the trade that decision had been made at the Beverly Hills meeting last week of the act and band divisions to retire from the music field. Conditions, according to the rumors, were bad in that field and MCA was not an outfit to pour coin into a dying institution.

Barnett stated that although the band business is in somewhat of a slump, the agency is hopeful that conditions will improve. The New York office, he said, had been strengthened by the addition of Harry Diner, from the Boston office, and Dave Whelan, who worked in Dallas for MCA.

Barnett also declared that the cocktail department was in strong condition.

CHAPPELL DEAL FOR JUBILEE LABEL FOLDS

After a couple of months of dickering for a tiein with Jerry Blaine's Jubilee Records, Max Dreyfus, Chappell Music topper, has dropped negotiations. Dreyfus had been eyeing Blaine's indie label operation as a disk outlet for his catalog, but various deals offered Blaine weren't satisfactory. Talks between Blaine and Dreyfus of setting up a Jubilee subsid label also fell through.

Only Chappell-Blaine tiein is in the music publishing field with Chappell handling several of Blaine's Jubilee Music copyrights. Initial Jubilee tune to be worked on by Chappell was "A Million Tears."

Guy Mitchell Signs 2-Year Pact With Col

Singer Guy Mitchell has been renewed by Columbia Records to another two-year pact. Under the new deal, Mitchell will wax a minimum of 12 sides a year plus albums.

Since 1950, Mitchell has sold over 5,000,000 platters for Columbia, having broken through initially with "My Heart Cries For You." Since then, Mitchell has been associated with a flock of Bob Merrill compositions, including "My Truly, Truly Fair," "Sparrow In the Treetop" and "Pittsburgh, Pennsylvania." Mitchell is currently Col's best seller with his "She Wears Red Feathers."

Current M-G-M Clicks Forces Diskery to Cut Future Release Sked

M-G-M Records, which is traveling at its hottest disk selling pace in years, has been forced to cut down on its regular releasing schedule so that it can continue pressing the reorder platters. Diskery, which previously had been releasing 12 platters on a semimonthly sked, now is issuing only six new platters for each release date. In some instances the release dates also are being pushed back because the pressing machines are loaded with reorder biz.

Big gun in the M-G-M stable currently is Joni James, who has been riding high for the past two months with "Why Don't You Believe Me." Her latest release, "Have You Heard," is now picking up momentum. Diskery also is riding with Tommy Edwards' "You Win Again" and Hank Wililams' "Never Get Out of This World Alive." Other pacesetters on the label are Billy Eckstine with "Until Eternity," Art Mooney with "Winter" and Alan Dean with "Say You Love Me."

Diskery currently is on a repressing spree of Hank Williams platters. Since Williams' death Jan. 1, dealer demand for his platters has been flooding the homeoffice. His past disclicks such as "Jambalaya" and "Cold, Cold Heart" have been getting the biggest call.

New Coast Label

Hollywood, Jan. 20.

Millmark Productions, new indie recording outfit, made its debut yesterday with a pair of platters featuring maestro Marty Gould, vocalist Kay Malone and the Judd Conlon Rhythmaires. Miss Malone is the first of several artists MP expects to sign in the near future.

Partnered in the new waxery are vet film exhibs Horace Boos and Gregory Carter and oilman T. B. Lynch, former KFI sales exec. Carter also is making his bow as a tunesmith with "Whisper Low," one of the four sides released to retail outlets.

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. DISK JOCKEYS

VARIETY WEEK ENDING JAN. 17

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP. † BMI.

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST									SOUTH							MIDWEST								FAR WEST						TOTAL POINTS
						N.Y. Jack Lacy—WINS	Balti-more Dick Coleman—WITH	Sch'c-tady Earle Pudney—WGY	Roch-ester Mort Nusbaum—WHAM	Wor-c's'tr Dick Smith—WORC	Phil. Bud Brees—WPEN	Bos-ton Sherm Feller—WLAW	Troy Paul Flanagan—WTRY	Law-rence Pete Ward—WCCM	N.O. Larry Wilson—WNOE	Dallas Jimmy Lowe—WRR	Tam-pa Pat Chamburs—WFLA	Sa-van'h Stan Friedman—WTOC	Rich-mond Harvey Hudson—WLEE	Jack'-ville Claude Taylor—WMBR	Hat's-burg C. Thompson—WFOR	Cincy Will Lenay—WCPO	War-O. Larry Brownell—WHHH	Mpls. Johnny Morris—WLOL	Oma-ha Johnny Pearson—KOWH	Chi. Hal Tate—WBKB	St. Cloud Art Blaske—KFAM	Mil-w'kee Paul Bartell—WFOX	Det. Don McLeod—WJBK	S. F. Les Malloy—KLO	Tulsa Bill Hyden—KVOO	Den-ver Ray Perkins—KFEL	Phoe-nix Dick Gilbert—KTYL	L. A. Bill Anson—KFWB	Albu-q'que Jerry Nesler—KGGM	
1	1	7	Perry Como	Victor	†Don't Let the Stars	10	2	1	1	3	..	2	4	1	3	1	..	2	7	2	..	1	2	5	3	2	3	2	..	5	4	1	2	..	1	205
2	2	15	Joni James	M-G-M	*Why Don't You Believe Me	..	1	..	..	5	..	..	1	..	..	4	1	3	1	1	..	6	1	2	2	1	4	..	..	1	1	2	..	2	..	159
3	3	8	Teresa Brewer	Coral	†Till I Waltz Again With You	..	3	..	..	2	7	9	3	2	1	..	..	6	..	..	..	3	3	7	..	5	2	1	6	..	..	5	8	..	..	114
4	4	10	Jo Stafford	Columbia	*Keep It a Secret	..	7	..	..	..	9	..	..	..	..	7	4	4	2	6	7	..	4	3	6	9	10	..	..	..	9	4	..	5	..	80
5	4	19	Mills Bros.	Decca	†Glow Worm	..	5	2	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	4	5	..	..	8	..	2	2	3	5	3	..	75
6	6	6	Gaylords	Mercury	†Tell Me You're Mine	4	..	..	..	1	4	..	8	3	..	..	..	..	..	..	..	8	..	..	..	6	..	5	1	..	..	..	..	..	..	59
7	7	10	Paul-Ford	Capitol	*My Baby's Coming Home	6	..	5	4	..	..	3	10	..	..	..	..	8	..	4	5	..	..	..	..	10	..	..	..	..	..	7	..	..	..	48
8	17	23	Jo Stafford	Columbia	†You Belong To Me	..	4	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	8	..	..	..	..	..	..	3	5	6	..	..	..	39
9A	10	4	Les Paul	Capitol	*Bye Bye Blues	..	..	7	..	8	3	..	..	..	..	..	..	..	9	..	..	..	..	..	7	..	..	4	..	..	..	..	4	..	..	35
9B	12	3	Joni James	M-G-M	*Have You Heard	1	..	..	..	..	..	5	6	5	..	..	10	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	35
11	15	7	Karen Chandler	Coral	*Hold Me, Thrill Me, Kiss Me	..	8	..	..	..	..	..	..	..	2	9	..	..	..	..	..	..	9	..	..	..	..	..	8	6	..	..	3	..	..	32
12A	13	6	Ames Bros.-Les Brown	Coral	*No Moon At All	7	..	3	..	4	10	..	..	9	..	..	..	..	6	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	31
12B	19	2	Eddie Fisher	Victor	*Even Now	2	9	6	9	..	..	..	9	8	..	..	..	..	..	..	4	..	10	..	..	..	..	..	..	..	..	..	..	..	..	31
14A	46	2	Doris Day	Columbia	†Mr. Tap Toe	5	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	4	..	..	10	..	..	..	..	..	..	..	1	..	..	29
14B	19	3	Lawrence Welk	Coral	*Oh Happy Day	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	1	..	..	1	..	..	..	..	8	..	..	..	29
16	11	12	Four Aces	Decca	*Heart and Soul	3	..	4	..	..	..	..	..	..	..	6	..	10	..	..	..	..	..	..	..	8	8	..	..	..	..	..	..	..	..	27
17	9	8	Don Howard	Triple A	*Oh Happy Day	..	..	..	..	..	..	..	2	..	..	..	..	9	..	..	..	5	..	..	..	..	..	3	..	..	..	..	..	..	..	25
18	13	2	Sunny Gale	Victor	*Teardrops On My Pillow	..	..	..	..	9	1	..	7	7	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	24
19	31	19	Patti Page	Mercury	†I Went To Your Wedding	..	6	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	8	3	..	..	8	..	23
20	..	1	Ralph Marterie	Mercury	*Pretend	..	..	..	..	7	8	10	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	6	..	..	..	..	..	..	..	21
21A	7	13	Don Cornell	Coral	*I	..	..	..	..	..	..	..	5	..	..	3	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	20
21B	..	1	Buddy Morrow	Victor	†I Don't Know	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	3	..	..	..	..	..	..	..	2	..	..	..	..	..	..	20
23A	18	16	Eddie Fisher	Victor	*Lady of Spain	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	9	..	..	..	..	9	..	10	9	..	..	17
23B	31	2	Ralph Flanagan	Victor	*Hot Toddy	..	..	..	..	..	..	..	..	..	..	8	..	..	4	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	17
23C	15	14	Eddie Fisher	Victor	*Outside of Heaven	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	17
26	27	2	Tony Bennett	Columbia	*Congratulations Some One	9	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	15
27A	50	2	Frankie Laine	Columbia	*I'm Just a Poor Bachelor	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	4	..	..	7	..	..	..	..	..	..	..	14
27B	27	2	Steve Lawrence	King	*How Many Stars	..	..	..	..	..	2	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	14
29	31	4	Tommy Edwards	M-G-M	†You Win Again	..	..	..	..	..	5	..	..	..	..	5	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	13
30A	24	2	Joni James	M-G-M	†Wishing Ring	..	..	..	..	10	6	..	..	..	..	..	..	..	8	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	12
30B	46	2	Mindy Carson	Columbia	†Tell Me You're Mine	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	6	8	..	..	..	..	..	..	..	..	..	..	12
30C	41	4	Damita Jo	Victor	†I Don't Care	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	12
33A	..	1	Arty Wayne	VIP	†Rachel	..	..	..	..	..	..	..	..	..	10	..	..	..	5	..	..	9	..	..	..	..	..	9	..	..	..	..	..	..	..	11
33B	..	2	Patti Page	Mercury	*Conquest	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	9	11
33C	31	4	D. Day-J. Ray	Columbia	†A Full Time Job	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	11
33D	27	12	Vera Lynn	London	†Yours	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	4	11
33E	..	5	Sandy Solo	Barry	†Close Your Dreamy Eyes	..	..	..	..	..	..	4	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	11
38A	..	1	Hilltoppers	Dot	†Must I Cry Again	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	9	..	7	..	..	..	..	..	..	..	..	..	10
38B	48	2	Four Knights	Capitol	*Oh Happy Day	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	10
38C	25	2	Rosemary Clooney	Columbia	*If I Had a Penny	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
38D	..	1	Richard Hayman	Mercury	†Skipping Along	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
38E	..	1	Dean Martin	Capitol	*Kiss	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	10
38F	..	1	Dick Todd	Decca	*Oh Happy Day	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	10
44A	39	2	Nat (King) Cole	Capitol	*Strange	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	10	9
44B	48	2	Spike Jones	Victor	†I Went To Your Wedding	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
44C	..	3	Spike Jones	Victor	*Winter	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
44D	23	2	Russ Morgan	Decca	†Till I Waltz Again	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
48	31	2	Vic Damone	Mercury	*Sugar	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	9	..	6
49	41	2	Guy Mitchell	Columbia	*She Wears Red Feathers	..	..	9	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5
50A	..	1	Ray Anthony	Capitol	*On the Trail	..	..	..	10	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3
50B	45	8	Hugo Winterhalter	Victor	*Blue Violins	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	3

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Cap Switch to N. Y. Looks Set for '53

The long-bruited switch of Capitol Records execs to New York is in the works for this year. In the past couple of years, Cap toppers have been giving sporadic accent to eastern operations but have always returned to their Coast home-offices after their N. Y. looksees.

It's understood, however, that Cap is now planning to shift the majority of its top execs to N. Y. permanently. Although Cap had a strong sales year in 1952, the shift eastwards is designed to place the diskery in an even better position since N. Y. is the industry's distrib and recording center.

Glenn Wallichs, Cap prexy, is currently in N. Y. on an extended visit with Alan Livingston, artists & repertoire vice-prexy, and Dave Cavanaugh, a&r staffer, due in this week for powwows with Bill Fowler, Cap's eastern chief.

Unique Setup of 3 Operas By One U.S. Composer Seen At N.Y. City Opera in Spring

Prospects for the N. Y. City Opera Co.'s spring season, starting at the City Center in mid-March, mark it as one of the most unusual in Gotham's operatic history. For the first time in U. S. opera annals, a living American composer will be represented by three works in the repertory. For another thing, Broadway and TV will be strongly represented, in three productions taken over from legit and another from video, while a fifth work will be one that toured as a legit attraction last season.

American composer to be singled out is Gian-Carlo Menotti, with his "The Medium," "The Consul" and "Amahl and the Night Visitors" to be given during the spring season. First two works originally had long runs on Broadway and "Amahl" bowed originally as a TV presentation. "Medium" will be new to the City Center repertoire; other two were introduced there last season.

Third Broadway contribution will be Marc Blitzstein's "Regina," making its City Center bow after a run as a legiter a few seasons ago. Another work new to City Center will be Strauss "Fledermaus," in the Ruth and Thomas Martin version, and with the same sets and costumes that Sol Hurok sent out on tour of legit houses last season.

N. Y. City Opera will also bow Rossini's "La Cenerentola" and Stravinsky's "Le Rossignol," to add to its novelties, while including the many staples already in its repertory.

Situation of three contemporary operas by one living composer is new to American opera. Deems Taylor has written three operas, two of which were done at the Met, but not concurrently. Situation is hardly paralleled even in Europe, now that Richard Strauss is dead, only possible exception being England, where Benjamin Britten's operas get frequent hearing.

MONROE PULLS 33G IN WESTERN TOUR

Duluth, Minn., Jan. 20.

Vaughn Monroe wound up an eight-date concert tour of Minnesota, Wisconsin and Michigan under Jay Lurye's booking banner with a sock $33,700 gross. Monroe played the concert dates, for the most part in small-seater high school auditoriums. He pulled in a capacity crowd at the 4,000 seat Armory here.

Monroe currently is swinging east winding the trek at the end of February. He skedded for a couple of scattered dates in March and begins a two-week engagement at the Flamingo, Las Vegas, April 2. He's then skedded to report to Republic Pictures for another oater assignment.

M-G-M Pacts Morelli

M-G-M Records added another male vocalist to its stable last week with the pacting of Tony Morelli. Morelli previously had appeared on tele in Detroit and Toledo. The M-G-M longtermer is his initial diskery assignment.

His first coupling, "I Confess" and "I'm To Blame," hits the market this week. Morelli, incidentally, also was inked to a pic deal by Metro.

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution

Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

for

WEEK ENDING JANUARY 17

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).*

TALENT

POSITIONS			
This week	Dec. 27	ARTIST AND LABEL	TUNE
1	1	JONI JAMES (MGM)	Why Don't You Believe Me
2	4	PERRY COMO (Victor)	Don't Let the Stars Get in Your Eyes
3	8	TERESA BREWER (Coral)	Till I Waltz Again
4	3	MILLS BROS. (Decca)	Glow Worm
5	5	JO STAFFORD (Columbia)	Keep it a Secret You Belong to Me
6	..	PAUL-FORD (Capitol)	My Baby's Coming Home Bye Bye Blues
7	..	GAYLORDS (Mercury)	Tell Me Your Mine
8	6	PATTI PAGE (Mercury)	I Went to Your Wedding
9	..	LAWRENCE WELK (Coral)	Oh Happy Day
10	..	DON HOWARD (Essex)	Oh Happy Day

TUNES

POSITIONS			
This week	Dec. 27	TUNE	PUBLISHER
1	4	DON'T LET THE STARS GET IN YOUR EYES	Four Star
2	1	WHY DON'T YOU BELIEVE ME	Brandon
3	8	TILL I WALTZ AGAIN	Village
4	3	GLOW WORM	E. B. Marks
5	6	KEEP IT A SECRET	Shapiro
6	..	OH HAPPY DAY	BVC
7	..	TELL ME YOU'RE MINE	Capri
8	..	HAVE YOU HEARD	Brandon
9	..	YOU BELONG TO ME	Ridgeway
10	..	MY BABY'S COMING HOME	Roxbury

HENRI RENE NAMED PREZ OF MUSIC CLUB

Henri Rene, RCA Victor artists & repertoire exec, has been named temporary prez of the music biz's new social org, tentatively tagged "The Club." Other temporary posts went to Ben Selvin, general manager of Peer International, veepee; Herb Hendler, of the Ralph Flangan—Hendler management office, secretary, and Sal Chianti, of Leeds Music, treasurer.

Initiation fee for the org has been set at $100 with a tentative dues schedule of $25 annually. Membership will be open to everyone in the music industry with five years or more service. A membership committee and general council also were named. Org's execs currently are eyeing a permanent location in mid-Manhattan.

Hammer Named Victor Southwestern Exec

Camden, Jan. 20.

Arthur J. Hammer has been named manager of the RCA Victor's southwestern region, with headquarters in Dallas. Hammer succeeds James W. Cooke, veteran RCA exec, who is retiring after 25 years.

A. John Platt has been named manager of theatre equipment sales in RCA Victor's engineering products division, succeeding M. F. (Marty) Bennett, who has been advanced to the company's regional management staff.

Oh, Happy Day?

Detroit, Jan. 20.

WXYZ's disk jockey Ed McKenzie had radio listeners scratching their heads and dialing their telephones in sufficient numbers to jam several exchanges as a result of a marathon spinning of Don Howard's "Oh Happy Day" Essex recording last week. Beginning at 4:30 p. m. and continuing for a half hour, McKenzie played the recording. Each time he reset the turntable needle, he introduced some other popular record. But, each time, "Oh Happy Day" went over the air instead.

At the end of the half hour, McKenzie mentioned that a listener had requested "Oh Happy Day" but stated: "I'm sorry but that's not on today's program." WXYZ's switchboard was jammed from 4:40 on into the evening and all business calls ceased for the rest of the day.

WINTERHALTER, RCA NEGOTIATE NEW PACT

Hugo Winterhalter, RCA Victor musical director, is in the process of wrapping up a new longterm pact with the diskery. His old pact expired Jan. 1 and his new one will probably run for five years.

Winterhalter works in the triple capacity of performing artist, musical director and artists & repertoire staffer.

DICK RODGERS TO BATON FOR ST. LOUIS SYMPHONY

St. Louis, Jan. 20.

Composer Richard Rodgers will make his first local appearance as baton-wielder with the St. Louis Symphony in a special 2½-hour concert in Kiel Auditorium Feb. 22. Soloists will be Marguerite Piazza, Thomas Hayward, Claramae Turner and Robert Weede, in addition to a chorus of 30.

Rodgers is donating his services. Appearance here is result of invite by Vladimir Golschmann, local symph maestro. Production will be prepared by Rodgers personally, with assists of his choral director, Crane Calder; Salvatore Dell' Isola, conductor of the original "South Pacific" company, and Kenneth Schuller, associate musical director of the St. Louis Municipal Opera.

Greta Keller Waxes Kurt Weill Album

Greta Keller, musicomedy and nitery songstress, has been recorded by Atlantic Records, indie label, in a special long-play album of songs by the late Kurt Weill. The LP platter will be released as part of Atlantic's chantoosey series which now includes waxings by Mabel Mercer, Sylvia Syms and Mae Barnes.

Miss Keller left for Germany recently to commence work on the legit musical, "Pal Joey," which she's producing in Berlin in the German language. She's also skedded to appear in a film which'll be made in Munich.

ASCAP Into Radio For Pub Relations

As part of its reactivated public relations program, the American Society of Composers, Authors & Publishers is sharing the cost of a new NBC network show, "America's Composers," which will bow Feb. 2. ASCAP will pick up the tab for the Eastman School Symphony Orchestra, batoned by Dr. Howard Hanson and the Eastman School Wind Ensemble conducted by Dr. Frederick Fennell. NBC will furnish the time.

It's understood that ASCAP is unhappy with the time slot given the show. NBC is programming the show on the network at 11:30 p. m. Mondays and on WNBC, a half-hour later. ASCAP feels that this late-hour segment will cut down on audience impact. NBC has agreed to put the show on wax for network stations that want to program it at some other time.

Show is designed to spotlight ASCAP's contribution to longhair music in the U. S. Some non-ASCAP compositions will also be featured to give a rounded picture of the contemporary music scene. The repertory for each show will be selected by a board including Dr. Hanson, N. Y. Times music critic Howard Taubman and Samuel Chotzinoff, NBC general music director.

Band Box, New B'way Jazz Spot, Preems In Frantic JATP Groove

In a throwback to the jazz heyday of two decades ago, the Band Box opened on Broadway last week (16) to an overflow mob that greeted the all-star lineup with appreciative howls and uninhibited prancing in the aisles. Jazz spot, on the site of the former Iceland Restaurant, is being run under the aegis of Bill Levine (operator of the Rustic Cabin, Englewood Cliffs, N. J.), in direct competition to the next-door cool jazz spot, Birdland. With the jazz upbeat continuing at a steady pace in New York, it appears that both spots will continue to draw the hepsters for ropes-up biz.

Starting-lineup on the opening bill was culled from Norman Granz's concertizing "Jazz At The Philharmonic" troupe. It was the initial simultaneous Gotham nitery appearance for the JATP regulars which gave plenty of impetus to the opening night draw. The JATP-ers on hand for the room's "rhythm-in-the-round" shindig were Gene Krupa, Buddy Rich, Charlie Ventura, Flip Phillips and the Oscar Peterson Trio.

It was a continuous power-packed jam session that showed off each instrumentalist at his best. The music came loud and fast and whipped the tablers into a frenetic state. Standout performers were Charlie Ventura, who beat out some torrid sax licks, and drummers Gene Krupa and Buddy Rich. Krupa and Rich broke it up in a wild skin-beating challenge routine that the room rocking. Slim Gaillard blended the sets together with his comedic emceeing grooved along bop patter.

Ralph Font's samba crew (4) brings out the Latino terpsters during the jazz rests. Room's tab is $2.50 minimum at the tables while bar and loge spots are being peddled at a $1.50 minimum.

Gros.

CAPITOL DICKERS FOR ROY ACUFF

Capitol Records is dickering with Roy Acuff to bring the vet country name into their fold. Although Acuff did not yet have his written release from Columbia in his possession, he indicated an interest in a Capitol offer provided it offered promotional promises.

It is known that Acuff is also the recipient of serenading from Mercury's head office which has long been looking for a top country name to bolster their rural department. Acuff was at the top of Columbia's list for many years and artist claims that his recent record sales have dropped due to label's failure to deliver his old time catalog and give his recent releases equal promotion and billing with newer artists.

S-B Puts Accent On Hillbilly Field

Shapiro-Bernstein Music, one of the major Tin Pan Alley powers, will hit the cornball trail more intensively this year in its search for hit material. The firm launched an experimental foray into the hillbilly field last year and came up with a hit in "Keep It a Secret." As a result, the composer of "Secret," Jessie Mae Robinson, was inked by S-B to a five-year pact.

S-B plans to send a couple of execs southwards next month to pick up more country material. They will o.o. the Tennessee-Louisianian-Texas area, which is homebase for most of the hillbilly and western artists.

British Music Biz Slumps; Fog Hurts

London, Jan. 13.

Post - Christmas slump has hit Britain's Tin Pan Alley, and business is at a low ebb. Bands are also feeling the seasonal draught, which has been abetted by weather conditions. Dense fog over the country has resulted in bands on one-niters having hair-raising adventures, and accidents to cars and coaches have been reported all week.

Worst accident concerned Les Ayling Band, resident combo at Orchid Room, Purley, a dance hall about 15 miles outside the centre of London. On Saturday (10), the leader and members of his band were driving home after the session when they hit dense fog by Croyden Airport. Six motorcycles carrying dancers home were involved in a mass collision with the band, and as a result three people lost their lives.

James to Tour Texas

Dallas, Jan. 20.

Harry James' band is slated for a spring tour with Texas slated on the agenda for late April and early may.

The State Fair Auditorium has been reserved for April 27 or 28.

Best British Sheet Sellers

(*Week ending Jan. 10*)

London, Jan. 13.

You Belong to Me	Chappell
Here in My Heart	Mellin
Walkin' to Missouri	Dash
Feet Up	Cinephonic
Isle of Innisfree	Maurice
Half as Much	Robbins
Sugarbush	Chappell
Forget-Me-Not	Reine
Faith Can Move	Dash
Outside of Heaven	Wood
Zing a Little Zong	Maddox
Homing Waltz	Reine

Second 12

I Went Wedding	Victoria
Comes Along a Love	Kassner
Takes to Tango	F. D. & H.
Walkin' My Baby	Victoria
Blue Tango	Mills
That's-A Why	Connelly
Because You're Mine	Robbins
My Love and Devotion	Fields
Somewhere Along Way	Magna
Auf Wiederseh n	Maurice
Broken Wings	Fields
Woods on Fire	New World

Mitch Miller Back From L. A. Recording Sessions

Mitch Miller, Columbia's artist & repertoire chief, returned to N. Y. from the Coast this week after holding recording sessions in Hollywood.

Col prexy Jim Conkling and pop album director George Avakian are due back to the N. Y. homeoffice next week.

Cap's Denver Expansion

Pointing up Capitol Records growing impact in the disk biz is expansion program planned by its Denver outlet, Boyd Distributing Co. Boyd, which handles all of Cap's distribution in that area, is readying a new $200,000 office-warehouse building in Denver. The distributing outfit will occupy its new quarters by March 1.

Boyd also has branches in Albuquerque and El Paso.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending Jan. 17

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Davega Stores)	Chicago—(Hudson Ross)	Philadelphia—J. Wanamaker)	Boston—(Boston Music Co.)	Indianapolis—(Pearson's)	St. Louis—(Ludwig Music House)	Kansas City—(Jenkins Music)	San Antonio—(Alamo Piano Co.)	Seattle (Sherman-Clay)	Detroit—(Grinnell Bros.)	Minneapolis—(Don Leary)	Cleveland (Record Mart)	TOTAL POINTS
1	1	PERRY COMO (Victor) "Don't Let Stars in Your Eyes"	1	1	3	1	2	3	3	3	2	2	..	3	97
2	4	TERESA BREWER (Coral) "Till I Waltz Again With You"	6	3	2	2	..	1	4	2	3	5	2	5	86
3	2	JONI JAMES (MGM) "Why Don't You Believe Me"	5	..	1	..	1	7	1	1	4	..	4	..	64
4	3	MILLS BROS. (Decca) "Glow Worm"	10	..	4	7	..	5	2	6	6	..	6	7	46
5	6	GAYLORDS (Mercury) "Tell Me You're Mine"	9	2	..	3	..	..	..	..	..	1	..	1	39
6	7	DON HOWARD (Triple A) "Oh Happy Day"	3	..	..	..	5	2	6	..	..	..	..	..	28
7	5	JO STAFFORD (Columbia) "Keep It a Secret"	4	..	..	..	..	..	7	4	..	..	3	..	26
8A	..	KAREN CHANDLER (Coral) "Hold Me, Thrill Me"	..	10	5	10	..	..	5	..	5	7	..	..	24
8B	16	JONI JAMES (MGM) "Have You Heard"	..	..	7	4	..	9	..	9	..	..	..	2	24
10	9	JONI JAMES (MGM) "Wishing Ring"	2	..	..	..	7	..	..	..	..	..	5	..	19
11	18	JOHNNY STANDLEY (Capitol) "It's in the Book"	..	..	6	5	6	..	..	..	..	..	..	..	16
12A	18	LES PAUL-MARY FORD (Capitol) "My Baby's Coming Home"	..	..	..	..	4	8	..	..	..	..	..	8	13
12B	12	LAWRENCE WELK (Coral) "Oh Happy Day"	..	..	..	..	..	..	..	8	..	..	1	..	13
14	11	PEARL BAILEY (Coral) Takes Two to Tango"	7	..	8	..	..	6	..	..	..	..	..	..	12
15	..	SPIKE JONES (Victor) "I Went To Your Wedding"	..	..	..	..	3	..	..	..	..	..	8	..	11
16	12	FOUR KNIGHTS (Capitol) "Oh Happy Day"	..	..	..	..	..	..	..	..	1	..	..	..	10
17	16	EDDIE FISHER (Victor) "Lady of Spain"	..	..	..	..	..	..	10	7	7	..	..	..	9
18A	12	LES PAUL (Capitol) "Bye, Bye Blues"	..	..	..	8	10	..	..	..	..	..	7	..	8
18B	..	FRANKIE LAINE (Columbia) "I'm Just a Poor Bachelor"	..	..	..	..	..	4	..	..	..	..	10	..	8
18C	..	JO STAFFORD (Columbia) "You Belong To Me"	..	..	..	..	..	..	9	5	..	..	..	..	8

FIVE TOP ALBUMS	1	2	3	4	5
	HANS CHRISTIAN ANDERSEN DANNY KAYE Decca DL 5433 A 919 9-364	BECAUSE YOUR MINE Mario Lanza Victor LM 7015 WDM 7015 DM 7015	I'M IN THE MOOD FOR LOVE Eddie Fisher Victor LPM 3058	JAZZ CONCERT Benny Goodman Goodman SL 180	BYE BYE BLUES Paul-Ford Capitol H 356

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MGM 11396 78 RPM
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M-G-M RECORDS
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NEW N. Y. DISTRIB FOR OKEH RECORDS

Wider operational separation between Columbia Records and its subsid, Okeh Record, was finalized this week with the naming of a new New York distrib, Portem Distributors, for Okeh. Times-Columbia, the parent company's regular N. Y. distrib, formerly handled the Okeh line but it was apparently felt than an indie distrib could give more attention to Okeh's catalog.

Okeh started out as a rhythm & blues label but in recent months it has expanded into the regular pop field. Okeh's general manager, Danny Kessler, has been searching for pop singers recently.

Arnaz's 'Baby' Tune As Tie-In for 'Lucy'

Tying in with the Lucille Ball-Desi Arnaz "I Love Lucy" show on CBS-TV, Columbia Records is releasing a tune, "There's a Brand New Baby at My Home," later this month. Tune's title ties in with the story line on the TV show.

Arnaz wrote the tune, and will cut it for Columbia. Flip tune is "I Love Lucy."

New N. O. AFM Officers

New Orleans, Jan. 20.

David Winstein was elected president of the Musicians Mutual Protective Union.

Other officers named are Paul Guma, vice-president; John Schuerman, Jr., secretary-treasurer; and Charles F. Hartman, business representative.

Norm Weinstroer, Coral Records sales manager, is gandering the distrib setup in the midwest this week.

Symph Subscriptions, Single Tix Sales Up 5%

Subscription and single ticket sales for symphony concerts are up an average of 5% each this season from last year, it was disclosed last week (14-15) at the annual midwinter meeting of the National Orchestra Managers Assn. at the Lotos Club, in N. Y. About 20 major symph managers attended.

Year's annual meeting was set for June 9-10 in Minneapolis, where the local symph will be celebrating its golden anni. Arthur Gaines, in his 40th year as manager of the Minneapolis Symphony, will be the host.

Ving's All-Femme Wing

Ving Merlin will take his all-girl orch over a 40-city road tour starting Feb. 9 in Winston-Salem, N. C. Junket will include most of the south and go as far west as New Mexico.

Merlin entourage will comprise 13 girls. He has been working cafes and tele with a four-femme fiddle crew.

Don Cherry opens for two weeks at the Anacacho Room of the St. Anthony Hotel, San Antonio, Feb. 12.

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SAY IT WITH YOUR HEART
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JESSE GREER
Program Today Yesterday's
SLEEPY HEAD
SHAPIRO, BERNSTEIN

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America's Fastest Selling Records!

IMPORTANT NOTICE

We have just released a new recording by Perry Como entitled "WILD HORSES". It is coupled with a ballad, "I CONFESS", both sides orchestrated by Hugo Winterhalter. It is the opinion of many sound music-business men, for whom this performance has been previewed, that this record can be one of the great moneymakers of all time.

We will not attempt to describe this performance. Listen to it:

Perry Como's "WILD HORSES" coupled with "I CONFESS".
RCA Victor record #20/47-5152.

This Week's BEST SELLING RCA Victor Records

	78 rpm/45 rpm	Playing Time
DON'T LET THE STARS GET IN YOUR EYES/LIES *Perry Como*	20/47 5064	2:37/2:30
DOWNHEARTED/HOW DO YOU SPEAK TO AN ANGEL *Eddie Fisher*	20/47 5137	2:24/2:22
EVEN NOW/ IF IT WERE UP TO ME *Eddie Fisher*	20/47 5106	2:18/2:40
TEAR DROPS ON MY PILLOW/STOLEN WALTZ *Sunny Gale*	20/47 5103	2:38/2:48
I WENT TO YOUR WEDDING/I'LL NEVER WORK THERE ANY MORE *Spike Jones*	20/47 5107	3:26/2:36
CONDEMNED WITHOUT TRIAL/EDDY'S SONG *Eddy Arnold*	20/47 5108	2:30/2:20
LADY OF SPAIN/OUTSIDE OF HEAVEN *Eddie Fisher*	20/47 4953	3:06/2:36
HOT TODDY/SERENADE *Ralph Flanagan*	20/47 5095	2:22/3:00
I DON'T KNOW/HEY MRS. JONES *Buddy Morrow*	20/47 5117	2:40/3:04
BLUE VIOLINS/FANDANGO *Hugo Winterhalter*	20/47 4997	2:56/2:20
BECAUSE YOU'RE MINE/THE SONG THE ANGELS SING **Mario Lanza*	10/49 3914	3:30/3:30
WISH YOU WERE HERE/THE HAND OF FATE *Eddie Fisher*	20/47 4830	2:37/2:19
A FOOL SUCH AS I/THE GAL WHO INVENTED KISSIN' *Hank Snow*	20/47 5034	2:30/2:35
JAM-BOWL LIAR/YOU BELONG TO ME No. 2 *Homer & Jethro*	20/47 5043	2:42/2:14
HOLD ME/EVERYTHING I HAVE IS YOURS *Eddie Fisher*	20/47 4841	2:25/2:58

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RCA

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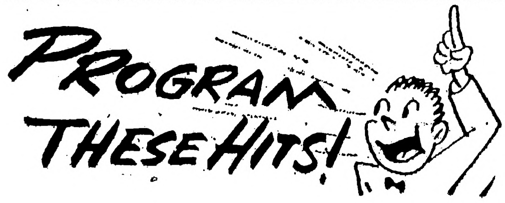

On the Upbeat

New York

Paul Saltzman named business manager of **Redd Evans'** music firms . . . **Juggy Gayle,** United Music topper, on a disk jockey trek through the midwest . . . **Nat (King) Cole** into Ciro's, Miami Beach, for three weeks beginning Feb. 12 . . . **Johnny Desmond** to the Coast for two weeks with ABC's "Breakfast Club" show . . . **Bill Farrell** into the Copacabana, Pittsburgh, Feb. 16 . . . **Sylvia Sanders,** secretary to **Sol Handwerger,** M-G-M Records publicity topper, exited her post last week. **Rhoda Teperman** takes over . . . **Bette McLaurin** into the Regal Theatre, Chicago, Jan. 30 . . . **Stan Getz, Dizzy Gillespie** and **Sol Yaged** in a battle of jazz at the Brooklyn Academy of Music tomorrow (Thurs.) . . . **Ricky Hale** began a week's engagement at the Coral Club, Washington, Monday (19) . . . **Bullmoose Jackson** orch into the Show Boat, Philadelphia, Jan. 26 . . . **Ella Fitzgerald** opens at Storyville, Boston, Jan. 26 . . . **Jean Theilmans,** European jazz guitarist, pacted to Shaw Artists Corp. . . . **Sandy Solo** opens at Ben Maksik's, Brooklyn, Feb. 6 . . . **Soft Winds Trio** inked to a management pact by **Ray Baron** . . . **Mary Mayo** begins a four-week engagement at the Hotel Statler, Los Angeles, Friday (23) . . . **Tony Alamo,** M-G-M Records pactee, guesting on DuMont's "Guide Right" tomorrow (Thurs.).

Chicago

Vaughn Monroe finished his month of one-nighters by coming in for a week stand at the Chicago Feb. 6. Theatre is bringing in **Bob Carroll** Jan. 23 for two weeks and then after Monroe has the **Sugar Ray Robinson-Louis Armstrong** package with **Karen Chandler** for the Feb. 13 stanza . . . **Ann Kenyon** has replaced **Charlotte Konger** at the **Willard Alexander Agency** here.

Lloyd Dixon pacted for Gleason's, Cleveland, Feb. 2 for one week and then has another frame at the Farm Dell, Dayton, begining the 12th . . . **Count Basie** in for two weeks at the Blue Note Jan. 30 and then does a string of dates until he starts the **Billy Eckstine** concerts in Roanoke, Va., Feb. 27. . . . **Teddy Wilson** and **Cecil Young** groups follow Basie into the Blue Note on Feb. 13 . . . **Stan Fisher** inked for the Black Orchid Feb. 4 with **Harry Belafonte** also contracted for the same spot in March. . . . **Benny Miller** joins the Berlin Music as contactman . . . **Jo Ann Jordan Trio** returns for two weeks to Doc Yeamen's, Detroit, March 23 . . . **Bob Cross** band has a three-weeker at the Claridge, Feb. 6.

Pittsburgh

Billy Yates combo wound up long run at Hotel Roosevelt's Sylvan Room Saturday (17) . . . **Tommy Carlyn's** band booked for the Pittsburgh Newspaper Guild's first Page One Ball at the Schenley Hotel Feb. 14 . . . **Brand Hunt,** who has an orch himself, is now also managing the **Greg Manning** outfit . . . **Nat (King) Cole** unit set for two-night stand at the Vogue Terrace March 27-28 . . . Copa has **Bob Carroll** set for a return week of Feb. 9 . . . organist **Everett Haydn** renewed at cocktail lounge of Hotel Sheraton . . . with **Dodo Marmarosa** returning to the Coast, **Tom Valerio** has succeeded him on piano with the **Whitey Scharbo** band. Stanley Theatre, WB deluxer, has a show headed by **Ink Spots** and **Ella Fitzgerald** set for week of Feb. 6.

Omaha

Lauritz Melchior and pianist **Artur Rubenstein** booked for Ak-Sar-Ben shows May 4-5 and 19, respectively . . . **Spike Jones** revue booked at University of Nebraska Coliseum (Lincoln) February 1 at $2.80 top.

Move to Reactivate Atlantic City Symph

Atlantic City, Jan. 20.

Reactivation of the Atlantic City Symphony Assn. was effected last week with Emanuel Hurst, well known lawyer, a musician himself and secretary of the local musicians union, named temporary chairman. Van Lier Lanning, symphony orch leader, told the reactivation meeting group that the resort is one of 28 larger cities in the country that has not yet established a permanent resident symphony.

Object of the organization is formation of a resident symph orch which would give a series of programs during the out-of-season period.

Cap Inks Manning

In another instance of a tyro vocalist winning a major record company pact via independently cut waxings, Capitol Records last week inked Philadelphia crooner Bob Manning to a longterm pact. Manning previously had been a band singer, appearing with such orchs as Art Mooney and Ziggy Elman.

Although Cap bought up the four indie masters cut by Manning, it's undecided as yet whether any of the sides will be put on the market under the Cap banner. Diskery is prepping a special disk jockey promotion for Manning with a special introductory bio platter skedded to kick off the campaign.

Marie Manovill, vice-prexy and general manager of the Henry Spitzer Music firm before Spitzer's death last year, has located in Cleveland as producer of the Johnny Andrews' disk shows.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales based on reports obtained from leading stores in 10 cities and showing comparative sales rating for this and last week.

Week Ending Jan. 17

National Rating This wk.	Last wk.	Title and Publisher	Chicago, Carl Fischer	Philadelphia, Charles DuMont	Boston, Krey Music	Minneapolis, Schmitt Mus. Co.	Indianaolis, Pearson's	Kansas City, Jenkins Music Co.	St. Louis, St. Louis Music Supply	Detroit, Grinnell Bros.	Seattle, Capitol Mus. Co.	San Antonio, Alamo Piano Co.	TOTAL POINTS
1	1	**Don't Let the Stars** (Four Star)	2	2	1	5	1	2	1	3	1	1	91
2	2	**Why Don't You Believe Me** (Brandon)	1	7	3	3	4	3	3	1	2	2	81
3	5	**Keep It a Secret** (Shapiro)	4	9	9	4	2	1	6	5	3	5	62
4	3	**Glow Worm** (Marks)	3	..	7	9	6	4	2	8	6	3	51
5	4	**Because You're Mine** (Feist)	6	4	10	..	..	5	4	2	8	4	45
6	6	**Till I Waltz Again** (Village)	5	1	2	2	..	..	9	..	..	8	39
7	8	**Oh Happy Day** (BVC)	7	8	..	1	3	..	8	..	5	9	36
8	9	**Lady of Spain** (Fox)	8	..	..	..	..	8	7	..	4	7	21
9	7	**You Belong To Me** (Ridgeway)	..	..	..	7	..	7	5	..	..	6	19
10	11	**Hold Me, Thrill Me** (Mills)	..	3	..	10	..	..	..	4	10	..	17
11	11	**Tell Me You're Mine** (Capri)	9	10	4	..	..	..	..	6	..	..	15
12	..	**Have You Heard** (Brandon)	..	5	6	..	..	..	..	..	..	..	11
13	14	**Outside of Heaven** (BVC)	..	..	..	8	10	9	..	..	7	..	10
14	15	**Baby's Coming Home** (Roxbury)	..	..	..	..	5	..	..	..	9	..	8
15	9	**Went To Your Wedding** (St. Louis)	..	..	..	..	..	6	..	..	..	10	6

Band Review

JIMMIE WHITTLE ORCH (4)
Silver Spur, Phoenix

One of the sure harbingers of winter in Phoenix is the annual return to the Silver Spur of Jimmie Whittle and his combo. Since his last stand here, leader has reshuffled his unit personnel and is currently using Joe Ezzo on drums, with Alice Gaymer doubling on the violin and trumpet. In addition, distaffer is also handling a fair share of the vocal assignments, alternating with Whittle who sings out while fronting the keyboard. Red Burns continues as solid bass-thumper.

Basically, outfit remains a smooth ensemble that takes pops, oldies, westerns and Latunes in stride. Combo rates as a good local draw and is set at current location until late spring, after which it doubles back to the Spur in early autumn. *Jona.*

New Cadence Label Clicks With LaRosa

The wax market is still a wide open field for indie labels. Point was demonstrated again last week when Cadence Records jumped into the wax sweeps with Julius LaRosa's coupling of "Anywhere I Wander" and "This Is Heaven" and racked up close to 100,000 sales in less than four days on the market. The LaRosa waxing was the indie's first release.

Archie Bleyer, musical director of Arthur Godfrey's CBS tele show, heads up the Cadence operation, LaRose, incidentally, is a Godfrey discovery. The Cadence disks are being manufactured by Capitol Records new Studio and Recording Services Division. It's Cap's initial pressing effort for labels other than its own.

Allan Jones' O'seas Dates

Allan Jones has been signed for a theatre tour of England starting April 6. He'll follow with a series of Scandinavian dates. He previously played a round of vauders in England.

The Lew & Leslie Grade Agency lined up the tour.

Indie Diskery Inks Patton

Rosalind Patton, vocalist with Elliot Lawrence's band, has been inked as a soloist with the indie disk company, Allen Records.

She will continue to work with the Lawrence orch on one-niter dates.

Stell Elected Again

Galveston, Jan. 20.

For the 25th consecutive time Felix Stell has been elected prez of the Musicians Protective Assn. Local 47 here.

Local is an American Federation of Musicians unit.

Nashville Notes

Noel Ball, long time record spinner at WKDA, will be added to WMAK staff on Feb. 1. WMAK will be billing **Hugh Cherry** and Ball from sign-on until mid-afternoon.

Leonard Bever of Army's entertainment bureau in Nashville last Saturday (17) completing arrangements for a Korean tour of WSM "Grand Ole Opry" artists. **Ernest Tubb, Hank Snow** with their bands along with **Danny Dill** and **Lew Childre** as singles will leave for a 28-day tour beginning March 1. **R. McDaniel,** WSM Public Relations Director, also going to manage the group.

Bill Monroe was critically injured in an automobile accident Jan. 16 while returning from a hunting trip.

Marty Robbins and manager, **Harry Stone,** in town last week completing plans for Robbins' connection with WSM. Robbins made his debut on "Grand Ole Opry" last week and began daily shows for Martha White Flour sponsor Monday (19). Robbins gained entrance through his recent Columbia record clicks.

Skeets McDonald and **Hank Snow** teamed up for California tour this week with Snow returning to Nashville for WSM "Grand Ole Opry" commitments Saturday (24).

Shel Horton's WVAM, Altoona, Pa., "Hit Parade Show" was recently bought for a 13-week four-station net by local Wolf Furniture Co.

Country Chatter

Carolina Cotton has been held over for an additional 10 days in Korea. Her original tour was with **Walter Pidgeon** and others from the M-G-M lot.

Jess Buchanan of Capitol's country duo, **Jim & Jess,** has been called for Army service.

West Coast diskery, International Sacred, gathering top religious groups for recording. **Paul Mickelson** and **Ted Smith** of the **Billy Graham** evangelistic team; **The King's Men** of the "Fibber McGee & Molly" show; **Vere Raley,** soloist of "The Voice of Calvary"; actress **Georgia Lee; Albert Hay Malott;** and **John Charles Thomas** are already under contract to International Sacred.

WSM's **Jimmy Dickens** booked into Boston for Jan. 23 with city's top country deejay, **Nelson Bragg,** set to emcee.

The Sons of Pioneers are doing a daily mutual show from KHJ in Hollywood in addition to their KHJ-TV "Lucky U Ranch" show. Schedule is holding group in Hollywood with personals only in the immediate area.

Johnny Bond, currently with Gene Autry's winter tour, due for his first sacred record on Columbia soon.

Columbia's **Don Law** due in Hollywood this week for session with label's **Colwell Bros.**

Country record spinners are talking to the music store business. **Lawrence Feduccia** of WCLD in Cleveland, Miss., also owns Melody Record Corner, local music shop. **Dusty Owens** of WHO in Des Moines recently purchased local store and changed name to Dusty Owens Record Shop.

WPAQ in Mount Airy, N. C., using five hours of their clear channel daily for country records with shows directed by **"Uncle Joe" Johnson, Bruce Fleming,** and **"Uncle Henry" Taylor.**

Sweeping The Country!

HOLD ME, THRILL ME, KISS ME

Karen Chandler CORAL
Roberta Lee - Jerry Gray DECCA

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Every Tom, Dick and Harry's calling
GUY LOMBARDO'S Great New Decca Record
John, John, John
(Every Tom, Dick and Harry's Called John)
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RECORDS
The Gaylords .... (Mercury)
Mindy Carson .... (Columbia)
Russ Morgan .... (Decca)
Ralph & Buddy Bonds.................. (Coral)
Enoch Light .... (Prom)

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Inside Orchestras—Music

Acceptance of Sammy Stept's song, "The Army's Always There," as the tentative official song of the U. S. Army touched off an editorial blast in the N. Y. Daily News last week. The News editorialist accepted the tune as a "reasonably rousing march affair" but took exception to the lyric. "To hold the Army out in an official song as a world-roving police force would be bad business, we think, from almost any point of view," said the News. "Before the song is finally adopted for the Army," the editorial added, "let's at least have some drastic revision of those words. We think they're way off key."

Tune, which was selected out of 700 entries, is being published by Sherwin Music, a Bobby Mellin subsid.

Coral Records is blanketing the field on the current hit, "Till I Waltz Again With You," with bestsellers in the pop, country and blues and rhythm field. Teresa Brewer, in the pop field, is currently among the top five while Tommy Sosebee and the Five Bills have hits in the hillbilly and b&r markets, respectively. Coral will do over 1,500,000 sales on the three sides.

Disk Companies' Best Sellers

CAPITOL		ARTIST
1.	IT'S IN THE BOOK (2 Parts)	Johnny Standley
2.	MY BABY'S COMING HOME LADY OF SPAIN	Les Paul-Mary Ford
3.	BYE BYE BLUES MAMMY'S BOOGIE	Les Paul-Mary Ford
4.	SIDE BY SIDE NOAH	Kay Starr
5.	STRANGE HOW	Nat (King) Cole

COLUMBIA		
1.	MR. TAP TOE YOUR MOTHER AND MINE	Doris Day
2.	KEEP IT A SECRET ONCE TO EVERY HEART	Jo Stafford
3.	SHE WORE RED FEATHERS PRETTY LITTLE BLACK-EYED SUSIE	Guy Mitchell
4.	THE TOUCH OF GOD'S HAND GONNA WALK AND TALK WITH MY LORD	Johnnie Ray
5.	I'M JUST A POOR BACHELOR TONIGHT YOU'RE MINE	Frankie Laine

CORAL		
1.	TILL I WALTZ AGAIN WITH YOU HELLO BLUE BIRD	Teresa Brewer
2.	HOLD ME, THRILL ME, KISS ME ONE DREAM	Karen Chandler
3.	OH HAPPY DAY YOUR MOTHER AND MINE	Lawrence Welk
4.	NO MOON AT ALL DO NOTHING	Ames Bros.-Les Brown
5.	NEW JUKE BOX SATURDAY NIGHT RUNNIN' WILD	Modernaires

DECCA		
1.	GLOW WORM AFTER ALL	Mills Bros.
2.	JUST SQUEEZE ME HEART AND SOUL	Four Aces
3.	DON'T LET THE STARS GET IN YOUR EYES SALLY	Red Foley
4.	OPEN YOUR HEART YOU DON'T KNOW WHAT LONESOME IS	Bing Crosby
5.	OH HAPPY DAY TILL I WALTZ AGAIN	Dick Todd

MERCURY		
1.	TELL ME YOU'RE MINE CUBAN LOVE SONG	Gaylords
2.	PRETEND AFTER MIDNIGHT	Ralph Marterie
3.	CONQUEST WHY DON'T YOU BELIEVE ME	Patti Page
4.	SUGAR AMOR	Vic Damone
5.	DOGGY IN THE WINDOW JEALOUS EYES	Patti Page

M-G-M		
1.	HAVE YOU HEARD WISHING RING	Joni James
2.	WHY DON'T YOU BELIEVE ME PURPLE SHADES	Joni James
3.	NEVER GET OUT OF WORLD ALONE I COULD NEVER BE ASHAMED OF YOU	Hank Williams
4.	JAMBALAYA WINDOW SHOPPING	Hank Williams
5.	YOU WIN AGAIN SINNER OR SAINT	Tommy Edwards

RCA VICTOR		
1.	DON'T LET THE STARS GET IN YOUR EYES LIES	Perry Como
2.	DOWNHEARTED HOW DO YOU SPEAK TO AN ANGEL	Eddie Fisher
3.	EVEN NOW IF IT WERE UP TO ME	Eddie Fisher
4.	TEARDROPS ON MY PILLOW STOLEN WALTZ	Sunny Gale
5.	I WENT TO YOUR WEDDING I'LL NEVER WORK ANY MORE	Spike Jones

Band Biz Hopes

Continued from page 41

and Jerry Gray, are making noise with "Till I Waltz Again With You" and "No Moon At All," respectively. Guy Lombardo, Decca's orch perennial, also is getting action for his current release, "John, John, John." Coral's top orch entry is Lawrence Welk who's riding strong with "Oh, Happy Day." Les Brown is also doing well with "No Moon At All," cut with the Ames Bros. for Coral.

Ray Anthony, a consistent wax seller on the Capitol label, currently is getting plays for "You're A Heartbreaker." Art Mooney is following his "Lazy River" click on M-G-M with "Winter" and Ralph Marterie is pacing Mercury's orch stable with "Pretend."

Current wax product also indicates that the orchs are laying off gimmicked sounds and intricate arrangements. Last year some orchs drew squawks from ballroom payees when they couldn't duplicate their platter sounds. The leaders now are attempting to peg their wax output so that the version can be easily duplicated at an in-person appearance.

Decca Renews Russ Morgan

Russ Morgan has been renewed by Decca Records for another three years.

The bandleader has been with the label since 1938.

Bailey-Duke 31G Breaks 8-Yr. Regal, Chi, Record

Chicago, Jan. 20.

Combination bill of Pearl Bailey and Duke Ellington at the Regal Theatre, Balaban & Katz leading Negro house, last week smashed all records for the past eight years. Layout, which featured Miss Bailey's drummer husband, Louis Bellson, rang up a tremendous $31,000, exceeded only by Louie Jordan in 1944 at the Regal.

Illinois Jacquet band with Betty McClaren and Willie Maylon is set for Jan. 30 and on Feb. 20 Lloyd Price, Earl Bostwick and Mabel Scott come in.

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"GODFREY'S BOY"
JULIUS LA ROSA
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Push L. A.'s Rio as Irving's No. 1 Man At AGVA; Ernie Fast in Switch to Chi To Pacify Ops; EMA's Muscular Reorg.

Los Angeles, Jan. 20.

Elevation of Eddie Rio, Coast rep, to the position of assistant national administrative secretary of American Guild of Variety Artists has been recommended by the Coast exec board, and pitch for Rio's promotion will be given to the national exec board when it meets in N. Y. Feb. 2. It's believed likely Rio will get the job as aide to Jack Irving. Promotion would mean a salary uppance, but Rio would remain here, retaining his present post and commuting to N. Y.

Rio, meanwhile, has delegated Ernie Fast, formerly in charge of AGVA's Frisco office, to handle the Chicago area and will make a bid for Fast to be named midwest regional director, when the board meets in N. Y. Fast left over the weekend to try to straighten out the hassle between ops and AGVA over the union's insurance plan, a beef which has resultedt in some of the smaller spots ankling and setting up their own group in defiance of AGVA's demands.

Phil Downing, in charge of the Seattle office, replaces Fast in Frisco, and Mark Vincent of L. A. has taken over the Seattle job.

Fast Inks Blue Angel

Chicago, Jan. 20.

Ernie Fast, who has been moved in from the San Francisco American Guild of Variety Artists' office to take over the betroubled AGVA office here, broke the ice last week among the bistro owners. Chicago, which has been the spearhead against AGVA's welfare fund assessment, and which set up a separate union, is one of the prime objectives that must be conquered before union can take action elsewhere against other cities. Fast signed the Blue Angel, which opens Saturday (24) to a minimum basic agreement and welfare levy.

He's also had talks with Chez Paree, which is a member of the Chicago Cafe Owners Assn., and whose lawyer, Sanford Clinton, represented the niteries last week before the AGVA exec meeting in N. Y. However, nothing has been concluded.

Fast is taking a conciliatory pitch and evidently going after the spots using regular talent as opposed to locations using strips. The latter are the most strenuously opposed to the union's welfare demands. It's not expected that Fast will urge any drastic action against acts, clubs or bookers until he's had a chance to contact all the spots individually.

Meantime, Entertainment Managers Assn., which broke away from Artists Representatives Assn. over payment of welfare fund, is making plans to fortify its position. Bookers have set up a program for themselves, including sick and death benefits, and are trying to consolidate membership in the new Chicago Entertainers Union.

Incidentally, strip joints, which usually have a field day during the furniture and allied conventions that come in town during January, are crying the blues due to special crime committee reports and newspaper stories. Police are cracking down on "B" girls, and dancers are warned against shedding too much. What little action goes on is in nearby Calumet City, but it's a long haul from the downtown hotels.

It's Now Midwest EMA

Chicago, Jan. 20.

The Entertainment Managers Assn. of Chicago voted to dissolve last night (Mon.) and form the Midwest Entertainment Managers Assn. Action had the effect of smothering existing contracts between EMA and any other organization. Its ties with Artists Representatives Assn. and American Guild of Variety Artists have been severed completely.

Sam Roberts, acting as organization spokesman, stated the org was not worried about the AGVA action putting 35 of its members on the unfair list (see separate story). He feels there is a sufficiently large talent pool among those percenters to service all club dates. Where names are necessary, the organization holding the affair could buy direct from agencies not on the verboten list. He declared that should AGVA interfere with the group's activity, an injunction would be sought.

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Piaf's Big 31G in S.F.

San Francisco, Jan. 20.

Edith Piaf played the 1500-seat Curran to rave crix reviews and chalked up a sock $31,200 in 10 performances. House was scaled to $4.80.

Betty Hutton and her show opened last night (Mon.) at the Curran.

AGVA 'Unfair' Tag On 35 Club-Daters, Majority in Chi

The "unfair" list of American Guild of Variety Artists last week was enlarged by 35 club-date agents in the midwest area. In the largest such action ever taken, union declared all members of the Entertainment Managers Assn. in Chicago to be unfair, as a result of the EMA's recent exit from Artists Representatives Assn.

Most of the verboten club date bookers are based in Chicago. The Windy City casual date-diggers listed are:

Richard C. Barrie Enterprises, Marty Bloom Talent Mart of America, Louis J. Breese Orchestras & Entertainment Bureau, Vic Brown Attractions, Lou Brownie Attractions, William S. Canham, Alpha Demaree Consolidated Radio Artists of Illinois, John J. Donovan, Inez Gamble, Arthur I. Goldsmith, Joseph W. Riley & Lyman E. Gross, Jr., Manfred Gotthelf Artists Management, Doris Hurtig, Leo Nadel (Nadel Orchestras & Amusements), David O'Malley, Elynore K. Ott, Stage Pheasant, Estelle Prager, Sam Roberts Agency, Tommy Sacco Music & Entertainment, Seymour Shapiro Agency, E. B. Sligh Agency, Frank Spamer (Spamer & Associates), Reginald Voorhees, Toby Wells (Performers Consolidated Attractions), Ralph Williams Music, and Boyle Woolfolk Agency.

Others located elsewhere are:

Jack Blue Circuit, Denver; Irving Grossman Entertainment Service, Des Moines; Naomi Horrabin Entertainment Service, Des Moines; Hunter Artists Bureau, Milwaukee; Ruth Orr Entertainment Service, Des Moines; Sidney J. Page, Indianapolis; Tom Reardon, Inc., St. Louis; Mike Riaff Entertainment Bureau, St. Louis, and Frank M. Shortridge, Des Moines.

New Dallas Execs

Dallas, Jan. 20.

Three new members were elected to the exec committee of AGVA for the southwestern territory at a general membership meeting here. New committeemen are Morris Hayden, William Judge Hewitt and Twinkle Taylor.

Reelected for committee's '53 term were Tom Melody, Joe Seidler, Dink Freeman and Roland Drayer. Vincent Lee heads the AGVA territory office here.

Lyons to Leave AGVA

Jimmy Lyons, American Guild of Variety Artists' eastern regional director, is slated to leave the union in a couple of weeks. Reason for his exit wasn't disclosed.

Lyons joined the AGVA staff a couple of years ago. He was originally a member of the board from New York. Successor is still to be appointed by the union's administrative secretary, Jack Irving.

Welkes Heads MCA Theatre Dept., Romm 'Unassigned'

Danny Welkes has been named head of the Music Corp. of America's theatre department, succeeding Harry Romm. Latter is now unassigned, but it's believed he'll ultimately wind up in video.

Romm, who is currently in Las Vegas, upon his return will spend time strengthening routines of several acts and attempt to get some new talent into the office. Larry Barnett, MCA veepee in charge of band and act department coordination, said that Romm's definite duties will be assigned shortly after he returns from Nevada.

Barnett is slated to go to Europe Jan. 30 to gander the talent situation there and expand operations of the MCA London office.

Andra Exits Wirtz Icer; Billing Gripe

Because of a billing snarl, Andra McLaughlin has withdrawn from the Arthur M. Wirtz "Hollywood Ice Revue" now at Madison Square Garden, N. Y. It was charged by C. H. McLaughlin, skater's father, that her contract with Wirtz calls for equal billing with Barbara Ann Scott, who now gets the top space.

McLaughlin stated that he had been after Wirtz to live up to the terms of the billing stipulation. When show came into New York, he asked that Miss McLaughlin's name be placed on the Garden marquee. On Friday (16) he sent a wire to Wirtz demanding the marquee space, otherwise he would pull his daughter out of the show. Wires were sent to Wirtz's offices in Chicago and New York. At deadline, there was no compliance with the demand and Miss McLaughlin exited the show.

Action was taken after consultation with the American Guild of Variety Artists. Union officials told McLaughlin that he would be within his rights to pull the skater, but felt that it might be better to let her remain pending a final attempt at settlement. When Wirtz couldn't be reached the exit followed.

McLaughlin stated he was induced to put his daughter into the show instead of sending her to college because of the fact that her reputation could be built by working the icer. When she failed to get equal billing in New York, her hometown, he felt that the original purpose of putting her into the Wirtz layout was defeated.

Other skaters assumed Miss McLaughlin's spot.

BLIZ, O&J HIT AUTRY IN 2 OMAHA SHOWS

Omaha, Jan. 20.

Gene Autry show was hit by a blizzard and Olsen & Johnson ("Skating Varieties") competition Thursday (15) and proved a. b. o. flop at City Auditorium. Sponsored by World-Herald Goodfellows, singing cowpoke, drew around 1,000 for two shows. Cast included Melody Ranch gang, Cass County Boys, Hoosier Hot Shots, Pat Buttram, Johnny Bond and Gail Davis.

Show, scaled at $2.40, moved on to Sioux City Saturday (17).

Pitt Vogue's Blues As Names Vamp

Pittsburgh, Jan. 20.

Vogue Terrace, big theatre-restaurant about 12 miles from downtown, has been getting some bad breaks after deciding to stay open all winter instead of shutting down from January to mid-April as in the past.

Latest situation to arise deprives room of Louis Armstrong booking, which had already been widely publicized, week of Feb. 16. Armstrong asked for and was reluctantly granted a release so he could team up with Sugar Ray Robinson in a vaude package which opens middle of next month at Chicago Theatre. Satchmo's reps have promised Vogue that he'll play the date here right after he and Robinson wind up their tour.

Other disappointments for the nitery were the postponement of Nat (King) Cole, who was to have come in last month for a stand and set the date back to just two nights in March, and the breakdown in negotiations for Patti Page to come in during the winter for six nights.

Spot has been operating without names since Vagabonds were there in November, but gets package of Tommy Tucker's band and Tony Bennett tonight (Tues.) for a week. Frankie Laine has also been set, but not until the middle of May.

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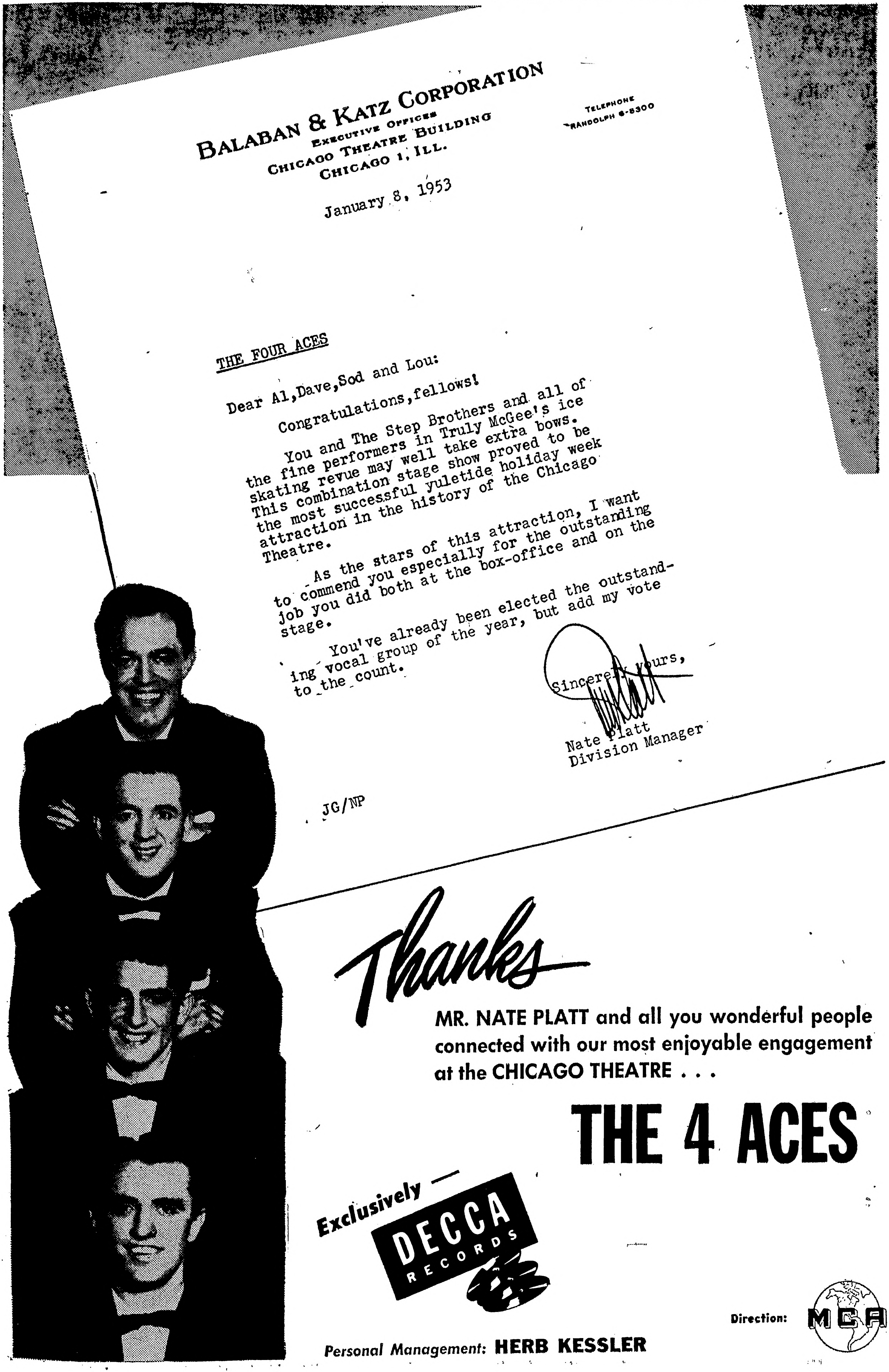

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CNE Kicks in Record $450,000 Profit; Dicker Bob Hope as Next Headliner

Toronto, Jan. 20.

Following his election promise that he would get the Canadian National Exhibition out of "wallowing in a sea of red ink," Mayor Allan Lamport has brought in a city council report that the CNE's annual fortnight engagement shows an unprecedented surplus turnover to the city coffers of $451,551. This is the largest figure in the 73-year history of the annual, with recent annual pay-backs being around $150,000.

Negotiations are underway for engagement this summer of Bob Hope as nightly headliner for the 24,000-seat grandstand show to be produced by Jack Arthur, who last week officially resigned his exec position with Famous Players (Canadian).

Mayor Lamport headed a noisy city council meeting with the CNE directorate in which he charged the latter with "double-dealing practices" on writeoff procedure whereby the CNE turnover to the city coffers would have been some $540,000 but for the "indecent haste to disguise the surplus so suddenly appearing this year" and charging amounts to so-called depreciation when the profits were due to the taxpayers who own the CNE.

Despite the hefty profit shown, Mayor Lamport is carrying out his election promise to "clean up" the CNE finances. He is now calling for CNE directorship resignations on the charge that attempts are being made to hide the benefits resulting from his accusations of previous mismanagement that brought about the accepted resignation of Elwood Hughes, CNE g.m.

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Sinatra's 'Surprise' 3 Mos. In Europe Via Grades

Frank Sinatra has been booked for a European tour starting May 9, via the Lew & Leslie Grade Agency. He'll junket for about three months and will play 10 countries. Negotiations were started by Sinatra on his recent trip abroad.

Dicker came as a surprise inasmuch as singer had recently signed with the William Morris Agency and any European tour would presumably go through the Harry Foster Agency, London, which has a cooperative deal with Morris. Morris agency had no knowledge of this deal.

Eddie Elkort, head of the Grades' American operations, stated that he was informed of the deal Monday (19) via cable from Lew Grade. Latter is due in the U. S. next week for an extended stay.

A Case Where Population Shifts Via A-Bomb Plants May Thaw Liquor Shutouts

Columbus, Jan. 20.

An atomic plant may be responsible for finally blowing the lid off a four-year freeze on liquor permits in Ohio. William C. Bryant, state liquor director, said Friday (16) he may end the static license situation within the next six weeks because of the influx of population in Pike County, where a $1,219,000,000 atomic energy plant is under construction.

Several other sections in the northwestern and northeastern parts of the state also have experienced gains due to population shifts, Bryant said. The decision rests with the four-member liquor board but has been deferred because of difficulties in devising a formula for issuing the permits.

The director pointed out that the freeze could be lifted either by the liquor board or by the legislature (now in session) changing the population basis for the issuances of licenses.

"We don't want to open the door wide to racketeers and the lawless element. If there is a demand for service, we ought to meet it to keep down bootlegging operations," he said.

The director said he had no tabulation of the number of permit applications on file, but asserted emphatically that they would be issued strictly on a chronological basis.

Laine SRO in Bow at Hub Blinstrub's; Sinatra at LQ

Boston, Jan. 20.

Lush attendance was hit Monday (19) with the bow of Frankie Laine at Blinstrub's here. Singer played to SRO 3,600 in two shows at this 1,800-seater, with large turnaways. He'll be here for one week and then go off on a six-month tour.

Hub will have heavy singer competition this week. Frank Sinatra opens tonight (Tues.) at the Latin Quarter.

Leo Fuld Back in U.S. For 26 Concert Dates

Leo Fuld, who returned last week to the U. S. after a year in Europe, has been signed for 26 concert dates starting Monday (26) at the Academy of Music, Philadelphia. Harry Adler percented the deal.

While abroad, the singer worked the ABC Theatre and Alhambra, both Paris, as well as other Continental stands.

Complex Deshler-Wallick Litigation Solved as New Owners Take Columbuser

Columbus, Jan. 20.

The tangled and impenetrable legal suit over the Wallick addition of the Deshler-Wallick Hotel, which had lawyers and judges here hanging on the ropes, was solved Wednesday (14) with the sale by A. N. Pritzker of Chicago of the Deshler Corp. to fifty West Broad, Inc., owners and lessees of the Wallick addition. This brings the 1,000-room hotel under one ownership.

The complex litigation is due for dismissal from court late this week. All officers and directors of both the Deshler Corp., owners of the Deshler portion, and Deshler Enterprises, Inc., which originally leased 600 LeVeque-Lincoln Tower rooms from Fifty West Broad, Inc., are also scheduled to resign this week.

The new owners, who also own the LeVeque-Lincoln Tower, adjoining 555-foot building, have hired Murray Rappaport as consultant and adviser in planning rehabilitation and general operation of the hotel, reputedly a $1,000,000 operation. Rappaport has served as adviser for the Netherland Plaza in Cincinnati and the Plaza, Pierre and Roosevelt in New York. Neglect of the Wallick portion of the hotel was one of the issues involved in the court suit and the new owners promise "to restore the hotel to its former position as one of the nation's outstanding hostelries."

Proser Files Bankruptcy; $273,000 in Liabilities

Philadelphia, Jan. 20.

Monte Proser, New York nitery operator and producer, filed a voluntary petition in bankruptcy in U. S. District Court here last week, listing liabilities of $273,184.67 with no assets.

Petition was filed by local law firm of Wexler, Mulder & Weisman and contains a total of 49 creditors who have judgments or claims against the former operator of New York's Copacabana, with which Proser was associated from 1940 to 1950. Proser more recently has been operating La Vie en Rose, N.Y. Several claims are the result of a cafe operation on the Coast several years ago.

Included among the Broadway creditors are Xavier Cugat, who has filed a claim against Proser for $8,000; Edward Duryea Dowling, theatrical producer, who has a judgment for $3,117.50, and Francis G. Grant, of Wall St., a judgment for $27,329.

Other high claims have been entered by Paul Jarrico, Los Angeles, $23,000; George and Ilya Wallace, New York, $19,000, and Milton Blackstone, New York, estimated claim of $45,000.

Proser also estimates he owes the Internal Revenue Dept. $28,305.66 in income taxes and $4,460 to the New York State Tax Commission. He disputes a claim by the City of New York for $5,489 in back taxes.

Russell L. Miller of Reading, Pa., is the referee in bankruptcy who will conduct the hearings.

Magico's Gab Circuit

Vet vaude and nitery magico Paul Duke has signed with Columbia Lecture Bureau for club and sundry dates, with some solo bookings set for spring.

Bureau, however, is working on a three-part act for Duke, with the magico to be accompanied by a duo-piano team.

SULLY JOINS GLASER AS AIDE IN ACT HYPO

Joe Sully, who left Music Corp. of America last week, has joined Joe Glaser's Associated Booking Corp. as an assistant to Glaser in all fields. Sully had been with the MCA cafe division for 13 years. Deal with Glaser was closed Monday (19) via long distance. Agency head is now on the Coast on a periodic visit.

Hiring of Sully by Glaser indicates expansion into other fields with accent on niteries. Glaser has been going after name talent. He recently inked Sugar Ray Robinson, has been booking Dagmar and placing some unaffiliated names.

Performers Paid on Bonds As Employees File Against Closed French Casino, N.Y.

A group of service employees who are owed back salary filed claims against the recently closed French Casino, N. Y., which has been thrown into bankruptcy. Group which filed in N. Y. Federal Court are Leon Fanquet, claiming $312; Wendell Williams, $121; Simon Lecran, $146, and Pierre Vallant, $180.

French Casino closed after New Year's Day when operator Naschat Martini took off for Europe and failed to leave sufficient operating funds. Performers and musicians were paid off out of bonds posted with the American Guild of Variety Artists and the American Federation of Musicians. Most service employees were paid out of receipts from the last night. Cafe opened last July 4 at site of Billy Rose's Diamond Hoseshoe in Paramount Hotel.

Michael J. O'Reilly was named receiver under a $2,000 bond by Federal Judge John W. Clancy.

Vaude, Cafe Dates

New York

Nicholas Bros. into the Copacabana, N. Y., Feb. 5 . . . **Deep River Boys** slated for a series which includes the Seville, Montreal, Feb. 12, and the Casino, Toronto, Feb. 26 . . . **Dominique** tapped for the Sands Hotel, Las Vegas, Jan. 26, following his stand at the Riverside, Reno . . **Jimmy McHugh** unit pacted for the Chi Chi, Palm Springs, Feb. 16 . . . **Dorothy Lamour** contracted into the Last Frontier, Las Vegas, Feb. 2 . . . **Mimi Benzell** has signed with the William Morris Agency . . . **Gina & Gerardo** open at the Thunderbird, Las Vegas, tomorrow (Thurs.) . . . **Beatrice Kraft** signed a term contract with the Kenneth Later Agency . . . **Paul Whiteman**, who plays the Last Frontier, Las Vegas, June 1, has a July date at the Mapes Hotel, Reno.

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Gotham Cafes' Jan. Upsurge

New York cafe business is surprising bonifaces with one of the shortest post-New Year's letdowns in many years. Nitery takes have been exceedingly good for this time of year with weekend grosses especially heavy.

One of the factors contributing to the increased biz is the closing of the French Casino. This has caused a bigger spread on Broadway and the Latin Quarter has become the heaviest beneficiary. The eastsiders have had no such stimulation, but business has been comparatively heavy there as well.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Jan. 20

Ed Garrigan and Paul Bishop, technicians from the RCA Service Co., left for Albany after a four-week job of installing a master TV and AM-FM aerial with private connections in every patients' room.

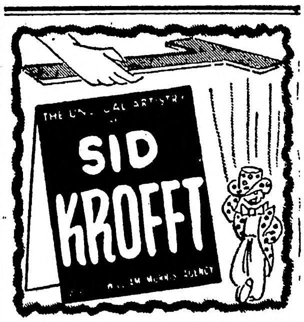
Norma Lattimore of Warners' Indianapolis Exchange registered as a new guest and already has had a good clinic report.

After spending a 10-day furlough in Manhattan Ray (IATSE) Van Buren is back at the V. C. hospital preparing for a skedded major operation. This was his first ogle out of the san in 18 months.

Murray (& Burns) Kissen in from N. Y. for the o.o. and observation period.

George (Elephants) Powers after two years of an off-and-on routine rated his first 10-day furlough out of the san which he spent sapping up Broadway productions and mitting the gang at Madison Square Garden.

Write to those who are ill.



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Paramount, N. Y.

Carmen Cavallaro Orch (16), Larry Storch, Toy & Wing; "Jazz Singer" (WB), reviewed in VARIETY *Dec. 31, '52.*

Paramount is apparently counting only on the pic, "Jazz Singer," to bring 'em in this round. Display this sesh amounts to nothing more than a 45-minute filler between reelage, a departure from the Par's in-person policy which relies heavily throughout the year on strong bills topped by name wax personalities.

Carmen Cavallaro heads up the show with his flashy keyboard work. He's surrounded himself with a lush backing (three rhythm, three fiddles, four reed and five brass) but it's all a little too rich for the aud's tastes. Response is mild and aud seems to be waiting some musical action which never comes.

Orch opens with an overarranged treatment of "Somebody Loves Me" and comes back mid-show with a medley of current clicks. Cavallaro dominates this portion, but the tunes don't stand up without the lyric crutch and fail to excite despite his slick fingerwork. Medley includes "You Belong To Me," "Why Don't You Believe Me?" and "Glow-Worm."

Larry Storch gets best reception for his comedy impreshes. Storch has come a long way since his mimicry days and has developed into a deft satirist. Starts off slowly with an overlong yarn, but really gets going when he carbons an English fight announcer blow-by-blowing the Randy Turpin-Sugar Ray Robinson go; a father attempting a man-to-man talk with his young son, and a tippling gal's confessions in a saloon. All are expertly delivered and build to sock yocks.

Toy & Wing score nicely in their terp routine. Oriental team's ballroomology wins good mitt all the way. The attractive couple works neatly through varied routines including the Castle Walk and a dance to a George M. Cohan medley. Wing's strut a la Cohan goes over big. Miss Toy's toe work also is surefire winner. *Gros.*

Hollywood Ice Revue
(MAD. SQUARE GARDEN, N. Y.)

Arthur M. Wirtz production assisted by William H. Burks, with Barbara Ann Scott, Skippy Baxter, Carol Lynne, Michael Kirby, Andra McLaughlin, Freddie Trenkler, Three Bruises, Carol & Hans Kuster, George Wagner Line (48); choreography Dorothie Littlefield; costumes, Grace Houston; lighting, Carl Littlefield; music, Paul Van Loan. Opened Jan. 15 at Madison Square Garden, N. Y., at $6 top.

Arthur M. Wirtz has brought in the second edition of his "Hollywood Ice Revue' without the headline services of Sonja Henie, at Madison Square Garden. As with his previous editions, the show indicates a free-wheeling budget, a standard of opulence that is difficult to match, and a skater assortment that is probably among the best in the business.

In Barbara Ann Scott, the former Olympic figure skating champ, Wirtz has an extremely hot property. Staunch support by Michael Kirby, Carol Lynne, Freddie Trenkler, Andra McLaughlin, Three Bruises and Skippy Baxter leaves a headliner shape-up that forms the basis of an accomplished corps.

But it may be that Wirtz set too high a standard last season, inasmuch as his efforts this year fail to hit that mark. The production doesn't seem to be as well integrated. A few more sock specialties interspersed between the display's big guns would supply more punch to the proceedings.

The production is pretty, as usual, but sans the sock that warrants the long stretches of mass action. The formulations are in the usual vein. Production by Dorothie Littlefield, sister of the late Catherine Littlefield who did the show last season, shows standard thinking in that direction. An example is the pinwheel number. It is admittedly difficult to overcome the problems of staging a show in an outsized floor such as the Garden and yet come up with routines that strike a different note. The opening night was marred by several flops that threatened to throw the formations off kilter, but the skaters survived. The "Rainbow" finale is colorful. The Zodiac" opener provides a peg for fine costuming.

Costuming by Grace Houston is imaginative and the musical punctuation by Paul Van Loan touches up the display handily. In short, all the elements of a sock show are contained in this year's opus and the fact that it just misses somewhere along the line is something that cannot be attributed to any particular department.

Miss Scott is one of the more winsome skaters in this field. Her routines have improved considerably since last season. This time out she's showing more of that prof competence that helps bring out the brilliance of some of her skating passages. Her current work can be more readily appreciated by the layman and doesn't seem reserved exclusively for the deeply critical eyes of those who would judge her exclusively from a skater's viewpoint. In one of her routines, a tango done with Michael Kirby, there was even an ever-so-slight dash of sex. Her ballet work in the "Fairy Doll Ballet" has charm and an ease that makes pleasant watching. She misses being spicy in the Parisian number.

Also in the femme contingent, Andra McLaughlin shows indications of top material. She has a youthful exuberance that translates itself into hefty mittings. She has far to go in hitting her top stride, but she also is making excellent progress. Miss McLaughlin repeats her hula of last season. It's a mistake to identify her with material that has long been associated with Sonja Henie. She should latch onto something that can become her own trademark. Her dance medley comes off well. She shows sufficient fire in the gypsy turns which opens the second half.

Carol Lynne puts a touch of drama into the show, supplying a heavier note when it's needed. Her ballet in "Autumn Leaves" has dimension. The Tchaikovsky music overdramatizes this terp aria, but Miss Lynne comes off a winner. Her other number, part of a bayou scene, is in a higher key and that also hits a top response.

Skippy Baxter is one of the more accomplished acrobats on the frappe. He hits some tricks that produce spontaneous applause. This vet bladester again justifies the bows he takes. Michael Kirby, who has been the dance partner of the top femmes in the ice field, is similarly in good form. With George Wagner he performs a precision number nicely and he gives the proper solidity to Miss Scott's dance sequences.

The major comedy component is Freddy Trenkler who bounces all over the freeze. He gets his laughs easily and he sustains his spot on the show neatly. Routines show no marked difference from one year to the next, but he's still racking up the howls.

The Bruises, comprising Sid Spalding, George Stevens and Monty Stott, are a truly funny trio. Their scrubwomen turn has a strong line of built-in laughs.

Completing the specialty lineup are Carol & Hans Kuster, a milk-fed pair from Switzerland. Their routines contain essentially good skating but little to stir up excitement. *Jose.*

Seville, Montreal

Montreal, Jan. 16.

Ray Anthony Orch (17) with Tommy Mercer, Jo Ann Greer, Marie Miller, Skyliners (5), Anthony Choir (8), Ben Berri, Gil Lamb, Ralph & Mary Carnevale; "Let's Make It Legal." (20th).

Besides solving a lot of problems and hassles for house managers and agents, the Ray Anthony package of both musicians and vauders means capacity biz and socko entertainment value throughout.

With the keynote on big, stylish arrangements cued by a fine brass section, the Anthony orch with Tommy Mercer on vocals, tees off show to be followed by the comedics of Ralph & Mary Carnevale. Team scored before at the Seville and this appearance clinches their rep with localities. With Ralph carrying most of the patter and partner Mary handling the panto, duo do a fast eight minutes of nonsense and terping that garners salvos.

Juggler Ben Berri, also a repeater, is more than adequate as he tosses tennis balls, Indian clubs and tambourines with careless precision. His rather bored, gimmick-loaded approach has strong appeal in this house.

The Skyliners and the Anthony Choir set up the combo harmony in straightforward manner. Both femme thrushes, Jo Ann Greer and Marie Miller, draw whistles when they come on stage and plaudits for their piping.

Gil Lamb in the closing slot registers in smash style. The long, lanky figure and the mobile face together with a yock-provoking impresh of a be-bopper coming into a theatre and listening to his favorite music, make him good for returns in this town anytime. *Newt.*

Marty May Subs Olsen In Omaha Like He Done It Before Which He Has

Omaha, Jan. 20.

With Ole Olsen mending his leg broken by a former TV sponsor (a Pet Milk truck), Marty May once again moves into the breach as the Hellzapoppin boys continue their antics merged with "Skating Vanities."

May took over at the Omaha Ak-Sar-Ben engagement (13-16) without a hitch, as he did several years ago when an identical injury sidelined Olsen while "Sons of Fun" was touring.

Marty, one of the family since he's married to Chic Johnson's daughter, June, is a mighty handy guy for O&J to have around, since he can fill in for either—and not hurt the b. o. or the show.

No re-routing is needed, since he usually just does walkons in addition to his own number when O&J are intact.

Show ran two hours and two minutes night caught (15) and was little more than an audition since less than 500 were on hand in spacious aud. Blizzard was cause.

However, the cast went through its paces as though the place was jammed and the building was warm. Chic Johnson broke up the cast several times with ad libs on the coolness (portable floor was laid over Ak's ice arena).

Show is dominated by Olsen & Johnson stunts, although roller whizzes have five big numbers. The veterans have picked up some of their more portable ideas from their three hits, and carry 15 in their cast. Notable assists come from June, Chickie Johnson, John Ciampi and Maurice Millard.

Best bits are the pre-show warm-up with plants, Jerkzbezerk opener, jurisprudence and Houdini numbers. Action slows after intermission to bring in aud participation numbers, including dancing and giveaway bits.

Rejoining of Olsen, now resting in Highland, Ill., is indefinite, though he's not expected until after next stand at Des Moines. But there are no worries. Thanks to Marty May and the rest of the gang, Olsen & Johnson apparently will always go on even without the bosses. *Trump.*

Curran, S. F.

San Francisco, Jan. 19.

Betty Hutton & "International Variety Revue," with the Tokayers (6), Clifford Guest, Skylarks, Bob Williams, Warren, Latona & Sparks; produced, directed and designed by Charles O'Curran; Hutton staging, Macklin Megley, music, Cyrus Trobbe. At Curran, San Francisco.

All the bounce, verve and energy which have identified Betty Hutton as "America's Jumping Bean" are on tap to beguile a receptive, jampacked Curran audience. The bubbling star sings, dances, clowns and generally sells herself in a succession of spirited items, opening with a trio of tunes, "No Business Like Show Business," "Indian Chief" and "It's Wonderful," which display her at her vigorous best.

Miss Hutton soon has the customers asking for more and they get it in a melange of Buddy De Sylva tunes, offered as a tribute. Another facet in her compote is wrapped around Blossom Seeley. In this too she scores sock impact. "My Dixie Dream" is less than effective. A miming of Benny Fields in topper and whirling cane passes muster.

Big pitch of closer tune is a warmly projected "Doing What I Was Born to Do," a heartthrobber. Her bow-off in a trapeze stanza rounds off a big night of vaude.

Aside from criticism of stage and pit help, which was no help at all at opener, there is some question as to the star identifying her various routines and specialties with the Skylarks. Good as they are, Miss Hutton is also a singer and repeated emphasis on a group of other singers who at moments detract from her efforts is questionable production wisdom. Nevertheless, it was a valiant nights' entertainment with the blonde H-bomb doing herself proud.

First half of shebang is in the main solid vaude. The Tokayers, springboard artists, provide a flash opener for a top mitt. Clifford Guest, ventriloquist, also rings the bell for kudos. The Skylarks, in the trey, likewise click, hitting special paydirt with their "St. Louis Blues." Smash appreciation rewards Bob Williams and his two dogs, a high point in comedy of first half, though knockabout trio of Warren, Latona & Sparks, except for two items of questionable taste come a close second. Production fair, music poor, lighting inadequate, stagehandling worst of all. *Ted.*

Music Hall, N. Y.

"Many Waters," produced by Leon Leonidoff, with Joe Jackson, Jr., Patricia Rayney, Ruth Schoeni, George Sawtelle, Kay Farmer, Jeanette Tannan Rockettes, Corps de Ballet; Choral Ensemble and Symph Orch under Raymond Paige, director; settings, James Stewart Morcom; lyrics, Albert Stillman; "The Bad and the Beautiful" (M-G), reviewed in VARIETY *Nov. 19, '52.*

Among its varied spectacular attractions, Radio City Music Hall is currently showcasing the European fountain device, Dancing Waters, as an added tourist lure. It's the climax of the current layout with all the other sequences pointing to the miniature geysers which are electrically manipulated into ballet-like patterns.

The fountain isn't a washout but it's not the eighth wonder of the world either. The physical trappings of this house and its stage production, in fact, are so phenomenal (as a regular routine) that this imported device loses much of the stunning impact that it could have in a lesser theatre.

Set at the rear of the stage, the water machine is made up of 4,000 jets which are shot to various heights, ranging up to 30 feet, and in various designs. Both the fountain patterns and the changing color schemes are set to musical accompaniment by the house symph. The customers are intrigued by the machine but it's hardly a substitute for the Rockettes.

The rest of the show is par for Music Hall standards, with heavy accent on production and little spotlighting of solo values. In the latter category, Joe Jackson, Jr., registers moderately in his hobo-panto routine with a trick bicycle. Jackson is a good clown but his turn is slightly too prolonged in this setting.

Show opens with a solid bit featuring choral ensemble in a tourist sequence built around such pop hits as "Lady of Spain," "Jambalaya" and "You Belong to Me." Patricia Rayney, Ruth Schoeni and George Sawtelle handle the vocal assignments competently, with Kay Farmer okay in a Spanish hoofing stint.

The ballet troupe, with Jeanette Tannan as the premiere danseuse, are set in a lush choreographic takeoff on the Versailles fountains while the Rockettes hit as usual with their fancy precision stepping.

Symph orch, under Raymond Paige's baton, warms up the house with a colorful orchestral number, "Bizet Fantasy." *Herm.*

Casino, Toronto

Toronto, Jan. 16.

The Great Morton; "Tropical Heatwave" (Col).

On current indications, looks like the Great Morton, Australian hypnotist, will break the Casino house record set by Johnnie Ray last season. Turnaway lineups are accomping his four-a-day stint, with immediate possibility of increase to five. Spellbinder is in here for an unprecedented three weeks.

In immaculate tails, the handsome, black-bearded Morton first presents a suave and showmanly spiel in which he promises not to embarrass or humiliate his subjects.

Morton uses no hypnotic gestures. He swiftly seats the participants on chairs and gently begins to talk to them and, within a minute, has every member of the group "asleep." From there in, the Australian's act is a riot. He has the group getting drunk at a suggested cocktail party as they raise imaginary glasses; rowing up a river on a fishing expedition while baiting hooks and casting for big ones that don't get away and are painstakingly "landed."

He also has the volunteers slapping at imaginary mosquitoes and the males removing their ties and jackets because of the "heat." Later, some of them "play the violin" with concert stage gestures; others cry at his sad stories or watch a mythical film starring Gable and Grable, complete with eager or amused reaction. Whole Morton act is a phenom novelty marked by good taste and splendid showmanship. *McStay.*

Danny Kaye Captures Broadway In Opening 8-Week Palace Stand

By NAT KAHN

An atomic bomb struck New York over the weekend. But there were no casualties. There was no panic. Just an audience bewitched and held spellbound by a blond blockbuster named Danny Kaye.

For an hour and 40 minutes Kaye held a gala opening-night audience at the Palace Theatre in a vise-like grip that was in the finest tradition of this famed playhouse of the two-a-day era. It was a one-man sortie in which the comedian surrounded and captured a $7.20-top audience in a magnificent display of virtuosity.

Chevalier, Lauder and Jolson—these are names respected and revered in the tradition of one-man shows, but now Kaye must certainly take his place among them in the same tradition. There is hardly a performer today who is equipped, physically and talentwise, to hold a stage by himself for nearly two hours, and still achieve the phenomenal results that Danny Kaye does during that span.

Kaye is one of those performers quick to sense a friendly audience, and perhaps this is what contributed, on opening night, to an overlong performance that should have been cut 20 minutes. He certainly must have run the gamut of everything in his career.

He opened slowly, before whipping himself into stride, by maestroing the band. Within five minutes of his entrance he was leading one of his familiar audience-participation sings. From then on he was a super-salesman.

Kaye sings, both novelties and standards. He hoofs. He does a couple of hilarious takeoffs on English and German concert singers. He spoofs the typically intense Spanish dancers, the kind who stomp the floor as if they are mad at the world. He pays tribute, in song, to Harry Lauder. There are numbers that he does from his past Broadway shows, "Lady in the Dark" and "Let's Face It," and also some songs from his latest film, "Hans Christian Andersen." He reclines on the floor, in one, and holds an amiable heart-to-heart with the audience, and this is no ordinary breather from what up to this point have been many exertions. He knows what to say to an audience, too, and how to say it, whether he's telling an little anecdote about his five-year old daughter or merely asking a front-seater for a cigaret.

There wasn't much that he didn't do at the preem. He even sang "Minnie the Moocher," which was the tipoff. There is hardly anything in Kaye's career that goes back any farther.

There may have been some raised eyebrows that Kaye worked in sports jacket and slacks, since this is obviously not typical Sunday night stage manners, but it may well be criticism from the more captious. Kaye is the sports jacket kind of comedian—casual, limbery, knockabout, infectious, boyish.

Production? A black backdrop is all that Kaye requires, and that's all he gets. Jo Lombardi's house orch is on stage for the Kaye portion of this two-part bill, with the band moving up from the pit, where it plays the opening segment of five acts. Sammy Prager, long a fine piano accomp, supplies the musical cues to Kaye from the piano on stage.

As for the rest of the bill, it's a sock supplement to the headliner. The opener comprises the Peiro Bros. with their smash juggling of clubs, hats, etc. They have a neat sense of comedy, and it gets the show off to a strong start.

A great crowd-pleaser is the chimpanzee act of Marquis & Family, with the five simians providing a riotous session. The chimps, paced by their male master, ride vari-sized cycles, and their intelligence is overwhelming.

The hoofing Dunhills, male trio, are socko in their precision and challenge stuff. They're a standard act who always please. Two of the threesome come back in the second act for a session with Kaye.

The show's weak spot is songstress Fran Warren, though her getoff number, a girl's prayer for her sweetheart, is effective.

The first-half closer is the acrobatic dance team of Darvas & Julia, and they are, as usual, smash. The way Darvas tosses Julia into those flying splits contribute to one of the most exciting acts of its type, a clean turn for every medium

Blue Angel, N. Y.

Alice Pearce (with Mark Lawrence), Charles Cartes, Helen Halpin, Harry Belafonte, Jimmy Lyons Trio, Bart Howard; $3.50 minimum.

The Blue Angel has one of its entertaining diversified layouts currently: Alice Pearce, with her zany lyricizing; Harry Belafonte, personality singer of folk tunes; Charles Cartes, a nifty cards manipulator, and Helen Halpin, young comedienne.

Miss Pearce, with that very funny, chinless kisser, is frequently more comedic than her material. She uses apparel props for some of the comedy, all of which is written by Mark Lawrence, her piano accompanist. She has been a frequent booking at the Angel over the years, and always gets her share of laughs.

Belafonte, the light-skinned, good-looking Negro, is another Angel repeat after having recently completed a key role in Metro's "See How They Run." Belafonte has lots of s.a. for the dames though he has a long way to go to assume the authority that Josh White projects with more or less the same kind of numbers. Belafonte has improved tremendously, however, since the Jacoby-Gordon operation originally brought him uptown from the Village Vanguard a couple of years ago.

Cartes is in for a self-limited two-weeker at the Angel, but he could stay as long as he pleases. The young Frenchman is a deft manipulator of cards, and he confines his stuff strictly to the pasteboards. In addition to a terrific personality, he has, apparently, a phenomenal memory, since much of his fingering requires memorization as he uses the audience to put over the tricks. This is also a repeat date, having appeared here several years ago.

Miss Halpin, who has played a couple of local dates in the past few months, has a mobile, expressive face (looking like Judy Garland) that's conducive to comedy, and she makes the most of this. She has a greater facility for comedy lyrics than the ballads, and her lack of inhibition is readily apparent. She's a good comedy potential, having recently been signed, incidentally, by NBC-TV for building.

The Jimmy Lyons Trio and emcee Bart Howard at the piano do a nice job of playing the lull music, with Howard doing the announcements simply and to the point.

Kahn.

Ciro's, Hollywood

Hollywood, Jan. 16.

Sophie Tucker, accompanied by Ted Shapiro; Dick Stabile Orch (8), Bobby Ramos Rhumband (5); $2 cover, (opening night, $10).

There are perhaps no more than a handful of performers left on the bistro beat whose advent automatically means capacity business and one of the foremost of these is Sophie Tucker. Consequently, the biggest headache boniface Herman Hover will have this fortnight is figuring out how to achieve a turnover after the first show to find room for the line of impatient patrons waiting to get in for the second.

It's no news that Miss Tucker sells a smashing show. Each successive jaunt around the saloon circuit calls for a dusting off of the old adjectives. Suffice to say that this is the peak period of Ciro's year; a great show, beautifully sold to capacity audiences. And each year, though the familiar ringside faces seem a trifle older and wearier, La Tucker is as young, as jaunty and as knowing as ever as she peddles her nocturnal advice to the femmes and warnings to the males.

As usual, she's got plenty of new material this time around and she dispenses it with the expected ease and authority. Her homilies on "Bedside Manners" or her revelation that "There's a lot of little boy in every man" all come under the heading of a moral (though not necessary morals) lesson and teacher knows her subject. As she says, she's "served under three husbands" before being discharged from service.

It's a 35-minute stint that races past. Her material, including the "sermon" on 'So Much to Do and So Little Time," which serves as an intro to the inevitable "Some of These Days," is topnotch, her delivery surefire; and her repartee with Ted Shapiro, who does his accustomed excellent job of keyboard support, is cannily concocted to guarantee no lag in the proceedings. The care taken in preparation of material and staging, incidentally, is obvious and underlines why, with the passage of the years, she's still the champ.

Dick Stabile orch, which alternates with Bobby Ramos on the dance beat, responds effectively to Shapiro's cueing to provide a good musical backing.

Kap.

Tropicana, Havana

Havana, Jan. 13.

Chiquita & Johnson, Ana Gloria & Rolando, Jose LeMatt, Miguel Angel Ortiz, Zoraida Marrero, Tropicana Chorus; no cover, $3.50 minimum at table only.

For almost a year Sans Souci's voodooistic production, "Sun Sun Dambae," was the best show in Havana. Now Tropicana has come out with a virtual carbon, "El Omelen-Ko." Both shows are the brain-children of the same man, Rodney, who several months ago switched from Souci to Tropicana.

Both "Sun Sun" and "Omelen-Ko" contain authentic voodoo chants and more or less authentic dancing; both hint at voodoo rituals; both deal with the seduction of a white girl (Skippy at Souci, Chiquita at Tropicana) by witch-doctor-led voodooists.

There are some variations in the production and in the quality of the performances. Upon these variations depend the relative entertainment merits of the two shows. Some of these differences are minor: live animals in the Tropicana show, the use of male and female vocalists, as against all-femme singers at Souci.

In performance qualities, Souci has the edge. Skippy seems to fit better in her part than Chiquita, who had previously done only ballet and ballroom hoofing. Tondelayo, the "Sun Sun" witch-doctor, far outranks the one in "Omelen-Ko." Undoubtedly, however, the "Sun Sun" performers have the polish of many months of playing, while the "Omelen-Ko" group are still getting accustomed to their roles. After a few months, the "Omelen-Ko" outfit—if there are no changes in the cast—will perhaps rank with their rivals.

Even so, in some respects "Omelen-Ko" outshines "Sun Sun." Although the former is slow in getting started — unlike the quick pickup "Sun Sun"—the finale is little short of fascinating. Johnson, carrying aloft recumbent Chiquita, leads a weird march around the large stage, with the troupe chanting a bone-tingling rhythm. Whereas "Sun Sun" ends somewhat anti-climactically, Chiquita provides a thriller climax by following a black clad figure (death) up the ornamental grate around the bandstand, and then dropping lifelessly 15 feet into Johnson's waiting arms. The windup is another highly colorful, highly catchy voodoo song and dance.

Main feature of Tropicana's second show (first on Saturday nights) is Rodney's "Caribbean Island" production. Eight successive numbers represent different Cuban provinces and phases of island life. One of the best is the number representing Havana. This is a fast-moving kaleidoscope of street scenes, with various famed local characters depicted, including "The Marchioness," a dark, toothless lady of the night, and "The Gentleman of Paris," a bearded, barefoot be-caped beggar.

Chiquita & Johnson are at their best in their own spots. Gal's statuesque figure bends rubber-like while Johnson tosses her around effortlessly and dangerously. Ann Gloria & Rolando, old standbys at Tropicana, provide the kind of mambo hoofing the tourists come to Cuba to see. Miss Gloria seems able to dislocate any part of her anatomy at will, but manages to get it all back in fine shape.

Jay.

Top's, San Diego

San Diego, Jan. 16.

Nelson Eddy, Theodore Paxton, Tony Iovelli, Don Howard, Sally Ann Davis, Betty Hall Jones, Tommy Marino Orch; $2.50 minimum.

A first-rate singer tries a new medium and is highly successful. Warmth and sincerity mark Nelson Eddy's stint here, with Theodore Paxton at the piano and Tony Iovelli leading the Tommy Marino house band. It's socko stuff all the way and a brand new career is in the offing for Eddy (see New Acts).

Don Howard, KSDO disk jockey and showman who does a nightly remote from the nitery, is brief and effective as emcee. Sally Ann Davis, shapely redhead, is okay on vocals and Tommy Marino band does well both in cutting difficult book for Eddy and for terpers. Betty Hall Jones, slam-bang sepia pianist-songstress is still luring customers into adjoining Blackout Bar in her second year in the room.

Don.

Clover Club, Miami

Miami, Jan. 18.

Johnnie Ray, Gary Morton, Clark Bros., Selma Marlowe Line (with Joy Skylar), Tony Lopez Orch; $3, $6 minimum (beverage).

Jack Goldman enters the name sweepstakes with current layout, and in Johnnie Ray he's come up with what looks like a winner for his year-round mainland spot, which provides the heaviest competition for the Beach plusheries in winter season.

This is Ray's first appearance in the area which, during this time of year, is crawling with the better-heeled tourist-cafegoers who patronize the smart spots in their home cities. The somewhat jaded locals (as regards topliners) who emerge at night to see the standard toppers playing here at this time, can, by word-of-mouth, make an attraction. In Ray's case, he's in, judging from the sellout biz and reaction.

The frenetic young songster looks to leave with a big nod from the nitery crowd. Works with small piano centre stage, to which he moves for breaks in his songalog. Handles himself like a vet and overcomes that lack of vocal shading with continued impact via blending of hymnal arrangements plus versions of the pops and his platter clicks. Tees off with "Walkin' My Baby Back Home," then changes pace to purvey "Touch of God's Hand" for room hush and eye-fix. Harkback to an oldie, "Please Don't Talk About Me When I'm Gone," sets well, then mixes in another "revivalist" arrangement, "A Sinner Am I," for wham results.

Comes then the demanded "Little White Cloud That Cried," "All Of Me" and "Cry" for the wrapup. Begs off, what with two additional shows upcoming. The constant move around stage with hand mike, the knee bends and the streaming perspiration that sometimes looks like tears, add to overall effect for the click.

Gary Morton turns in a fast-moving comedy stint to precede Ray, and garners himself a healthy portion of laughs with topical lines anent Beach types, gals, some quickie impreshes, gambling, and for the topper, his trumpet playing with band backing.

Clark Bros. make for a fast and mitt-rousing teeoff. Duo work in three routines that show proclivities for splits, spins and fast heel and toe work to keep them working on the palms. Marlowe line holds over with colorful opener that sets Joy Skylar in a fast break-in to the proceedings. Middle break spot again features the lithe lass who scores handily in a Latin idea. Tony Lopez and his crew cut a tough show with finesse.

Lary.

Black Orchid, Chi

Chicago, Jan. 14.

Josh White, Jeri Southern, Jane Dulo, Roy Kral Duo; $2.50 minimum.

There has been talk, mainly during the last 10 years, that an intimery, patterned after New York's Blue Angel and similar spots, would do well here. However, up to this time, such suggestions were shrugged off with the comment, "Chicagoans won't go for that sort of stuff."

But it's evident, at least from opening night, that Chi has a large coterie who are followers of the so-called sophisticated turns. Several hundred persons were turned away at the preem and those who managed to get in seemed to be from the set who make a dash for the little spots in New York when they are east.

Boite on the near north side is ideally located and was formerly the Gotham, which catered to aficionados of the classics and semi-classics. Policy didn't pay off and joint folded first of December. Al Greenfield, a former partner of Milt Schwartz in the operation of some Loop lounges, has taken it over. This is a different setup, and first-night confusion aside, there needs to be some basic changes if Black Orchid is to be a click.

For the first show Greenfield was wise in bringing in Josh White as headliner. Folk singer projects strongly here, his first nitery appearance in Chicago. For the main, he sticks to the English and Scottish ballads of years gone by, scoring with the well-knowns like "Foggy, Foggy Dew." However, he gets his best reaction from the American fare, earning brisk mitting for "Frankie and Johnny." Curiously enough, he gets the customers to chime in on "On Top of Old Smoky." White accompanies himself well on the guitar, with unbilled bass player also backing.

Jane Dulo, another member of the inner circle up-close performers, has broadened some of her material for presentation here; perhaps unnecessarily so. She's good as a member of the hausfrau set visiting the bistro singer, but her depiction of the femme lady wrestling champ on teevee goes a little overboard. She registers well with most of her special stuff, however.

Roy Kral does a yeoman job backing Miss Dulo and also takes one or two intermission breaks on the piano. Unfortunately, due to opening night confusion, Jeri Southern was unable to go on at her scheduled time and was not caught.

Whether or not Chicago can duplicate the smart eastside clubs of New York depends on the management. The clientele is here; that's for sure.

Zabe.

La Vie En Rose, N. Y.

Guy Mitchell, Joni James, Van Smith Trio, Dolph Traymen Trio; $5 minimum.

Monte Proser seems to be hopping on the wax bandwagon for his eastside plushery. He's going in for record names in a big way and though his trade has been long out of the bobbysox groove, the odds in this wax gamble are apparently in his favor since the disk fever now has reached the oldsters. It was ropes up at the Guy Mitchell-Joni James' initial weekend and the reception was similar to the kind the label names receive at the noisier westside presentation houses.

Heading up La Vie's platter package, Mitchell, one of Columbia Records' big guns, is an immediate winner. He projects warmly in this intimate room and the tablers stay with him all the way. Although his song workovers aren't as potent as the disk versions (Mitch Miller's exciting orch backing is noticeably missing), he manages to get 'em across with an ingratiating zest. He gets the room to work with him for some choral effect which keeps the set lively and interesting.

Mitchell opens with his trademarked "Truly, Truly Fair," and then mixes it up with ballad and folk-grooved items. He's best on the latter, especially "Roving Kind," "Jambalaya" and a standout "Too Late." Also keeps 'em happy with "Feet Up" and "High Noon." He builds to a begoff and the 25-minute songalog could have been doubled without hurting anybody's feelings.

Room ran into a snag opening night (15) when the fog-ridden east kept Joni James grounded in Montreal. Georgia Carr, Negro singer working under the Capitol Records banner, was brought in as a last-minute replacement. Gal was obviously nervous during her two-show assignment but she displayed an okay potential for intimery work.

Miss James, who preemed the following night, is reviewed under New Acts. The Van Smith and Dolph Traymen trios handle the musical sets nicely.

Gros.

Mount Royal, Mont'l

(NORMANDIE ROOM)

Montreal, Jan. 15.

Roberta Quinlan (with Gil Stevens), Peggy & Michael Arnaud, Max Chamitov Orch (8) with Norma Hutton, Bill Moodie Trio; $1.-$1.50 cover.

Recent tightening of immigration laws making it tougher for foreign-born acts to go back and forth between Canada and the U. S., already is affecting local boites.

This, plus acts who cancel engagements out of town because of TV shots in New York, gives local agents and bonifaces continual jitters as it did with management of Sheraton-Mount Royal over present layout. However, a quick switcheroo produced the current showcase of chirper Roberta Quinlan and terpsters Peggy & Michael Arnaud for a neat, entertaining package.

The Arnauds were last in Montreal about three years ago and team still project better-than-average ability on ballroom hoofing. Femme is a pert, trim-figured blonde which contrasts effectively with her tall, dark partner. Duo develop their pantomime easily in a smooth opening group, garnering biggest reception for their Chopin interlude.

Blonde Roberta Quinlan intros breezily wth locally slanted number and continues in a chirpy, bubbling vein with a songalog that includes "Simple as That," "Confession'" and a group of oldies that draw plaudits. Gal then takes over at the piano and for own accomps to a collection of faves which rate very high with tablers.

General piping is clear, phrasing is excellent and Miss Quinlan gets able piano support from Gil Stevens (who also does a little

Chamitov orch does usual fine job backgrounding performers, with Norma Hutton doing vocals between shows. The Bill Moodie Trio holds down the relief slot.

singing) during first half of offering.

Newt.

Ciro's, Miami Beach

Miami Beach, Jan. 17.

Danny Thomas, Dolores Hawkins, The Foursome, Dave Tyler Orch; $5 minimum (beverage).

This 400-seat plushery picked up to sellout proportions with advent of Danny Thomas. Turnaway opening night and following weekend indicate top takes through his tenure, and current local display of his new pic, "Jazz Singer," should add to the drive for the patron dollars.

Inauguration of the big name policy (Jimmy Durante set to follow) was an auspicious one and a wise idea, what with the former Copa City just around the corner relighting as Bill Miller's Riviera, with Ray Bolger in the top slot and the Beachcomber, another close-by rival, going in for the best if they can get them.

Mixture of newcomers to the Thomas comedy log with his seriocomic talk makes for a solid session of laughs, listening and palm-pitching.

Tees off with his standard "Oath Of Allegiance To The Bosses" with band, then launches into a new group of material. Works in plugs on "Jazz Singer" role to wind into howler on TV programs and film type-casting sequence to special arrangement, "They're Believable?" Continues with gab on rise from 5100 Club (Chicago) days to present top-dough status for lead into furnishing of new home on Coast, costs, taxes, wife's foibles and in-laws for more yocks.

Change of pace finds straight version of "Best Things In Life Are Free" for the breakaway from the comedy. Returns to the laugh route with plaint on his future in pix, for sock satire. Another reverse in pace brings medley of tunes from "Jazz Singer" for table-pounding bringback. Works in spoof on "happy birthday" requests from guests, with aud joining in a choral "tribute" to the lone gal who wants the salute. Routine adds warmth, and again, demands for standards. Comes up with his "Amateur Comics" and subject matter enables him to work in skill at dialects to big response. Subs usual begoff, to mark showmanship with "I'll See You In My Dreams" as fulcrum for aud-join via darkened house and tableholders' use of matches, into class bow-off.

Supporting acts are well balanced. The Foursome set up song and dance for healthy returns. Quartet are bright, young and fresh and handle their assignment in zingy fashion. Dolores Hawkins is new to this town and should garner herself offers for future bookings, based on performance opening night. A handsome thrush, possessed of a throaty, well-arranged approach to the better tunes, she spells them via her looks, physical attributes and versatile routine which keeps them listening, though gal is in difficult spot of preceding Thomas. Had them all way with shading and phrasing best revealed in "You Made Me Love You" and "Rockabye My Baby."

David Tyler's orch adds up as strong showback group.

Lary.

Statler Hotel, N. Y.

(CAFE ROUGE)

Tony Pastor Orch (14) with Dolores Martell, Stubby Pastor; $1, $1.50 cover.

Tony Pastor's orch is currently taking its turn in the Hotel Statler's Cafe Rouge, New York's only hotel band showcase. This spot has featured virtually every important name band in the business in the last couple of years, plus some lesser outfits which came in on interim bookings.

Pastor is currently in the mid-bracket standings, having missed the publicity buildup given to the flock of new bands via their recording activities. Pastor, in fact, has not been active on wax in the last year, following his exit from Columbia Records, and this stand may prove to be a payoff audition for some diskers' artists & repertoire staffers.

Pastor has a competent band which plays a neat, if not standout, brand of dance music. Pastor, however, is still an expert song handler and his husky vocalizing registers solidly on the rhythm and novelty numbers. He does a lot of vocals at the Statler and sells his organization thereby.

The crew has a conventional makeup of five brass, six reed plus Pastor's sax and three on rhythm. Arrangements are generally straightforward with a reedy accent and featuring good dance tempos. In the trumpet section, Stubby Pastor (he's the bandleader's brother), does okay in featured solo stints. Other band vocalist, Dolores Martell, also hits strongly. Miss Martell is a looker with pipes that are stylized in the modern groove.

Herm.

Desert Inn, Las Vegas

Las Vegas, Jan. 17.

"Calendar Capers On Ice," with Adele Inge, Eric Waite, Diana Grafton, Charles & Lucille, Ferguson & Colby Yvonne Broders, George Zak, Line (8), Carlton Hayes Orch (11); produced by Merriel Abbott; choreography and staging, Dolores Pallet; music and lyrics, Hessie Smith; costumes, Fred Wittop; no cover or minimum.

Merriel Abbott's "Calendar Capers," transplanted from Chi's Conrad Hilton to the Painted Desert Room, comes off as a good try for new lure in this surfeited town, but stage is too small, repetition sets in, and the spectacular blading of Adele Inge, Eric Waite, Diana Grafton, and Charles & Lucille gives the 45-minute ice cuber a lift.

Booked for a month, revue may only draw good weekend biz for the run. Although no icer has played Vegas since the Last Frontier's venture about six years ago, enthusiasm doesn't seem to be keen for this offbeat tour. Stage limitations obviate the socko effect created by long, graceful etchings on ice, with each performer restricted here to brief turns and crowded terp patterns.

Adele Inge, however, has redesigned her terrif displays to fit the surroundings. She centralizes her amazing spins, spot butterflies, flips and general razzle-dazzle, drawing peak encomiums from tablers.

Special rink laid atop the stage-dance floor holds no terrors for comic Eric Waite. Rather, he capitalizes on the strict confines to milk yocks for his antics. Since the revue themes months of the year and special holidays, Waite first appears as "Queen of the May," costumed as flowery femme. Sight calls for laughs, with later stumbles as tyro learning how to skate, another yock-roper.

Diana Grafton causes more applause and laugh ripples during her spins as Thanksgiving Quaker Girl surprised by a skater costumed as a turkey. Mugging resembles Martha Raye as she tosses in funny stuff. Charles & Lucille electrify with top exhibits of tricks, lifts, graceful duo spins and merry-go-rounds. Yvonne Broders and George Zak are featured separately and as a team, showing okay blade technique and assortment of ideas.

Line, consisting of four males and four femmes, present colorful Currier & Ives opener with entire company, but the "White Christmas" finale is much too lethargic for boffo effect. Also, return of the song and Yule theme so near to recent holiday period doesn't heighten goings-on a bit. Vocals throughout by Ferguson & Colby, guy and gal warblers, from position by proscenium are effective. Carlton Hayes podiums watchfully and enters into a kidding gab sequence with Eric Waite during latter's expert bumbling comedics.

Will.

Ciro's, London

London, Jan. 14.

Irissa Cooper, Sidney Simone Orch; $3.50 minimum.

As a newcomer to cabaret, musicomedy player Irissa Cooper shows an appreciation of this new field by coming up with an act dominated by original numbers. By doing so she has started off on the right foot although she obviously needs more experience to round off some of the rough edges.

Chanteuse has great confidence for a newcomer and her voice carries without aid of a mike. Her diction is clear and her vocal pipes adequate, but her performance would be given added authority if she took advantage of the mechanical aids. Her routine is mainly on one level and her one attempt at a contrasting number is out of character. She needs a contrast, but something more effective than her monolog about an usherette.

As an intro, Miss Cooper opens quite effectively with "I Want to be a Star," followed pleasingly by "Pink Champagne." In the same breezy style she offers "Nothing" and "I Like It," and after her monolog winds the act with an attractive rhythm number.

Performance is competently backgrounded by the Sidney Simone aggregation who also provide the terping music. *Myro.*

Fairmont Hotel, S. F.
(VENETIAN ROOM)

San Francisco, Jan. 19.

Kay Thompson & The Williams Bros., John Hawker, Bill Clifford Orch (11); $2 cover.

The Thompson troupe is the triumph of the metronome. One of the most intensely routined acts in show biz, Miss Thompson and her boys work with the precision of a piston rod. What's lacking in warmth is more than made up in tempo, timing and dimension. The performance is a victory of mind over matter, and it doesn't matter that viewer is as breathless in watching as Miss Thompson is in doing.

As if pulling her various items out of a filing cabinet, Miss Thompson tosses off a bewildering succession of specialties which never let up until her bow-off. Even after that there is a din in the air, sort of a backwash, that takes some time to wear off. It's mechanistic, even futuristic, but the customers love it as evidenced by the turnout that jammed this plush room at the opener and huzzahed throughout the performance.

Garbed in a black slack outfit emphasizing her elongated stack which is punctuated by her blonde mannish bob, Miss Thompson and her foursome step off with a shortie warmer, "Hello Everybody," and then go into high gear with "Jubilee Time," a frantic handslapping item. "Poor, Poor Suzette," a fable, harvests a good mitt, followed by "Quell," which is smart stuff for chichi appreciation. Troupe really turns it on, however, in "Broadway Is Show Business," the boys chiming in with some hep chatter and miming in the pitchmen vein. It's ultra copy and takes with the customers like a vaccination. Her final is a Noel Coward routine, with femme at the piano, and is a fitting close to the bell-ringer. There is no encore. When Miss Thompson is finished, she's finished; so is the audience. But everybody's happy.

John Hawker should carve himself a considerable niche in singing business as he garners experience, material and technique (see New Acts).

Bill Clifford's orch, though still playing too loud in spots, probably due to his anxiety to help performers music-wise, turns in a top job both for show and floor-hopping.

Ted.

Algiers, Miami Beach

Miami Beach, Jan. 18.

Rosalind Courtright, Tony & Renea, Barry Kaye, Mal Malkin Orch; $2.50 minimum (beverage).

This newest of the glitter hotels found its Aladdin Room in a slump after booking of a good supporting act, the Foursome, in the feature spot past two weeks—this after a fast start with Doretta Morrow and following with Joyce Bryant. With the rough competition around now, they're fortunate in setting Rosalind Courtright for the next two frames, bidding as they are for the smarter clientele.

Miss Courtright has a class act that rates uppercase bookings. Gowned in distinctive style, she projects her song ideas in assured manner to keep the aud from walkon with change of pace adding to impact. She's best on her special stuff, with standouts being lyric-patter on "men," "Shoppin' Around" and an intriguing French bit, then "Good Little, Smart Little Girls." For her encores, "Adelaide's Lament" from "Guys and Dolls" is handled adeptly for full values, and for the bowoff, "He Takes Me Off His Income Tax." All efforts earn her plenty plaudits.

Tony & Renea, house dance team, set up Latino ideas for fair reception. Barry Kaye, local disk jockey, emcees straight and effectively. Mal Malkin and his small unit play the show in highly competent manner. *Lary.*

Ritz Cafe, Montreal

Montreal, Jan. 15.

Odette Myrtil, Johnny Gallant, Joe Settano Trio; $1-$1.50 cover.

Stepping out of the usual decolletage chirper class which has been stock in trade since this smart intimery opened several years ago, the management brings in Odette Myrtil, and her vibrant personality and sophisticated songalog more than justifies this particular booking.

No newcomer to the entertainment biz, Miss Myrtil's varied career has covered most theatrical forms and her most recent showing, legitwise, was in "South Pacific" as Bloody Mary.

Handsomely groomed, she wastes no time or pulls any punches to get everyone on her side. There is never any feeling of conflict between her and the ringsiders and her asides and inhibitions are accepted by all.

A solid interp of "Bali Hai" in one show alternates with a round-the-room tour of "Happy Talk" for okay clinchers. Adams played first few performances for Miss Myrtil with house pianist Johnny Gallant taking over for remainder of engagement. Between shows, Joe Settano trio cuts the dansapation sets with ease. *Newt.*

Flamingo, Las Vegas

Las Vegas, Jan. 17.

Mickey Rooney, Tyrell & Winslow, Ukie Sheron, De Waynes (5), Herb Flemington, Flamingo Starlets (8), Torris Brand Orch (10); no cover or minimum.

This Flamingo stand may be Mickey Rooney's swan song with the zippy package he took to Korea and home via Reno. He wishes to take it easy for a while and continue his interrupted honeymoon which started some weeks ago in Las Vegas. Unit of Tyrell & Winslow, Ukie Sheron combined with the De Waynes' acro antics is highly entertaining, much more cohesive than some previous Rooney gambolings here.

Rooney bounces on with a special Winslow "hello" tune following Flamingo Starlets' "Fire Dance," to gab a bit before Ukie Sheron's walkon from house and session of heckling. Sheron begins at this point to capture interest, and with Rooney's line-tossing furnishes collection of cuties for yocks throughout his several turns.

De Waynes are inserted for flash appeal, making their risley inning count for full attention. Five adroit lads go into balances, acro flips and three-highs on feet of prone understanders, spilling out and down with dexterity. Rooney gets in the act for some hilarious acro-goofing.

Woven into proceedings at this point, Alice Tyrell & Dick Winslow earn plaudits and chortles with "Hollywood Audition." Femme has centre with her clever impressions of Judy Garland and Lena Horne. Followup, "You Made Me Love You," has Winslow's sly interpolations for roping laughs.

Topper is extended "Television" parody, ribbing the medium and some of its personalities and shows. The Mick takes off with great Senator jargon complete with crazy wig and frock coat; Sheron divides attention with the diminutive comedian in a Ted Mack amateur hour deal; Rooney steps up laugh meter with his "Candid Camera" inebriate, again with Sheron; Miss Tyrell intros pair in funny chef recipe sketch, sequeled by "Dragnet" lampoon. Rooney's impressions of Vaughn Monroe and Jimmy Durante end the TV finale with direct segue into Flamingo Starlets' sexy terps for closer.

Dick Winslow gets credit for special material, both musical and lyrical, with Rooney also furnishing ideas for some of the bits. Torris Brand orch maintains steady backstopping from downbeat to cutoff. *Will.*

Riverside, Reno

Reno, Jan. 15.

Wini Shaw, Carsony Bros. (3), Dominique, Danny Farro, Riverside Starlets (with Stewart Rose), Ernie Hecksher Orch (11); no cover or minimum.

After some years out of show biz, Wini Shaw, popular torch singer of the '30s, is feeling her way back. She is unsteady and wobbly around the notes—and frightened. Miss Shaw's biggest obstacle seems to be her own lack of confidence. A quiet response sends her farther and farther into a shell. Her voice indicates the same lack of assurance and it's difficult to know if her voice is being held back by Miss Shaw or if she is being held back by her voice.

Her choice of songs is perhaps too much from the era in which she made her rep—all nostalgic. "It's Great To Be Alive" tastes of that vintage and is her initial number. Followup is all too quiet and slow, once a trademark of her style and delivery, but now quite lacklustre—"It Must Have Been Something I Dreamed Last Night." A medley of songs she helped intro brightens things a little—"Lullaby of Broadway," "Too Marvelous" and "Lady in Red."

An encore, "Love For Sale," is again in the trembling, emotional vein of the past and doesn't quite come off. Sometimes a Gershwin medley is worked in. Perhaps some special material and a few pops would help, plus a little more concentration on presentation since numbers all tend to look about the same. An accompanist, with her act at heart, is a necessity—someone with an eye and ear toward display.

The Carsony Bros. are appearing in their third engagement in this country and are assured of solid bookings with their balancing stanza that works up to a solid climax at end of stint. Most amazing bit, and seemingly impossible, is Carl balanced atop a cane, on one hand, upside down, with one of the freres wrapped around his middle. Customers are kept in a state of astonished shock.

Dominique was brought in to supplement this show mid-way. The young French pickpocket, late of the shuttered French Casino, N. Y., creates instant excitement and hilarity with his exuberance and candor. Youngster breaks in quickly with a few card tricks just to advertise his trade and then goes right to work on the customers.

A quick trip through the audience nets approximately a dozen wrist watches plus various other items such as a bra and some falsies. Chattering continually, Dominique brings up five men from the ringside for some riotous jumping jack action on chairs. He climaxes his aud-participation by robbing them all of such necessities as suspenders, belts, glasses and ties.

Danny Farro is a young accordionist from the Horace Heidt talent quest. Music is pleasant and best with such all-key productions as "Lover" and "Donkey Serenade." Arrangements are driving and intricate. A short jest with ringsiders doesn't go—when he asks for requests and then plays his own number, "You Belong To Me." Farro is not experienced enough for this sort of thing and fumbles. He would lose nothing by sticking to the music altogether.

Stewart Rose is a young production singer who's been here before and shows improvement. He's excellent supplement for Riverside Starlets in a racy opener. The eye-filler routine is fast and the girls display a sexiness not usually associated with the George Moro dancers. Rose sings "Blues in the Night" while they strut saucily around him. Windup of this routine is especially heated. For a filler, he does a good job with "I'm Gonna Live Till I Die." Starlets cap the show with a lush Spanish dance in authentic costumes, with headdress and fans, while Rose sings a booming "Granada."

Marc.

Casablanca, Miami B'ch

Miami Beach, Jan. 17.

Billy Vine, Betty George, Maya Orch; $2.50-$3.50 minimums (Beverage).

Club Morocco plays two shows nightly (Saxony is only other to follow that policy) and is doing okay with the idea, though much further uptown than the majority of the rivals, both nitery and hotel. New policy of setting a comic w.k. locally, with a songstress supporting, is building patronage. Current layout is illustration in Billy Vine and Betty George.

Vine has been working this town for more than a decade now and has built himself plenty of following. Rotund laugh-maker sets up his drunk characters, the yarns on show biz names, banter with ringsiders, and has revived his lampoon on "Sadie Thompson" to make for a solid topper to his supply of giggle-raisers. Combo of the material and showman approach keeps him on top of his aud throughout.

Betty George is a lush, likely support in a cafe setup. Voice isn't of the high ranging, straight tune type. Works mostly on special material and physical appeal, with gowning highlighting her Dagmarish attributes, to hold attention. Tees off with fast original lyrics on "Then I'll Be Happy"; ballad type "End Of A Love Affair," a native Greek number which is effectively handled; then "Zip," saga of an intellectual stripper.

Lary.

Continental Cafe, Mont'l

Montreal, Jan. 16.

Lucienne Boyer, Joe Rankine, The Lucky Girls (8), Johnny Di Mario Orch (6), 3 Keys; 85c admission.

Although Gallic chirpers have been a dime a dozen in recent years around Montreal, the Lucienne Boyer name still has drawing power and makes her a top contender in this highly competitive field judging from the biz every night at Jack Horn's Continental.

Looking better than ever and clad in the inevitable blue gown, Miss Boyer does more than eight numbers every show and picks up just as big a reception now as she did a decade ago when she had them in the aisles with her theme, "Parlez Moi D'Amour."

The Boyer voice may not be as strong as in the past, resulting in an overdose of ballad-type numbers, but the savvy is evident at all times. On this appearance, Miss Boyer has cut much of her old hoked-up dramatic bits to improve overall presentation and only once, when doing "Lady at the Bar," does she go overboard. However, she has little to worry about from the young, bosomy chantootsies when she sings "My Heart Is a Violin" and "Parlez Moi." *Newt.*

Mapes Skyroom, Reno

Reno, Jan. 15.

Jack Marshall, Rusty Draper, Boy Foy, Mapes Skylettes, Eddie Fitzpatrick Orch; no cover or minimum.

Comic Jack Marshall makes his annual trek into the Skyroom and never in such a paradoxical situation. He headlines for the first time—and it couldn't be more difficult. Trouble is a new young singer who precedes him, making it almost impossible for Marshall to get attention until they've had time to forget the powerhouse, Rusty Draper.

With his w.k. hat, Marshall goes from one character to another, first in patter and then in song. The hat rim adjusts into countless shapes for Cleopatra and Napoleon, among others. As one of his original characters, Butchy McGurk, Marshall is funny to watch but ineffective with lines. Resorting to a trombone which he fumbles with through a long discourse on signs he's seen lately, he gradually works up to yock class.

Sleeper in the show is Draper, a redhead who's been contracted to one spot in San Francisco for the past eight years. Whatever he did there for that length of time, one thing is certain—he's prepared himself for the quickest flash ride to popularity the business has seen since perhaps Johnnie Ray.

A big personality and complete assurance are the first warnings of something good as he clamors on stage with an electric guitar. Opening number is a driving western-type ditty. He stamps his feet, sways, crouches, and works his guitar like a delicate lathe. "Lazy River" is a prime example of his rhythm and vivid singing. In almost every song, he takes off briefly for a guitar solo. He achieves some low-down and unique effects.

A sequence with uke, mandolin and banjo gets heavy mitts. He begins work on "Ain't She Sweet" with an incendiary uke, goes to a mandolin instrumental followed by the banjo all at full speed. "Birth of the Blues" is with complete abandon. Reception is tremendous for the Mercury Records pactee.

Opening act show is Boy Foy, unicyclist who plays around with juggling and balancing while atop a low and high wheel. A bouncing ball from a stick in teeth while peddling around the stage is his topper. *Marc.*

Bon Soir, N. Y.

Jimmie Daniels, Alice Ghostley & G. Wood, Kirkwood & Goodman, Mae Barnes, Norene Tate, (3) Flames; $3, $4, minimum.

There's a highly competent stock company running at the Bon Soir, a well-regulated and probably the most chichi operation in the Greenwich Village sector. This spot has a set of regulars that include Jimmie Daniels, Mae Barnes, Norene Tate, Three Flames and there are a few teams that seem to make this spot their headquarters when in New York or when in need of a paying spot in which to break in new material.

In the latter category are Kirkwood & Goodman, a pair of likeable youngsters who are regulars in the uptown intimeries as well as this establishment. The duo have revamped their act to a great extent. In addition to new bits of material, the lads have gone in heavily for terping. It's the kind of dance routine performed by a lot of non-dancers. It's the soft-shoe, done a lot better than most those who also do not make a career out of terping. It's a peg for vocal breaks, sly lines and some laughs along the way. The team with this routine widens its scope of employment and makes them eligible for some kingsized spots.

Alice Ghostley, backed by G. Wood at the piano and as an assisting voice, continues to deliver a few well-written satires. They knock off some cerebral comedy such as the opus on Boston and Elizabeth the Queen. The results are excellent.

The most boisterous performer in the contingent remains Mae Barnes who packs a high entertainment wallop in her delivery. Her comedy is alternately socko and sly. Her top number is "Topsy" which gives her a strong sendoff.

Norene Tate delivers the delicate touch to the session. Her torchies are feelingly delivered. She also contributes some keyboard sequences. She makes a strong dent here.

Conferencier and singer Jimmie Daniels, who opens the proceedings, provides a smart touch with his tune selection. His delivery is knowing and sophisticated and he starts off the show on the right note. Three Flames showback competently. *Jose.*

New Acts

NELSON EDDY
Songs
45 Mins.
Tops, San Diego

Nelson Eddy, vet of films, concerts and stage, required less than one minute to put a jampacked audience in his hip pocket in one of the most explosive openings in this city's nitery history. A simple, unpremeditated gesture did the trick.

Preceding the first show, Don Howard, KSDO's disk jockey at the nitery, had introduced Eddy and promptly started to leave the floor. Eddy strode on and pulled Howard back, smiled broadly, shook hands and thanked him for the intro.

It was an act of obvious sincerity toward a San Diego favorite and at once the crowd cottoned to this vital change in the performer's bearing. Before Eddy had even started to sing, they liked him personally, as a warm human being—something he had never seemed to be in his long career in other mediums. The austerity had disappeared along with the stony-faced singing mountie. He was, in truth, a "new" Nelson Eddy.

This was proved throughout as Eddy's powerful pipes socked across his familiar songs in addition to smart but not smart-alecky special material by Eddie Maxwell and Ben ("Champagne Waltz") Oakland. Example: A funny Frank Fay-ish songolog in which "Shortnin' Bread"—identified with Eddy for 20 years—is ripped apart, phrase by phrase, as a moral affront to the nation's youth. Later, in explaining the plot situation before singing from "Naughty Marietta," Eddy comments, "We had just defeated the pirates . . . Maglie was pitching."

It's switch stuff, of course, but handled effectively and with savvy. Fortunately, the switch is employed with good taste and is not overdone. Although Eddy's personality is changed, he tells no jokes—a trick commonly held to be the only way to "humanize" a concert artist—but his performance has the air of good humor, the charm without the bushleague stuff. Overall, it's Eddy's new-found warmth that makes the big difference—a warmth attributable, perhaps, to the nitery atmosphere, the closeness of public and performer.

Remarkably youthful, handsome baritone satirizes his own deadpan style in the "Owl Song" and kids western vocals in "Rhythm on the Range." But his concert hall artistry is evident in such standards as "The Flea" and "Great Day," and a medley comprising "Rose Marie," "Indian Love Call," "Balalaika," "I Married an Angel," "Wanting You," "Sweet Mystery of Life" and "Stout-Hearted Men"—the latter rocking the house as Eddy sings with a joshing smile. Revamped "Wish You Were Here" and "On My Way" from "Paint Your Wagon" also are socko. Exit is to genuine begoff.

Eddy's longtime accompanist, Theodore Paxton, is at the piano and Tony Iovelli leads Tommy Marino's house band in a difficult book.

In sum, Eddy is a polished performer of surprising depth and feeling. What's more, he senses exactly what nitery freight-payers want; in this case, sincerity, sentiment, showmanship and a sterling voice. He has them all. This can't miss. *Don.*

THE TOPPERS (4)
Songs
10 Mins.
Le Ruban Bleu, N.Y.

This tall foursome is clean-cut with fine blending of voices and excellent choice of tunes. After opening with a snappy "Four Musketeers," they pipe an unusual, gently-handled edition of "I Talk to the Trees" to establish their authority in the mood idiom.

Tailed quartet gets right back in the pep groove again with "Old King Cole," which encompasses some comedy limning, and then boffs over a sparkler in "Clementine."

The Toppers should have no trouble routing themselves in cafes and vaude, and rate TV attention. *Trau.*

JEAN MARC
Magic
25 Mins.
Paris-Sur-Scene, Paris

Jean Marc is a personable young magician with an impressive array of gimmicks and a line of patter to keep the aud interested. He works with ease but has tendency to use too many apparatus tricks to a final letdown in his turn.

If he cut his stint down to a fast-paced 15 minutes, this could be a good magico turn for niteries, variety shows, etc. *Mosk.*

JONI JAMES
Songs
25 Mins.
La Vie En Rose, N.Y.

Joni James, who skyrocketed into the bigtime via a single waxing ("Why Don't You Believe Me?"), impresses in her New York nitery bow as a thrush who'll be able to stick around the cafe-theatre-tele circuit long after her catapulting disclick is forgotten. She's got plenty of sight values, anatomically as well as in showmanship, and knows how to belt out a song for top values. She can warble in a warmly intimate manner that makes it seem like a personal affair between the singer and the listener and she can handle a rhythm number with plenty of spirit and drive.

Miss James' songalog makes for a well-rounded set, but there's a heavy concentration on current Tin Pan Alley output that slightly weakens overall impact. Addition of one or two more standards would make her turn an all-around winner. Her six-song set includes "Wish You Were Here," "Let There Be Love," "Birth of the Blues," "Wishing Ring," "Why Don't You Believe Me?" and "Purple Shades." She varies technique with each, winning aud appreciation as she goes on.

Throughout Miss James displays her stage savvy. She wins an immediate rapport with the tablers via her introductory prefaces and manages to sustain a friendly atmosphere. They can't help liking her. *Gros.*

JOHN HAWKER
Songs
15 Mins.
Fairmont Hotel, S.F.

A natural singing talent, with a rich, smooth voice and a knack of highlighting and giving impact to the essentials of a tune, should take this newcomer over the hurdles and slot him as a favorite among the pop singers. His baritone is strong, his range wide and he even has a convincing falsetto to round out his tune-smithing and to accent lyrical ballads.

Hawker's first professional appearance is a personal triumph and should end his days as a postal worker. Only previous experience has been appearances on "Dean Maddox's Amateur Hour," his first vocal shot, and similar vehicles such as "Ted Mack's Original Amateur Hour" which took him to New York for Madison Square Garden finals in 1951.

Presented in the Venetian Room of the Fairmont as owner Ben Swig's protege was a considerable break, especially as he took the opener spot of the Kay Thompson engagement. His three standard items, "When Your Smilin'," "Begin the Beguine" and "Old Man River," are solid fare that draw him a hefty hand. Special arrangements and material and most important of all, good management, should carry him a long way. *Ted.*

SUSAN JOHNSON
Songs
10 Mins.
Le Ruban Bleu, N.Y.

Susan Johnson is an asset to the ranks of cabaret singers. In this intimery she delivers her tunes while sitting on a high stool, is tastefully attired and shows sincerity and forthrightness.

Though Miss Johnson is quite domesticated to the gay ditties such as her opening salvo, "Love Never Went to College," she seems to display her greatest strength in the torchants wherein her low, insinuating pitch arrests attention. She does a fine job also on "Got the World On a String." No "stylist," she eschews mannerisms; just gets in there and sings on her perch.

Better than okay for the small-seater drink spots with discriminating clientele. *Trau.*

LILY FAYOL
Songs
25 Mins.
Paris-Sur-Scene, Paris

Lily Fayol played the lead in the Gallic version of "Annie Get Your Gun" some seasons ago and has been hitting the nitery circuit since. Gal has the trill and throb in her voice plus a zest and bombast that immediately stamp her as a showman and crowd-pleaser. Her good humored, versatile face and her uninhibited boundings and cavortings on the small stage in her hep comic repertoire make her a begoff.

She opens with "Quand I Me Prends Dans Ses Bras" (When He Takes Me In His Arms), a catchy number about the gal who ends up dancing with all the fringe stagline types. Her mime and contortions combine to make this a yock opener. Then she's at a fox hunt in "Tally Ho" for another excellent comedy-mime number.

Finishes her stint with a rib-tickling takeoff on the existentialist type singer with a long blonde wig whose views on life, men and society give her free scope for savvy clowning. Solid palming follows.

Humor and invention plus impeccable timing make this gal a top solo personality who would be an asset in any nitery show or variety setup, and a natural for musicomedies. *Mosk.*

NOELLE NORMAN
Songs
15 Mins.
Paris-Sur-Scene, Paris

Statuesque blonde Noelle Norman is an actress turned songstress with a collection of diseuse and pash ballads that fits in with her intense delivery and thesp background. She has a fine projection and her throaty renditions of the tragic love of "Mon Petit Coquilicot" and the pathetic sadness of the unworn bridal gown in "La Robe Blanche" are tops for intimeries.

Poise and good stance, with the dramatic undercurrents of her deliveries gaining her heavy palms, should make femme a worthwhile asset for variety shows or slotting in nitery revues. *Mosk.*

PENNY MALONE
Comedy, Songs
18 Mins.
Le Ruban Bleu, N.Y.

Here is a "well adjusted neurotic" who's one of the best mugging comedienne-singers to come along in years. Even her eyes do tricky terps while she's smashing over those dipsy doodle ditties. Good deal of her stuff is tabasco, but none of it goes off the deep end on taste. It's the eyes and body English that gives the lines added meaning. Gal's planned ad libs are howlers and her rapport with audience 100% throughout.

For her begoff, Miss Malone comes through with her stripper routine, for hilarious session. Her material is clear and her track fast. She's a saloon circuit special. *Trau.*

JACQUELINE VALOIS
Songs
15 Mins.
Paris-Sur-Scene, Paris

Thin, shapely gal has a low-modulated voice, but it has a velvet coating and she does fine in backing it up with stance and body movement. Voice glides and accentuates the currents in her love songs, nostalgic ballads or hep Calypso renditions. Her low-pitched style makes her fine for niteries and disking.

Well heard are "Mr. Consul," the nostalgic trip along "Ile St. Louis," poetic meanderings in "La Petite Boutique" and the spontaneous, loose-limbed pash of "Calypso." *Mosk.*

JOAN TURNER
Comedy Impressions
10 Mins.
City Varieties, Leeds, Eng.

Attractive brunet, young and talented, requires extra ounce of oomph to fit her out for bigger things. As is, though, she turns in a pleasing comedy-and-song act that's okay for niteries and vaude in its typically quiet-style English manner. Gal has a straightforward turn with virtue of easy, relaxed simplicity, and uses to good effect an agreeable set of pipes.

Impressions are sandwiched between straight numbers, gal handling 'em all capably, though she could turn to less-worn paths by seeking new models to impersonate. Subjects include Gracie Fields, Yma Sumac, Rose Murphy and British radio comedienne Beryl Reid. At show caught, she ended with "Rose of England" in tribute to Britain's Queen Elizabeth and Coronation year. *Gord.*

MARSHALL IZEN
Comedy, Singing, Puppetry
20 Mins.
Le Ruban Bleu, N.Y.

Marshall Izen should be able to play the intimery circuit on his own ticket. His material is good, his timing excellent, and he has a way of alerting a mob with boffo lines studded throughout his turn.

His first portion is a takeoff on "Carmen" in which he voices the principal parts, splicing the vocals with narrative lampoonery. Meanwhile, he ties the whole together at the piano. Some of his asides are near the belly line.

In second part of turn, Izen trots out a venerable puppet maestro for a comedy conducting session that's a gem. Tall youngster is garbed in tails, speaks well, handles his piano unobstrusively and has good enough pipes for his kind of comedics. Worthy of wider spotting and assuming a larger larder of material, a cinch for video guestings. *Trau.*

VARIETY BILLS

WEEK ENDING JANUARY 21

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit. (FM) Fanchon Marco; (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner; (WR) Walter Reade

NEW YORK CITY

Music Hall (I) 22
Jeannette Tannan
Georgie Sawtelle
Patricia Rayney
Joe Jackson Jr
Rockettes
Corps de Ballet
Sym Orc

Palace (R) 25
Danny Kaye Rev
Peiro Bros
Marquis Family
Fran Warren
Darvas & Julia
Dunhills

Paramount (P) 21
Carmen Cavallero Orc
Larry Storch
Toy & Wing

Roxy (I) 19
Ice Colorama

CHICAGO

Chicago (P) 23
Francis Brunn
Pitchmen
Bob Harrell
1 to fill

MIAMI

Olympia (P) 21
G & A Oliver
Texas Tommy & Baby Doll
Virginia O'Brien
Wally Vernon Co
Harmonicats

ROCKFORD

Palace (I) 23-25
Nita & Peppi
J & Kayne
Dick Smith
2 Bardines
Monte Wolfe

WASHINGTON

Capitol (L) 22
Chai & Samay
Paul Duke
Stu Erwin & J Collyer
Weyman & White

AUSTRALIA

MELBOURNE

Tivoli (T) 19
Tommy Trinder
Jim Gerald
Harry Moreny
Gloria Dawn
Toni Lamond
Babs Mackinnon
Joe Lee
George Pearson
Lloyd Martin
Elizabeth Kent
Gus Brox & Myrna
Frank Cleary
De Paulls
Tivoli Ballet
Boy Singers

SYDNEY

Tivoli (T) 19
Armand Perren
Fayes 3
Pat Gregory
Chribi
Marika Saary
Phillip Tappin
Wim De Jong
Jacques Cartaux
Jimmy Elder
Joe Whitehouse
Cissy Trenholm
Terry Scanlon

BRISBANE

His Majestys (T) 19
Daresco 3
Lowe & Ladd
Botonds
Bert Duke 3
Guy Nelson
Prof Olgo
Renita Kramer
Bouna
Norman Vaughan
Carl Ames
Sonya Corbeau
Betty Prentice
Alice Ray
Show Girls
Nudes
Boy D & Singers
Ballet

BRITAIN

CHELSEA

Palace (I) 19
Betty Driver
Dick Henderson Jr
Milton Woodward
D & L Ferroni
Richman & Jackson
Dave & Maureen
Taro Naito
Danny O'Dare
Les Cassidy

CHISWICK

Empire (S) 19
4 Aces
Gladys Morgan
Stan Stennett
Max Geldray
Chief Eagle Eye
Austin Sis
Williams & Shand
Fred Atkins

EAST HAM

Granada (I) 19
B Kimber & A Peabody
Charles Ancaster
J & A Grant
Kandy Twins & Eddie
Manz & Chico
Valentine Dogs & Horses

Metropolitan (I) 19
Frasers Harmonica Co
Polecats
Dorothy Ward
Godfrey & Kirby
Bobbie Kimber
Valettos
Rexanos

LEICESTER

Palace (S) 19
B Lester Midgets
5 Skyliners
George Martin
Festival Fountains
Geraldine & Joy
Raydini
Annell & Brask

Cabaret Bills

NEW YORK CITY

Bandbox
Gene Krupa
Charlie Ventura

Birdland
Bill Davis
Stan Getz

Blue Angel
Alice Pearce
Marc Laurence
Harry Belafonte
Charles Cartes
Helen Halpin
Bart Howard

Bon Soir
Jimmie Daniels
Alice Ghostley
G Wood
Norene Tate
Garland Wilson
Kirkwood & Goodman
Mae Barnes

Copacabana
Myron Cohen
Kean Sis
Del Casino
M Durso Orc

Chateau Madrid
Alfredo Sadel
Helen Aimee
Martinique
F Alonso Orc
Al Castellanos Orc

El Chico
Perla Marini
DeLeon & Graciella
C & G Galvan
Alvardo de la Cruz
Carlos Camacho
Enrique Vizcaina

Embers
Barbara Carroll

Hotel Ambassador
Jules Lande Orc

Hotel Astor
Three Suns

Hotel Biltmore
Michael Kent Orc

Hotel Edison
Henry Jerome Orc

Hotel New Yorker
Teddy Powell Orc
Sid Krofft
Joan Walden
Bobby Blake
Collin & Leemans
Adrian Rollini Trio

Hotel Pierre
Doretta Morrow
T & P Rodriguez
Stanley Melba Orc
Chico Relli Orc

Hotel Plaza
Monica Lewis
Rey & Gomez
Dick La Salle Orc
Monte Continentals

Hotel Roosevelt
Guy Lombardo Orc

Hotel St. Regis
Russell Nype
Milt Shaw Orc
Horace Diaz Orc

Hotel Statler
Tony Pastor Orc

Hotel Sherry Netherland
James Symington
Hugo Peoell Orc

Hotel Taft
Vincent Lopez Orc

Hotel Warwick
Lee Carroll

Latin Quarter
Boliana Ivanko
Trio Bassi
Darvas & Julia
Murphy Sisters
Audrey Sporling
Piroska
Marcel Lebon
Dagenham Pipers
Pat Adair
Art Waner Orc

La Vie en Rose
Guy Mitchell
Joni James
Dolph Traymen Trio
Van Smith 3

Leon & Eddie's
Eddie Davis
Bobby Ramsen
Argo & Fay
Paul Judson
Midge Minor
Helen Curtis
Art Waner Orc
Oliver Dcrs

Le Ruban Bleu
Marshall Izen
Toppers
Susan Johnson
Penny Malone
Norman Paris
Julius Monk

No. 1 Fifth Ave
Bob Downey
Harold Fonville
Hazel Webster

Old Roumanian
Sadie Banks
Sonny Sands
Carolyn Carpenter
Larry Marvin
Joe LaPorte Orc
D'Aquila Orc

Park Sheraton
Milt Herth Trio

Town & Country
Bob Melvin
N & M Mann
Danny Carroll
Johnny Morris Orc
La Plaza 6

Two Guitars
Sigi Ahern
Eli Spivak
Misha Usdanoff
Kostya Poliansky

Versailles
"More About Love"
Patricia Bright
Jean Bradley
Glenn Burris
Ann Cardall
Jim Hawthorne
Ann Shields
Cabots
Salvatore Gioe Orc
Panchito Orc

Village Barn
Zeb Carver
Ted Huston Orc
Julia Cummings
Mary Snyder

Village Vanguard
Stan Freeman
Sylvia Syms
Pat Carroll
Clarence Williams Trio

Waldorf-Astoria
Patachou
Nat Brandwynne
Mischa Borr Orc

Wivel
Sal Noble
Bob Lee

MIAMI-MIAMI BEACH

Algiers Hotel
Rosalind Courtright
Hal Murray
Tony & Renea
Mal Malkin Orc

Allison Hotel
Beachcombers (4)
Eddie Snyder
Julio & Mae

Atlantis Hotel
Dave Apollon
Los Espenotes
Bernard Weidman Orc
Nelly Golette

Bar of Music
Bill Jordan
David Elliot
Guy Rennie
Sheila Barrett
Harvey Bell

Beachcomber
Al Martino
Dave Barry
The Flames (7)
Rocky Graziano
Dana Leslie
Toni Bari
Gilrone & Starr
Milt Fields Orc
Wally Wanger Girls

Biltmore-Terrace
Phyllis Arnold
Arthur Warren Orc

Brook Club
Charlie Farrell
University 4
Mickey Roselle

Casablanca Hotel
Billy Vine
Betty George
Maya Orc

Clover Club
Clark Bros

Ciro's
Danny Thomas
Dolores Hawkins
The Foursome
Red Caps
Damita Jo
Dave Tyler Orc
Selma Marlowe Line
Joy Skylar
Tony Lopez Orc
Johnny Ray
Gary Morton

Colby's Cove
Cannon & Harmon
Elena
Nicholas Grymes

Cork Club
Jo Thompson
Townsmen (4)
Mary Peck

Delano Hotel
Melino Trio
Zina Reyes Dancers
Willie Hollander

Delmonico
Jose & Aida
Carlos & Melisa Orc

El Mambo
Mac Pepper
Bobby Escoto Orc
Baro & Rogers
Bobby Collazo 5
Freddy Calo Orc

Five O'clock
Martha Raye
Henny Youngman
The Rivieras
Ted Wells 4
Len Dawson Orc

Frolic Club
Kathie McCoy
Don Charles Orc

Harem Club
Bobby Barton
Princess Tara
Camile Stevens
Lee Taylor
Ginger Marsh

Harbor Club
Joe Mooney
Elaine Brent

Gaiety Club
Sheila Ryan
Louise Angel
Blue Drake
Marie Stowe
Gaiety Girls
Al Bernie
S Marlowe Line
Tony Lopez Orc
Joy Skylar

Johnina Hotel
Price & Day
Jack Murphy
Tony Matas
Randum

Latin Quarter
Gullda
Charlivel Trio
Carma & Yaki
Janine Grenet
Charlee Ballet
Lucien, Bob & Astor
Nejla Ates
Mons Choppy Models
Ralph Young
Gloria LeRoy
DeCastro Sisters
Line (30)
Jose Cortez Orc

LaRue
Leo Reisman Orc

L'Aiglon
Chuy Reyes Orc
Emile Petti Orc

Leon & Eddie's
Babe Baker Revue
Sandra Barton
Kitty O'Kelly
Pat Clayton
Juan Luis & Eleanor
Perry Bruce
Aeres O'Reilly
Ralph Gilbert
Don Charles Orc

Lombardy
Don Baker Orc
Henry Taylor
Julio & Mae

Lombardy Hotel
Pedro Orc
Enrica & Novello
Henry Taylor

Lord Tarleton
Michael Selker Orc
Jeanne Moore

Lou Collins
Pat Morrissey
Herman Chittison 3
Irene Williams
Day, Dawn & Dusk

Malayan Lounge
The Calypsoans
Bob Morris Orc

Martinique Hotel
Jimmy Grippo
Manolo & Ethel
Danny Yates Orc

Monte Carlo
Leonard Young
Gallab Dancers
Rafael Rumberos

Music Box
Belle Barth
Don Ostro 3

Mac Fadden Deauville
Vocalions 3
Johnny Pineapple Revue

Nautilus Hotel
Joey Adams
Al Kelly
Gomez & Beatrice
Freddy Calo Orc
Joe Harnell

Paddock Club
Jackie Winston
Miss Memphis
Peggy Saunders
Ernie Bell Orc
Flo Parker
Patty Lee

Riviera
Ray Bolger
Billy Williams 4
The Szonys
June Taylor Line

Sans Souci Hotel
Beverlee Dennis
Frank Lynn
Sacasas Orc
Ann Herman Dcrs

Saxony Hotel
Los Chavales de Epana
Pupi Campo Orc
Trini Reyes
Bernie Mayerson Orc
Julie Romero
Val Olman Orc
Tano & Dee

Sherry-Frontenac
Maxie Rosenbloom
Ray Shaw
Chavez
Jacques Donnet Orc

Sheremede
Preacher Rollo 5

Shore Club
Rosalie & Steve
Fausto Curbelo
Haven & Held

Singapore
Harvey Grant
3 Tones
Novotones

San Marino Hotel
Phil Brito
Palmer Dancers
Quintones

Sorrento
Marc Ballero
Charles & Samara
Marc Kahn
Alan Kole Orc

Vagabonds Club
Vagabonds (4)
Maria Neglia
Denny Desmond
Elissa Jayne
Frank Linale Orc

Versailles Hotel
Jack Kerr
Nino Rinaldi 3

CHICAGO

Black Orchid
Josh White
Jeri Southern
Jane Dulo

Chez Paree
Jackie Miles
Elisa Rhodes
Gale Robbins
Betty & George Johnstone
Chez Adorables (8)
Brian Farnon Orc

Conrad Hilton Hot'l
Jeanne Sook & Teddy Roman
Colstons (2)
Michael Carrington
Ken Bailey
Deadenders
Jack Rose
Margaret Naylor
Bill Jordan
Herman Maricich
Dick Peterson
Dick Salter
Dennis & Darlene
Buddy Rust
Ollie Clark
Boulevar-Dears (6)
Frankie Masters Orc

Edgewater Beach
Denise Darcel
Roger Ray
Dorothy Hild Dcrs (6)
Griff Williams Orc

Palmer House
Les Compagnons de la Chanson (9)
Chandra Kaly D (5)
Honey Bros (2)
Bobby Jewel
Emil Coleman Orc

Vine Gardens
Joey Bishop
Gloria Brooks
Madelyn Wallace Dcrs (4)
Pancho Orc

(Continued on page 61)

Williamson Music (R&H) Coin Seen Backing British 'Itch' for Tennent

British rights to "Seven Year Itch," George Axelrod comedy smash at the Fulton, N. Y., have reportedly been acquired by H. M. Tennent, Ltd. Unusual gimmick is the deal in that half the financing is being supplied by Williamson Music, the Rodgers-Hammerstein music publishing subsidiary of Chappell Music, out of impounded profits from the London engagements of "South Pacific" and "Annie Get Your Gun." Courtney Burr and Elliott Nugent, producers of the show on Broadway, will be associated in the London edition, but without supplying any financing.

Understood that the terms of the deal call for Burr & Nugent to get 15% of the gross plus 40% of the profits, but being responsible for the payment of Axelrod's regular author royalties of 5, 7½ and 10%. An all-English cast is reportedly planned for the West End edition, despite previous speculation that Nugent might play the leading part created on Broadway by Tom Ewell.

Hugh Beaumont, general manager for the Tennent firm, who is currently in New York to shop for plays, is also understood to have set a verbal deal for the British rights to "I Am a Camera," the John van Druten dramatization of Christopher Isherwood's "Berlin Stories," currently on tour with Julie Harris as star. It was a Broadway hit last season. Agreement is said to call for 15% of the gross (out of which the author's straight 10% royalty would be paid), plus 50% of the profits, with an advance payment of $14,000.

Beaumont is also competing with British producer Tom Arnold for the rights to "Mrs. McThing," the Mary Chase comic-fantasy hit which Helen Hayes is now playing on tour after nearly a year on Broadway. Financial terms being offered for the American National Theatre & Academy are reporterly more or less similar. However, Arnold is said to be seeking Miss Hayes to play her original role in the West End, while Beaumont wants to do the play with an all-English cast.

The Tennent executive is interested in Arthur Miller's "The Crucible," opening tomorrow night (Thurs.), but will probably see it later this week. He is also looking over "Wish You Were Here" and "Time of the Cuckoo" during his stay.

Trucking Snafu, Double Charges on Hauling Seen Hurting Legit in St. Paul

St. Paul, Jan. 20.

There's been much campaigning to bring shows to this city. It's gone to the extent that local newspapers refuse advertising and publicity on shows booked only into Minneapolis.

But one factor that hasn't been taken into account is the important fact that the transfer companies handling the scenery and baggage make each show pay double to make the haul over to St. Paul from Minneapolis.

In order to get in and out of St. Paul from Minneapolis, the attraction must sign two contracts with allegedly separate hauling firms, although the move is only from one city to the other, and only one truck is used. In a sort of Mutt & Jeff action, each firm denies knowledge of the other's existence, and yet both have their firm names at the top of both contracts the show must sign.

Actually, a show playing the Lyceum Theatre in Minneapolis, and then moving over to St. Paul, is involved in three moves—from the Minneapolis depot to the Minneapolis theatre, from the Minneapolis theatre to the St. Paul theatre and from the St. Paul theatre to the railroad depot outgoing.

The contract tendered by the Date Transfer Co. and the Kelly Transfer Co. of Minneapolis and St. Paul, respectively, require the traveling show to pay roundtrip to each theatre—or four moves. In the case of a 20-foot load, one pays $50 for the roundtrip in Minneapolis and $50 for the roundtrip in St. Paul—a total of $100. At this rate, if one paid the equitable

(Continued on page 60)

Denhams' British Play Brings Suit for Slander

London, Jan. 20.

A writ has been issued against the Daniel Mayer Co., alleging libel and slander in the play, "Sweet Peril," which it produced, and which was withdrawn from the St. James's last week after a run of five-and-a-half weeks. Action is being taken by Derek Tangye and his wife, Jean Nichol, formerly press officer at the Savoy Hotel.

"Sweet Peril" was authored by Reginald Denham and his American wife, Mary Orr. The play describes the adventures of an American couple visiting English friends in a Cornish cottage.

Closing of the play had no relation to the pending libel suit. It was due entirely to a drop in attendance.

(Another new play by the Denhams, "Be Your Age," opened on Broadway last Wednesday (14) and closed down Saturday (17) after four performances).

'5th' Mocks Philly Transit Strike

Philadelphia, Jan. 20.

Transport workers strike, tying up all subway, trolley and bus lines in Philly last week, stalled attendance at nearly all legit houses. However, the Erlanger, situated at 22d and Market Sts., and therefore generally regarded as too remote from the mid city area, did potent business. Presumably the location, with better parking facilities than the other legiters, was a draw for the public restricted to auto and taxi transportation.

"Fifth Season," playing a third week of its Philly tryout, having been moved over after two weeks at the Walnut, drew almost $30,900, by far the biggest gross in town, although there had been little time to advertise the added stanza and the show itself had no advance rep.

In an attempt to meet the situation caused by the transit strike, Clarence Jacobson, company manager of "Mister Roberts," proposed that patrons going to the theatre by taxi be allowed a 50c reduction on the price of admission. However, the Shuberts, who operate the Shubert, Walnut, Locust and Forrest Theatres, turned down the idea as impractical. It was explained that since only one cab company uses meters that give receipts for the fare, there'd be no way of checking claims of patrons using taxis of other companies.

Strike was settled over the weekend.

St. Pete Operetta Bows; Producer Hurley in Hosp

St. Petersburg, Jan. 20.

Pat Hurley, operator of the St. Petersburg Operetta, entered St. Anthony's Hospital here Thursday (15) for an emergency gall bladder removal. An office has been set up in the hospital for production confabs and press conferences to be held after surgery is completed.

Hurley's operetta season teed off Jan. 5 with "Carousel" and was followed last week (13) by "Kiss Me Kate." Advance sale for the season, which is slated to run 12 weeks, is shaping up nicely. Other shows skedded include "Gypsy Baron," "Naughty Marietta," "Wizard of Oz," "High Button Shoes," "The Pink Lady," "Good News," "Rosalinda," "Annie Get Your Gun," "Apple Blossoms" and "The Great Waltz."

End Yiddish Season

Closing of "Girl of My Dreams," American-Yiddish musical starring Edmund Zayenda and Irving Jacobson at the 2d Ave. Theatre this Sunday night (25) will also mark the end of the current Yiddish theatrical season in New York.

Jacobson and Zayenda will take the production on tour starting next month.

Stock Troupe to Tour Jersey, Pa., Delaware

With the recent closing of the Palace Theatre, Lakewood, N. J., producers Fenno & Pitale are forming the Mill Players stock company to tour revivals through southern New Jersey, Pennsylvania and Delaware. The group will headquarter at the Mill Playhouse, Pleasant Mill, N. J., which the producers operate as a strawhat in the summer.

Troupe's repertory will include "Angel Street" and "Late Christopher Bean."

Thesps Finish 'Tobacco' In Vancouver Despite Cops; Providence Stand Backed

Vancouver, Jan. 20.

Despite the arrest of five members of the cast, "Tobacco Road" completed its performance last Friday night (16) at the Avon Theatre here. After being booked on a morality charge, the five members of the Everyman Repertory Co. were released on $100 bail each, and returned to the theatre just before midnight to finish the show. Most of the audience, which had hissed the cops and cheered the cast when the arrests were made, remained at the theatre for the performance to resume.

Police had warned that if the show was presented they would halt it and pinch some of the thesps during the first intermission. Company skipped the interval, however merely dousing the stage lights for a few seconds and then picking up the action. After realizing they'd been tricked, the constabulary went backstage and halted the performance.

Those taken to the pokey included Doug Haskins, playing the leading role of Jeeter Lester; Ted Babcock, playing Dude Lester; Tamara Dlugo, playing Ellie May; Louise DeVick, as Sister Bessie, and Douglas Hellier, business manager doubling as Lov Bensey. Miss Dlugo's slit-skirt costume was confiscated, so she had to wait at the station house until clothing was brought her.

Sydney Risk, producer of the

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MIAMI GIRDS FOR ITS BIGGEST LEGIT SEASON

Miami, Jan. 20.

Biggest legit season in the area's history is looming, with competition ranging from Miami proper to Hollywood-by-the-Sea. Biggest operations will be St. John Terrell's Music Circus, which tees off on Treasure Island (Miami Beach) Friday (23) for a 10-week season, and Phil Tyrell's tent theatre-in-the-round in the Hollywood setting, which bowed last Thursday (15) with Gloria Swanson in "Twentieth Century" as the first offering.

Other competition comes from the U. of Miami's Ring Theatre, which is currently displaying "The Happy Time," and from Civic Auditorium bookings, which include "South Pacific," with Janet Blair, in a 15-day run; concert bookings such as Jan Peerce; Miami Opera Guild's run, which began yesterday (Mon.), with Salvatore Baccaloni, Dorothy MacNeil and Regina Resnik, and Deems Taylor in the commentator's spot.

'Pacific' Reprise to Tee Off Pitt Nixon for '53-'54

Pittsburgh, Jan. 20.

Gabe Rubin, operator of the Nixon Theatre, just got back from New York after trying to set remainder of the legit season here. He was balked in his efforts to get a late spring commitment for the return of the national company of "South Pacific," which played four record-breaking weeks here last April. However, Rubin was content to go along with Morris Jacobs, general manager for Rodgers & Hammerstein, who pointed out that it would be better to wait a while longer before bringing the musical back.

They agreed that a likelier booking for "SP" would be at the beginning of the 1953-54 season, so it's virtually set for the show to open here around Labor Day, much earlier than the Nixon usually unshutters, and stick around for two weeks or possibly more. On its first Nixon engagement "South Pacific" didn't have one single vacant seat in 32 performances.

Revision in Road Pacts Likely Due To Local Mgrs. Hogging Billing

As a result of a new twist being encountered by producers of touring Broadway shows, contracts for road engagements may be revised in future. Wrinkle is that local bookers of legit dates, usually concert promoters and local subscription reps, frequently remove the Broadway producer's name from posters and bill themselves as presenters of shows.

Practice has been mushrooming in many of the secondary legit cities, largely through the terms of booking contracts. Under standard deals, the local booker has approval of local ad budgets and ad copy. In a growing number of situations the copy is changed to bill the local booker as producer of the show, with the New York management mentioned (if at all) in small type at the bottom of the ad.

In most such cases the cards and billboards, usually printed locally, are also revised without the knowledge of the show's advance man or he New York management. Then, when the show arrives in town, the company manager is generally unable, even if there were time, to have the displays or even the ads changed. Fact that the local booker has an established relationship with the theatre, etc., makes the situation doubly tough for the show's manager.

As an instance in point, "Mister Roberts," currently winding up a season's tour, has run into the misbilling in numerous towns. In spots where the Leland Hayward production was playing a week's stand or longer, company manager Clarence Jacobson was able to have the ads and the house boards corrected. In others, there was nothing to do except protest and warn the Hayward office in New York against making future deals with the local managements involved.

Edward Arnold to Tour One-Man Dramatic Show

Edward Arnold has signed with the Columbia Lecture Bureau to tour next fall in a one-man show, a dramatic program presenting excerpts from his roles in films and sketches from his "Mr. President" radio series. Tour will mark the actor's initial effort in this type program and in the gab field. Eastman Boomer, head of Col's special attractions division, signed the actor.

Tour is set for one month, next October, but more time may be added.

Lester Bearish On Shows for Coast

With the possible exception of "Wish You Were Here" and perhaps one of the incoming musical productions, none of the new season's or the holdover Broadway shows is a prospect for next summer's schedule of the San Francisco and Los Angeles Civic Light Opera Assns. Edwin Lester, CLO producer, indicates interest in a revival of Jerome Kern's "Cat and the Fiddle," however, and other productions of his own.

Lester returned to the Coast last weekend after two weeks in New York seeing the new shows, attending auditions of proposed musical productions and going to Philly for the tryout of "Hazel Flagg." He has also discussed various possible deals with Broadway managements, but settled nothing.

According to Lester, "Wish" is a questionable prospect for CLO presentation because the sexy angle of the book is such an integral part of the show. "King and I," which he hoped to get last summer, still isn't available, and he doesn't think "Pal Joey," "New Faces," "Two's Company" and "An Evening with Beatrice Lillie" would be suitable for his Coast subscription setup.

SKED LOTTE LEHMANN FOR CONCERT-TALKS

Hollywood, Jan. 20.

Coast legit producers Russell Lewis and Howard Young are joining the swing toward concert-type presentation, inking ex-Metopera diva Lotte Lehmann to star as narrator of an autobiographical package tagged "Of Opera, Song and Life." She won't sing but will relate anecdotes and incidents of her career. Two sopranos and a tenor, yet to be chosen, will act out these incidents in opera form. Conductor-pianist Fritz Zweig will be musical director.

A six-week tour, including a fortnight in Texas, is set for the fall, with program revolving around seven of Mme. Lehmann's famous arias. Package will be sold either on guarantee-against-percentage or straight purchase basis with Mme. Lehmann getting salary plus split at end of tour.

Producers are also dickering with Robert Nathan for presentation rights to his poem, "Morning in Iowa," to which they hope to have a score written.

Midweek St. Loo Matinees Moved Up to Ease Traffic

St. Louis, Jan. 20.

To ease traffic congestion during the rush hour in the downtown sector, Paul Beisman, manager of the American Theatre, last week switched curtain time of matinee performances. Instead of a 2:30 p.m. opening, the time has been advanced an hour, enabling patrons to leave the theatre before the usual 5 p.m. rush period.

The American is located on Market St., one of the most heavily traveled east and west arteries in the city. Because of diminished activity on Saturdays in the downtown section, matinees will continue to start at 2:30 p.m.

Stock Policy Seen For Asbury Park Theatre; Reade Eyes Bookings

Walter Reade Theatres, which books occasional live shows for one-nighters in some of its film houses in northern New Jersey, may operate a stock policy this summer at the Savoy, Asbury Park, now a burley house. The circuit would not produce the shows, but would buy them from a package agent, probably Kenneth Later. The season would probably open July 4, but a decision on whether to go through with the plan will not be made for several weeks.

Meanwhile, there is a possibility that Fabian, RKO and the Skouras chains may cooperate with Reade in booking legit, ballet and concert shows into their picture houses, thus expanding the available time to two or three weeks of one-nighters. The Fabian spots involved would mostly be on Staten Island and in upper New York State, while the RKO houses are in New Jersey and the Skouras locations in the Bronx and on Long Island.

Thus far, Reade has played "Oklahoma," "Mister Roberts," the Slavenska-Franklin ballet troupe, the Trapp Family Singers, American Savoyards, etc. Its theatres playing such shows include St. James, Asbury Park, N. J.; Majestic, Perth Amboy, N. J.; Oxford, Plainfield, N. J.; Community, Morristown, N. J.; Carlton, Red Bank, N. J., and Broadway, Kingston, N. Y. However, a drawback to the operation has been the lack of sufficient attractions. Company is trying to increase such bookings substantially for the coming season.

As a separate operation entirely, George Brandt is readying plans to revive his subway circuit this summer in Brooklyn, Brighton and possibly Jamaica.

Wildberg-Delfont Prep All-Negro London Shows

London, Jan. 13.

John Wildberg, before returning to America, closed deal with Bernard Delfont to produce a series of shows in the West End with all-Negro casts brought over from America.

First show is expected to be staged in the spring.

Plays Out of Town

Wonderful Town

New Haven, Jan. 19.

Robert Fryer presentation of musical comedy in two acts, with book by Joseph Fields and Jerome Chodorov; music by Leonard Bernstein, lyrics by Betty Comden and Adolph Green, based on Fields-Chodorov play, "My Sister Eileen." Directed by George Abbott. Stars Rosalind Russell; features George Gaynes, Edith Adams, Henry Lascoe, Dort Clark, Jordan Bentley, Chris. Alexander. Dances by Donald Saddler; sets and costumes, Raoul Pene du Bois; musical director, Lehman Engel; orchestrations, Don Walker; lighting, Peggy Clark. At Shubert, New Haven, Jan. 19, '53; $5:40 top.

Appopolous	Henry Lascoe
Helen	Michael Burke
Lonigan	Walter Kelvin
Wreck	Jordan Bentley
Violet	Dodie Goodman
Valenti	Ted Beniades
Eileen	Edith Adams
Ruth	Rosalind Russell
Strange Man	Albert Linville
Drunks.	Nat Frey, Delbert Anderson
Robert Baker	George Gaynes
Asso. Eds.	Albert Linville, Warren Galjour
Mrs. Wade	Isabella Hoopes
Chick Clark	Dort Clark
Frank Lippencott	Chris Alexander
Shore Patrolman	Lee Papell
1st Cadet	Ray Dorian
2d Cadet	David Lober
Policemen	Lee Papell, Nat Frey, Albert Linville, Delbert Anderson, Warren Galjour, Robert Kole.
Ruth's Escort	Chris Robinson
Greenwich Villagers:	Jean Elliot, Carol Cole, Marta Becket, Maxine Burke, Helena Seroy, Geraldine Delaney, Margaret Cuddy, Dodie Goodman, Ed Balin, Alvin Beam, Ray Droian, Edward Heim, Joe Layton, David Lober, Victor Moreno, William Weslow, Pat Johnson, Evelyn Page, Libi Staiger, Patty Wilkes, Helen Rice, Delbert Anderson, Warren Galjour, Walter Kelvin, Robert Kole, Lee Papell, Chris Robinson.

Memo to Bette Davis in "Two's Company": Move over, pal, you're gonna have company.

Unless something unforeseen happens, Broadway is due for a second instance of watching an extremely talented actress who can't sing, but does, and who can't dance, but does.

At this writing, the only two things that can prevent Rosalind Russell from clicking in "Wonderful Town" are loss of voice or complete exhaustion from the tossing around she absorbs in this musical version of "My Sister Eileen."

Role which she created for the film play of the Broadway hit is a natural for Miss Russell's comedy talents. She embellishes it in this opus with a fling at vocalizing, which is standout when confined to selling, rather than singing, a number, plus a conga routine that wows the audience.

Despite familiarity of the book, which closely follows the original, the script engenders plenty of laughs, which get expert handling by a skilled troupe. Lyrics of a couple of good comedy songs add to the general merriment.

Assets of this musical are nicely spaced in a manner to give equal zest to the two stanzas, with the second act carrying a slight edge on terps. One of the weaker segments comes in a series of vignettes which, while somewhat essential to the story unfolding, seem to lack the punch to justify their inclusion. The conga makes a sock act one closer and a night club scene, a bit tepid from the story angle, puts across a flashy finale.

Staging has been sagely drafted to work the burden of heavy singing around the star's limited capacities in that department, with ample skill along that line being available from other cast members. Notable among the latter are George Gaynes, who registers strongly with a sturdy baritone, and Edith Adams, whose soprano comes through nicely.

Although somewhat limited in a straight assignment, Gaynes, who played the male lead in "Out Of This World" as Jon Geyans, sells himself as a personable performer. Miss Adams seems on the way to substantial Broadway acceptance via a winning personality that is glove-fitting for the role of Eileen, the lass who has the male gender wrapped around her little finger.

Good featured support is provided by Dort Clark, wise-cracking newshawk; Jordan Bentley, athletic Romeo; Harry Lascoe, Greek landlord, and Chris Alexander, drugstore manager.

Score sounds off on a wide variety of tunes. "Ohio" offers a bit of duet charm by the Russell-Adams pair. "A Little Bit in Love" carries romantic appeal and "A Quiet Girl" fills the ballad-type bill nicely. "What a Waste" and "Pass the Football" are good for chuckles along the "clever" line. "My Darlin' Eileen" gets standout rendition by a male group and "Swing" provides musical fireworks.

Probably the pop toppers are "It's Love" and "Wrong Note Rag." Lyrics as a whole represent good word blending.

On the dance end, act two opener of a jail ballet seems only moderately interesting, being considerably repetitious. There's some good terping in the show's finale. The "Swing" routine goes over well, and the aforementioned conga is sock.

Sets follow a Greenwich Village motif of art in various phases. A colorful traveler which hangs in strips is novel but loses some effectiveness by exposing scene changes until the strips fall in place to form a solid curtain. Flash is the best descriptive word for cosutmes except Miss Russell's, where class would probably be more appropriate. Color in sets and costumes has been nicely emphasized from the lighting angle.

Staging by George Abbott and musical direction by Lehman Engel have combined to produce a generally fast-moving vehicle.

Bone.

Maggie

Philadelphia, Jan. 19.

Franklin Gilbert & John Fearnley presentation of musical in two acts (nine scenes), with book by Hugh Thomas, music and lyrics by William Roy, based on J. M. Barrie play, "What Every Woman Knows." Directed by Michael Gordon. Stars Betty Paul, Keith Andes, Irene Bordoni; features Bramwell Fletcher, Celia Lipton, John Hoyt, Frank Maxwell, James Broderick, Alicia Krug, Kathryn Lee, Marc Platt. Sets and costumes, Raoul Pene duBois; choreography, June Graham; musical direction, Maurice Levine; orchestrations, Don Walker; lighting, Louis Popiel; dance arrangements, Dean Fuller; production associate, Harry Zevin. At Forrest, Philadelphia, Jan. 19, '53.

Alick Wylie	Bramwell Fletcher
James Wylie	James Broderick
David Wylie	Frank Maxwell
Maggie Wylie	Betty Paul
John Shand	Keith Andes
Mrs. MacPherson	Anita Ellis
Professor Dubois	Henry Hamilton
Mrs. MacLaughlin	Jenny Lou Law
Madame Marstonne	Irene Bordoni
Sybil Tenterdon	Celia Lipton
Williams	Gene Hollmann
Venables	John Hoyt
John Shand (in ballet)	Marc Platt
Magie Wylie (in ballet)	Alicia Krugg
Sybil Tenterdon (in ballet)	Kathryn Lee
Porter	David Nillo
Conductor	Paul Ukena
Singers:	Marion Lauer, Jan Scott, Joanne Spiller, Gloria Van Dorpe, Robert Busch, John Ford, Henry Hamilton, Gene Hollmann, James E. McCracken, Orin Osburn, Paul Ukena.
Dancers:	Adele Aron, Sura Gesben, Jeanne Jones, Patti Kurkalitz, Nata Lee, Ruby Ann Saber, J. Corky Geil, John George, Alan Howard, David Nillo, Bob St. Clair, Keith Willis.

The late Sir James Barrie comes out in A-1 style in "Maggie," the new tune version of his famous half-century-old comedy, "What Every Woman Knows," which preemed here tonight (Mon.) at the Forrest. But unfortunately the added musical comedy aspects of the new production, while indubitably possessing a quiet charm and considerable flavor, fail in the long run to keep pace with the original comedy plot.

Hugh Thomas, author of the book, apparently believed that he would be foolish to try to improve on the Scotch dramatist and so he has left much of the straight Barrie comedy untouched. This includes the long first scene of act one, which has no chorus and no dancing, and save for the soft and quietly-orchestrated introduction of about five numbers, sticks almost word for word to the original dialog. There is no attempt here—and very later in other parts of the play—to inject extra comedy relief, which means that outside of a couple of minor laughs allotted to Maggie's country-bumpkin brothers, the humor of the musical has to stem directly from the tenderly amusing love of Maggie for obtuse and pig-headed John Shand and her gallant attempt to aid his political advancement without letting him know she is doing so. That was the gist of the original and it's still the core and best part of the musical. Barrie's ready wit hasn't been dimmed, but it's dubious if musical comedy fans will accept it here.

The William Roy score is all of the same pattern. At first there is a freshness and novelty about the tinkling, lightly-orchestrated tunes, all having an old-fashioned music-box sound, but after a while they become cloying. The sameness of these melodies, as lovely as many of them are, makes it hard to pick outstanders, but "Practical," "Charm," "What Every Woman Knows" and "He's the Man," all reprised, are perhaps best.

There is a rather effective ballet, directed by June Graham, in act one and a silly comedy routine in act two which should be scrapped instanter. That's all the dancing.

Betty Paul, an English gal, has the difficult role of Maggie and comes out of the battle with a part that made both Maude Adams and Helen Hayes famous with flying colors, as far as her acting and wistful charm are concerned. Her voice is appealing although light. Keith Andes gives an outstanding performance as the pig-headed John Shand, a part that requires him to keep a frozen-faced dead-pan up until the end. He sings very well and creates a believable role. Veteran Irene Bordoni is capable as the comptesse and Celia Lipton, Bramwell Fletcher, James Broderick and Frank Maxwell get all possible out of restricted chances.

The settings and costumes by Raoul Pene Du Bois are mostly simple rather than flashy, which is as it should be, and they are all tasteful. Director Michael Gordon should loosen up his direction. As of now, he relies too much on the Barrie original. This one might have a better chance in London than on Broadway; its Hollywood chances are limited. Only Barrie comes out with flying colors.

Waters.

The Crucible

Wilmington, Jan. 15.

Kermit Bloomgarden presentation of Jed Harris production of drama in prolog and three acts by Arthur Miller. Stars Arthur Kennedy, Walter Hampden. Staged by Harris. Scenery by Boris Aronson; costumes by Edith Luytens. At Playhouse, Wilmington, Jan. 15, '53; $4.80 top.

Betty Parris	Janet Alexander
Tituba	Jacqueline Andre
Rev. Samuel Parris	Fred Stewart
Abigail Williams	Madeleine Sherwood
Susanna Wallcott	Barbara Stanton
Mrs. Ann Putnam	Jane Hoffman
Thomas Putnam	Raymond Bramley
Mercy Lewis	Dorothy Joliffe
Mary Warren	Jennie Egan
John Proctor	Arthur Kennedy
Rebecca Nurse	Jean Adair
Giles Corey	Joseph Sweeney
Rev. John Hale	E. G. Marshall
Elizabeth Proctor	Beatrice Straight
Francis Nurse	Graham Velsey
Ezekiel Cheever	Don McHenry
John Willard	George Mitchell
Judge Hawthorne	Philip Coolidge
Deputy Gov. Danforth	Walter Hampden
Sarah Good	Adele Fortin
Hopkins	Donald Marye

Playwright Arthur Miller has done it again. Which means that producer Kermit Bloomgarden has another dramatic hit on his hands and Jed Harris another star in his directorial crown.

"The Crucible" is a bitter, stinging indictment of man's intolerance, bigotry and cruelty. This is not a pleasant play. It's red-meat drama with author Miller using the Salem witchhunt of the 1690s to point up a moral for people today.

Undoubtedly there are quite a few flaws in the script, but what comes across the footlights is powerful theatre. There isn't a superfluous line of dialog as the tragic events unfold. With rise of the curtain, the town of Salem, heretofore peaceful, begins seething as children fall victims of a strange malady.

The great bogey of the period—witchcraft—gets the blame. From then on terror, fear and persecution take over. Women are accused on the flimsiest pretext. Jails are crowded with innocent defendants and death by hanging is the fate of those who refuse to confess their sins.

The plot gets its motivation from Abigail Williams, a malevolent female who uses the witchhunt to get revenge on her enemies. Her main targets are John Proctor, a farmer, who at one time enjoyed her favors, and his righteous but rather stuffy wife. Along with other unfortunates, they are hounded by the clergy and tricked by the law.

There is no letup in the mounting tension as the farmer is swept to his doom, preferring death to compromising his ideals.

The large cast evidently was hand-picked. From co-stars to the smallest bit player, they display a vitality which heightens the dramatic impact. Arthur Kennedy is outstanding as the farmer who finds himself helples in the face of the moral disease sweeping the community. Walter Hampden gives a fine reading of the fumbling, narrow-minded official who glories in the role of prosecutor.

E. G. Marshall, as the clergyman who realizes to his horror that he has started something he cannot stop, and Fred Stewart, a small-town preacher whose fear is great-

(Continued on page 58)

Scheduled B'way Openings

"Crucible," Beck, tomorrow (Thurs.).

"Fifth Season," Cort, Friday (23).

"Love's Labour's Lost," City Center, Feb. 4.

"Hazel Flagg," Hellinger, Feb. 5.

"Emperor's Clothes," Barrymore, Feb. 9.

"Josephine," no theatre set, week of Feb. 9.

"On Borrowed Time," 48th St., Feb. 10.

"John Brown's Body," Century, Feb. 14.

"Misalliance," City Center, Feb. 18.

"Picnic," Music Box, Feb. 19.

"Wonderful Town," Winter Garden, Feb. 25.

"Where Late the Sweet Birds Sang," no theatre set, March 5.

"Merchant of Venice," City Center, March 4.

"My Three Angels," no theatre set week of March 16.

"Camino Real," no theatre set, March 19.

"Everyman," no theatre set, March 25.

Plays on Broadway

The Love of Four Colonels

Theatre Guild and Aldrich & Myers production of comedy in two acts (three scenes) by Peter Ustinov. Stars Rex Harrison, Lilli Palmer; features Leueen MacGrath, George Voskovec, Robert Coote, Stefant Schnabel, Larry Gates. Staged by Harrison; settings and costumes, Rolf Gerard; production supervision, Lawrence Langner, Theresa Halburn. At Shubert, N.Y., Jan. 15, '53; $4.80 top ($6 Friday, Saturday nights; $8.40 opening).

Col. Breitenspiegel	Larry Gates
Col. Rinder-Sparrow	Robert Coote
Col. Frappot	George Voskovec
Col. Ikonenko	Stefan Schnabel
Herzogenberg Mayor	Reginald Mason
Man	Rex Harrison
Donovan	Leueen MacGrath
Beauty	Lilli Palmer

When the theatre, in talented hands, discards literal-mindedness and appeals to the imagination, it can be fun. So, although "Love of Four Colonels" is imperfect and incompletely satisfying, it is frankly and engagingly theatrical, with Rex Harrison and Lilli Palmer major factors in its appeal.

The Peter Ustinov comedy, a longrun hit in London, is perhaps a bit rarified for mass popularity in the U. S. But it should be good for a moderately successful run on Broadway, although it is a questionable touring item and is probably too specialized for pictures.

If there was any doubt of it before, "Colonels" should establish Harrison as the most expert and ingratiating light comedian on the stage today. As the Wicked Fairy who, in the guise of the Serpent, tempted Eve to eat the apple, and has been conning mankind into mischief ever since, he picks up the show from his initial entrance and gives it an electric quality whenever he's on thereafter.

Miss Palmer, properly stunning as the legendary Sleeping Beauty, is surprisingly versatile as personified in the visualizations of the French, British, Russian and American colonels. So although these scenes, in play-within-a-play form, lack inventiveness and depth and thus tend to become repetitious and monotonous, the actress gives them a voltage performance that should bring helpful word-of-mouth comment.

At least in its revised form, "Colonels" is a truncated fairy story that good-naturedly kids the national idiosyncracies of four countries. The first act, in which Harrison sets the stage for each of the colonels to make love to the Beauty, is provocative and diverting. But the second act, comprising the four shorter scenes, is a letdown, perhaps at least partly because the play's original finale, in which the colonels' wives appeared, was eliminated during the tryout tour.

Nevertheless, "Colonels" is a bright and refreshing show, aided immeasurably by the performances and personalities of its stars. There are also attractive portrayals by Leueen MacGrath as the Good Fairy who invariably stymies her rival's machinations; by Larry Gates, Robert Coote, George Veskovec and Stefan Schnabel as the respective U. S., British, French and U.S.S.R. officers, and by Reginald Mason in the dual role of a contemporary burgomeister and a stage manager at the bewitched princess' royal theatre. Rolf Gerard's impressionistic scenery and costumes add valuable atmosphere.

Hobe.

Be Your Age

Alexander H. Cohen & Joseph Kipness (in association with Morris K. Bauer) production of comedy in three acts (five scenes), by Mary Orr and Reginald Denham. Features Conrad Nagel, Loring Smith, Hildy Parks, Dean Harens, Nancy Cushman. Directed by Denham; setting, Ralph Alswang; costumes, Jocelyn. At 48th Street, N. Y., Jan. 14, '53; $4.80 top ($7.20 opening).

Lois Holly	Lee Remick
Grace Rendel	Nancy Cushman
Bob Foley	Dean Harens
Potter Erickson	Bill Story
Archibald K. Holly	Loring Smith
Gwendolyn Holly	Hildy Parks
Eliot Spurgeon	Conrad Nagel
Abigail	Patricia Ripley
Beatrix Bond	Martha Randall
Vicki Holly	Ann Hillary
Binky Butterworth	Tom Tempest

After four weeks without an opening, Broadway can perhaps be pardoned for becoming a little rusty. Anyway, "Be Your Age" is a minor mishap by a number of people who have previously shown they can do better.

This small and slightly foolish antic by Mary Orr and Reginald Denham is one of those plays about the young that make a theatregoer feel old. This time the angle is a twentyish girl who almost marries her father's 49-year-old former college fraternity brother. Despite considerable huffing and puffing, nothing much really happens.

Conrad Nagel, as the autumnal fiance who turns out to be something of an old maid, gives a dignified performance, which under the circumstances is no slight achievement. Loring Smith, as the girl's sputtering father, at least provides momentum in a silly part, and makes the most of the play's one genuine scene. Hildy Parks is trim-looking and gives an honest performance as the dimwit daughter.

In secondary featured roles, Dean Harens becomes a little monotonous as the heroine's old beau and Nancy Cushman is competent in the backboard role of the girl's understanding aunt. Of the supporting cast, Lee Remick is cute and lively as the eager younger sister; Bill Story tries so hard to be a character as the teenage boy friend that he neglects to be credible as a person; Martha Randall is properly enthusiastic as a man-crazy secretary; Patricia Ripley registers as the maid with problems of her own, and Ann Hillary and Tom Tempest just beat the final curtain as authors' gag creations.

Co-author Denham has directed the play for strenuous action and noise, possibly to hide its lack of substance, while Ralph Alswang has designed a stunning suburban interior setting and Jocelyn has supplied fetching costumes. Producers Alexander H. Cohen and Joseph Kipness, in association with Morris K. Bauer, have nothing in the show for the Broadway trade, but there could presumably be a minor film in it and perhaps a market in stock, where it was tested last summer.

Hobe.

(Closed Saturday (17) after five performances.)

Legit Followup

New Faces of 1952

(ROYALE, N. Y.)

This Leonard Sillman production, the first money-maker in his "New Faces" series, holds up pretty well after eight months of generally sock business. Any revue tends to be spotty, and that aspect of the show is now accentuated, but the performance is still engagingly brisk and bright, and the physical production has been well maintained. "New Faces of 1952" remains an entertaining show in 1953.

Some of the material has inevitably dated, but much of it remain fresh and funny. After eight months, none of the company has developed star stature. Eartha Kitt, in particular, has become more of a personality and has acquired greater authority, and Ronny Graham is perhaps smoother than he was, at least in retrospect. But one of the limitations of a "New Faces" cast is its relative inexperience. So, on a repeat visit, the show misses the sort of bonfire performance that an established star might provide.

The numbers that stand up best include the bebop musician at a Congressional hearing, the "Love Is a Simple Thing" dance interlude, the Truman Capote rib, Miss Kitt's torching of "Monotony" (including the way she socks the Eisenhower and Billingsley lines), the "Death of a Salesman" travesty, Robert Clary's singing of "I'm in Love with Miss Logan," Paul Lynde's lecture bit, the eerie snake charmer skit, "Nanty Puts Her Hair Up," the "Convention Bound" song and the Menotti opera takeoff.

The Restoration comedy sketch seems even thinner than originally, Alice Ghostley's "Boston Beguine" hasn't the impact it first had, the Olivier-Leigh satire is more dated than ever, "Time for Tea" seems somehow derivative, and numbers like "Don't Fall Asleep," "Guess Who I Saw Today," "Three For the Road," "Lizzie Borden," "Hark the Extra Marital Lark," "Penny Candy" and "After Canasta—What?" remain more or less passable.

Contrary to when it opened, "New Faces" no longer seems to let down in the second half. It still needs more hit tunes ("Love Is a Simple Thing" is the best), but the Friend of the Producer running gag, especially with a dish like Virginia de Luce, gets around the introduction wrinkle ingeniously. John Murray Anderson's overall direction has held its pace admirably, John Beal's staging of the sketches still has amusing bite, and the scenery and costumes have been nicely maintained (although in a few cases the players have become a bit careless about makeup getting on their costumes).

"New Faces" is presumably a prospect fairly soon for the road, and it should be a lively draw there, despite its lack of recognizable names.

Hobe.

Jussi Bjoerling, Swedish tenor, has rejoined the Metropolitan Opera, after 10 months of concert and opera appearances in Europe.

Show Finances

"South Pacific"
(As of Nov. 29, '52)

Original investment, including $25,000 overcall	$ 225,000
Gross for last four weeks, B'way company	157.322
Gross for last four weeks, touring company	212,025
Profit for last four weeks, B'way company	20,448
Profit for last four weeks, touring company	58,720
Total profit, B'way company (195 weeks)	1.563,230
Total profit, touring company (141 weeks)	1,983,492
Income from South Pacific Enterprises	250,739
Income from English rights	41,109
Less contractual share to Edwin Lester	38,436
Total net profit	3.805,135
Distributed Nov. 21, '52	300,000
Total distribution to date	3,695,021
Funds and reserves, including bonds	60,400
Available for distribution	49,714

Legit Bits

Peter Davis is company manager of "Love of Four Colonels," with **Karl Nielson** production stage manager, **Haim Winant** assistant, **Nat** and **Irvin Dorfman** pressagents and **Prudence Truesdell** production assistant. **Peter Capell** was assistant to **Rex Harrison** on staging of the show, with **Paul C. McGuire** assistant to designer **Rolf Gerard** ... **Arthur Schwartz,** as president of the League of N.Y. Theatres, officiates this afternoon (Wed.) at ceremonies marking the return of the Vanderbilt Theatre, N.Y., to legit after a 14-year span as a radio studio. "Mid-Summer" opens at the house tonight.

Robert Morely and **Ronald Gow** have written a new play, "The Full Treatment," to be tested Feb. 3 at the "Q" Theatre, a private subscription spot in 'London...**John Wildberg,** who returned from England last week, will be associated with London producer **Jack de Leon** in the presentation of a new farce, "The Lady Steps Out," by British film director Val Guest, in the West End early in April, with **Yolande Donlan** and **Naunton Wayne** as leads. Wildberg is also partnered with **Laurier Lister** in the production of **Mary Lumsden's** "The Gift," opening tomorrow (Thurs.) at St. Martin's, London, with a cast including U.S. actress **Eden Gray.**

John Barry Ryan, 3d, technical assistant with the N. Y. City Drama Co. at the City Center, has resigned to be an assistant to **John Huston** on "Beat the Devil." He sailed last week to Rome, where the picture starts shooting Feb. 2 ... Also sailing for Italy last week was **Steve Sonheim,** a protege of **Oscar Hammerstein 2d,** to put the finishing touches on a new musical for which he has written the book, music and lyrics ... Producer **Eunice Healey,** honeymooning at Palm Beach with her husband, **Herbert J. Freezer,** is due back early in February, but then goes to Las Vegas and San Francisco with him for several weeks ... **Bill Butler,** who staged the recent Princeton Triangle show, left for Paris over the weekend to stage a production of "The Consul" in its original English, to tour southern France and North Africa.

Rose Brown, who played Katisha during the entire 13-month run of "The Hot Mikado" opposite the late **Bill Robinson,** is on the prowl for a tele show in Columbus, where she's now living. Her last stage appearance was in "My Dear Public" in 1943-44, although she's been playing club dates off and on.

Michael Higgins and **Carol Teitel** will present their dramatic bits, "Theatre-As-You-Like-It." at the Brooklyn Academy of Music Feb. 21. They did it three times in the Chicago area last week.

Joe Harris has withdrawn as company manager of "Bernardine" to sub for his father, **Charles Harris,** as manager of "Wonderful Town," after which he switches to a similar assignment with "Can-Can." The senior Harris has had a recurrence of his illness of last year...**Madeleine Sherwood** has replaced **Cloris Leachman** in "The Crucible," with **Dorothy Jolliffe** stepping up from understudy to succeed the former...**Alexander H. Cohen sails** Jan. 30 to London to attend the premiere of **Patrick Hamilton's** "Man Upstairs," for which he holds the U.S. rights.

Kenneth Tynan, drama critic of the London Evening Standard, has arrived in New York for a month's stay to catch the shows and gather material for newspaper and mag articles...London producer **William Linnit** (& Dunfee) also here to catch the shows and then go to the Coast...**Hugh Beaumont,** general manager of the London firm, H. M. Tennent, Ltd., also here to grab British rights to Broadway shows.

Robert Lewis will direct "Teahouse of the August Moon," to be produced next fall by **Maurice Evans** and **George Schaefer**...A memorial exhibition of costumes and possessions of **Gertrude Lawrence** will be held Jan. 28-April 30 at the Museum of the City of New York...**Arnold Moss** was appointed last week to fill the vacancy on Actors Equity council created by the resignation of **Jack Sheehan.** The council also appropriated $2,500 for the Equity Community Theatre ... "Anonymous Lover" folded on the road last Saturday night (17).

Actor-author-composer **James Shelton** has joined "New Faces" as standby for **Ronny Graham** ... **St. John Terrell** has gone to Miami Beach, where his motor musical circus opens Friday (23) for a 10-week season, after which it will tour the south...**Joe Stewart,** 15-year-old brother of **Johnny Stewart,** juve lead in "Bernardine," has joined the latter show, succeeding **Andy Sanders** ... Designer-producer **Lemuel Ayers** has joined the N.Y. City Center as artistic supervisor for the legit season...**Ben Washer** will pressagent the **Cheryl Crawford-Ethel Linder Reiner** production of "Camino Real," the new **Tennessee Williams** play. **Wolfe Kaufman,** who resigned because of his health and to concentrate on freelance writing, will be Miss Crawford's publicity advisor.

Louis Calta, N.Y. Times drama reporter, taking a two-week leave for a leg operation at Lutheran Hospital, N.Y. ... **Ray Parker,** who has played Dolan in "Mister Roberts" on tour the last two seasons, is hospitalized in Philly, where the show is playing this week. Stage manager **Steve Morrow** is subbing for him...**Terence Rattigan's** "Deep Blue Sea" will be published shortly by Random House...**Charles R. Meeker, Jr.,** managing director of the State Fair Auditorium, Dallas, has reportedly revived plans to produce "Affairs of State" for a tour of that area, and is dickering for the rights to "Dial 'M' for Murder."

Edythe Gilfond, wife of radio-TV scripter Henry Gilfond, has costumed her first Broadway show, "The Fifth Season." Ex-staff costume designer with NBC-TV, she's now with the Fred Waring Show.

Lewis Harmon in as associate p.a. with **Phillip Bloom** on N. Y. City Drama Co. season ... **Leo Penn,** last seen on Broadway in "Dinosaur Wharf," has completed his first play, "Flack House," based on his war experiences in a British rehabilitation center.

N. H. Bookings Keep Bennett Sisters Apart

New Haven, Jan. 20.

Shubert resumes activities this week with a lineup of bookings that will carry the house into February. Current is full week of preem of "Wonderful Town" (19-24). Next week gets a split between Greco Spanish Dancers (26-28) and "Bell, Book and Candle" (29-31). Week of Feb. 9-14 brings the musical, "Maggie."

Constance Bennett booking in "I Found April" was pencilled for Feb. 5-7, but was killed as too close a followup to sister Joan's "Bell, Book."

U.S. Producer-Writer Combo on British Tryout

London, Jan. 13.

American producer Mark Marvin is presenting a new U. S. play by Hugh Evans, titled "Five Philadelphia Physicians," sometime in February as tryout at the Embassy Theatre, Swiss Cottage. Show will star Karel Stepanek and Renee Ascherson.

If show clicks, it will transfer to the West End after the Embassy run.

Lester Vail to Direct Phoenix Stock Shows

Lester Vail, until recently director of the "Aldrich Family" radio series, will be resident stager this winter at the Sombrero Theatre, Phoenix. He left N. Y. a week ago to start preliminary production and casting huddles with producers Ann Lee and Richard Charlton.

Vail's most recent Broadway staging assignment was "Chicken Every Sunday," during the 1943-44 season.

Concerts March On Despite TV; Soloists Far From Passe

By MARKS LEVINE

(President, National Concert & Artists Corp.)

About two or three years ago, in an article for the annual issue of VARIETY, I made the following statement: "As for television, its mission is not to show a Pinza in a song or to sell a soap, but to open up entertainment to the rural world via theatre television, bringing a Broadway show or a Metropolitan Opera to the remote hamlets." I stated that I saw such a development in five years.

My prophecy has come to pass, a little sooner than I had envisioned. The Metropolitan Opera, in December, made its first theatre telecast, with "Carmen," to about 30 theatres throughout the country. It is a first step forward in the direction which I had predicted. Whether it will be a threat to the concert business or not, I am not wise enough to predict.

I have always maintained that home consumption of television will hurt the concert business for a while, just as radio did, but that it will not kill it. Whether countrywide telecasts of opera, concerts and theatrical shows will affect live entertainment, is a debatable matter. The films have not killed interest in personal appearances, as recently proven by the enormous success of the First Drama Quartet in Shaw's "Don Juan in Hell." The play itself is certainly not of the popular type, and Charles Boyer and Charles Laughton, together with their associates, have

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TEST AD SWITCH FOR MPLS. 'SHRIKE'

Minneapolis, Jan. 20.

Ned Armstrong, advance man on "The Shrike," and Jimmy Nederlander, manager of the Lyceum here, will try something new in the way of an advertising campaign for the show, which opens a week's engagement here Jan. 26.

Instead of using the bulk of the newspaper advertising appropriation in advance, as is customary on the road, they've decided to shoot the greater part of the works after the opening.

There was a large Sunday newspaper ad on Jan. 11, the first paid announcement of the engagement, but on the next two Sundays, including the one the day before the opening, the ads are small in size. After the opening, however, the big guns will be fired. Big-sized newspaper ads, ordinarily used only on Sundays, will be employed on Tuesday, Wednesday and Thursday.

Practice is done frequently in New York after openings, when shows get good reviews and seem assured of success, but not on tour. The new system will also involve about a $500 saving on the ad budget for this engagement.

New Director to Pep Up Mass. Playgoers Setup

Springfield, Mass., Jan. 20.

After a month of darkness, the Court Square swings into production again this month, with "Bell, Book and Candle" the beginning of a new season under a new Playgoers' managing director. Paul G. Anglim, New England concert and legit manager, has been named to replace Elihu Glass, taking over immediately.

Playgoers found the roadshow crop insufficient to keep rent money coming, so Anglim proposes a 40-week season, filling in blank legit dates with lectures, art films, light opera, musical comedy and star stock. This is expected to come to head with an eight to 10-week season of musical stock starting about April 13.

Sherwood Moves to Halt Floor-Show Version of His 'Rome' in Hollywood

Robert E. Sherwood, author of "Road to Rome," has instructed his attorney, John F. Wharton, to demand the immediate halt of the 1926-27 drama in a floor-show version at Preston Sturges' players Theatrestaurant, Hollywood. He claims the play is being presented without his authorization and that the performance tends to damage the property.

Pulitzer Prize author, whose plays include "Idiot's Delight," "Abe Lincoln in Illinois" and "There Shall Be No Night" as well as the best-selling book, "Roosevelt and Hopkins," first learned of Sturges' cafe presentation of "Rome" through a review of the show in Daily Variety. Notice mentioned that the dialog had been "updated," which the playwright had never authorized.

On checking, Sherwood learned that the American Play Co., his agent for the script's original production, knew nothing of Sturges' nitery edition, but that Samuel French had leased the rights to the former film producer and onetime legit author. Sherwood received a wire from Sturges yesterday (Tues.) denying that the script's lines have been changed; but he is insisting the play be closed.

According to Sherwood, "Rome" is a potentially valuable property and an inferior presentation might seriously damage it. He revealed that, in addition to the recent Equity Library Theatre production, there have been occasional nibbles for a revival and several tentative proposals to do a musical version.

Patsy Kelly Guest-Star In Illinois Stock 'Eileen'

Chicago, Jan. 20.

Showcase, Equity theatre in Evanston, Ill., is switching the last half of its 30-week series to comedy presentations. It's also bringing in guest stars, starting with Patsy Kelly, who's co-star with Kay Westfall, Chicago video actress. Pair did same play, "My Sister Eileen," in summer stock to hefty b.o.

Show is currently in the second week of a fortnight's run.

Equity Snafu In McCarran Act

A little-known clause of the new McCarran Immigration and Naturalization Act, reportedly applying to the entry of alien actors, may nullify efforts of Actors Equity and British Equity to reach an agreement on the subject. Pending clarification on the point and an indication of how the law is to be administered, no date has been set for a meeting between Equity and British Equity representatives on the question.

Existence of the clause in the McCarran statute applying to alien actors came to the attention of Equity recently. From the little the union officials have been able to learn so far, it appears that the law does not specifically mention actors as such, but that a clause covering entry of aliens under contract for specific jobs would apply to thesps.

It's reported that the law on the point involves so much red tape that, in effect, it might tend to be practically prohibitively complicated to import an alien performer for legit, films, TV, nightclub, vaude or any other theatrical stint. Under such circumstances, it's felt, efforts to reach an agreement with British Equity on either easing existing alien actor restrictions in the two countries or standardizing them, would be pointless.

Equity had named John Kennedy, a former first vice-president, to go to London as its representative for talks with British Equity leaders on the whole alien question. However, it was not certain whether Kennedy's duties as stager of the summer season at the St. Louis Muny Opera might prevent him from making the trip, in which case Alfred Harding, of the union's office staff, would go.

But with the McCarran Act reportedly setting up a whole new set of barriers against alien actor entry, the whole idea of an agreement with British Equity may be out the window. Even if, as reported, the new Eisenhower administration intends to modify the controversial law, such a move would take some time to carry out, so on the basis of Equity's information, the prospect of talks with British Equity appears remote.

U. of Minn. Repertory Co. Out on 5th Annual Tour

Minneapolis, Jan. 20.

Taking the spoken drama to the territory's smaller towns for the fifth consecutive season, the U. of Minnesota Theatre has sent out a repertory company on a three-month upper midwest tour.

More than 40 towns will be visited during the 7,000-mile itinerary. Plays being offered are "Harvey" and "Ah, Wilderness." Company is playing mostly one-nighters, and in school auditoriums and town halls for the most part. University bureau of concerts and lectures arranged the tour.

Communities included in the route regard Minneapolis as a theatrical producing centre, the same as this city looks to New York for its drama fare, but the university has no ambiton to compete with UBO or Broadway producers, serving only places the latter neglect completely, school authorities point out.

Drama School Gyp Slant Ruffles Wing Director; Sees All Spots Smeared

New York.

Editor, VARIETY:

I am very disturbed at an article by Eugene Burr in VARIETY's anniversary issue titled "Are Drama Schools Fulfilling Their Purported Objectives?" As director of the Professional Training Program of the American Theatre Wing, I'm not replying to Burr's article, because what he said in it in no way applies to us.

However, the whole question of training people for the entertainment world today and for its future is an important and complex one. It is more important than ever before because the traditional, practical training grounds of stock, vaudeville, burlesque and "rep" have been drying up continuously and at an increased tempo for many years.

Burr, by failing to make an elementary distinction between what he would call a good or bad school (even among those he classifies as "top-bracket"), does an effective job of smearing all schools. He leaves the reader no possibility but to conclude that the whole of training people for the entertainment world is nothing but a racket. For example, he doesn't make any mention of drama departments in universities. Certainly these come under the classification of drama schools, and many of them provide the basic training for the most distinguished authors, actors, critics, producers and scenic designers who are the backbone of the profession today.

Has Burr taken the trouble to find out the percentage of schools having integrity as against those that may be classified as gyp-joints? Does he know what the total enrollment is in schools of good repution as against those of questionable repute? If he doesn't, how can he assume to know whether the picture is "pretty" or not? Does Burr know that the Commissioner of Education for New York State enters the picture and approves schools or disapproves them upon investigation?

Louis M. Simon

Stravinsky Symph Guest

Igor Stravinsky will conduct three concerts of the N. Y. Philharmonic Feb. 26 and 27, and March 1.

Following the premiere of his "The Rake's Progress" at the Metropolitan Opera, Stravinsky will remain in New York to fill his Philharmonic guest engagement.

Plays Out of Town

Continued from page 56

The Crucible

er than his faith, are fine in their roles.

Madeleine Sherwood took over for Cloris Leachman, who left the cast, in the role of the vengeful Abigail, and turns in a fine performance. Beatrice Straight, Jennie Egan, Jean Adair and Jacqueline Andre carry conviction in other leading roles.

Harris' direction is superb, gaining every ounce of drama from the explosive script. Boris Aronson's settings are in line with the high quality of the entire production. "Crucible" could be converted into a topnotch film.

Interesting to note that at the premiere the usually reserved Wilmington audience got worked up to the point that they forced Miller to take a bow from the stage with the cast. Hasn't happened here in years. *Klep.*

Picnic

Columbus, Jan. 15.

Theatre Guild-Joshua Logan presentation of drama in three acts by William Inge. Directed by Logan. Features Ralph Meeker, Janice Rule, Eileen Heckert, Kim Stanley, Arthur O'Connell, Peggy Conklin. Set by Jo Mielziner. At Hartman, Columbus, Jan. 15, '53.

Helen Potts	Ruth McDevitt
Hal Carter	Ralph Meeker
Millie Owens	Kim Stanley
Bomber	Morris Miller
Madge Owens	Janice Rule
Flo Owens	Peggy Conklin
Rosemary Sydney	Eileen Heckart
Alan Seymour	Paul Newman
Irma Kronkite	Reta Shaw
Christine Schoenwalder	Elizabeth Wilson
Howard Bevans	Arthur O'Connell

"Picnic," William Inge's second attempt to grab the brass ring labeled "hit," showed up in its premiere at the Hartman Thursday (15) as sharply-written, superbly-played drama full of good box-office omens. The "Come Back, Little Sheba" author, with careful, dramatic surgery, has laid bare a generous, moving slice of life in a midwestern prairie town. With minor tinkering and tightening, which will be administered during the next four weeks on tour, it should ring the bell when it opens Feb. 19 at the Music Box, N.Y.

The plot is a kind of orchestration, opening in muted fashion and closing in the same way after reaching double emotional peaks. An animalistic young man, who has existed heretofore on football scholarships, comes to town and precipitates the two-level story. He and a marriageable 18-year-old-girl, the fiancee of an old college buddy who lives there, are drawn together by a magnetic sexuality they cannot resist and don't want to anyway. The sight of these two approaching a high state of lubricity sets off a frustrated schoolteacher (who rooms and boards with the girl's family) to corner her shopkeeper-beau who has squired her around for years.

First scene of act III resolves these two affairs in touching, sensitive episodes the night following a Labor Day picnic. The schoolteacher, facing a life of rented rooms and female companionship, strips herself of all dignity and begs her shallow, middleaged boyfriend to marry her. Immediately there follows a scene between the girl and the young man which reaches a panting climax at the curtain. The final scene (next morning) tapers off these two themes and ends in a low key with the girl's mother talking to her neighbor.

The problem here has been to hold these scenes together in a cohesive whole and Joshua Logan's sure, deft touch has done it, his groupings and balancings being expert theatre.

Ralph Meeker, as the muscular young bum, and Janice Rule, as the girl eagerly grasping for womanhood, turn in sock performances. Eileen Heckart has the plum role as the schoolteacher and handles it beautifully. As her fiancee, Arthur O'Connell is the epitome of dullness, a real twerp sharply characterized. Kim Stanley is fine as the younger sister. Peggy Conklin is quietly authoritative as the mother of the girls. Reta Shaw and Elizabeth Wilson, as other schoolteachers, and Paul Newman, Ruth McDevitt and Morris Miller, add strong assists.

Jo Mielziner's setting of two houses, with a yard between providing a T-shaped playing area, is an ingenious work of stage art.

What will have to be done during the break-in tour (a week each in St. Louis and Cleveland, and two weeks in Boston) is a shading up and down of various scenes in which audience reaction on several occasions was out of key with the play. In the final act, after Meeker has been chased by the police, his costume and makeup are too melodramatic for what he has been through, and will have to be toned down. These are matters which Logan can take care of with dispatch. *Dean.*

Life With Mother

Phoenix, Jan. 13.

Ann Lee-Richard Charlton production of comedy drama in three acts (five scenes) by Howard Lindsay and Russel Crouse. Stars Billie Burke. Staged by Demetrius Vilan. Scenery, William Roberts; lighting, Harry Altner. At Sombrero Playhouse, Phoenix, Jan. 12, '53; $3.50 top.

Father	Carl Benton Reid
Whitney	Harlan Conrad
Harlan	Gerry Mibley
John	Steven Terrell
Margaret	Dorothy Bernard
Clarence	James Hickman
Michael	Emmett Vogan
Vinnie	Billie Burke
Bridget	Francesca Rotoli
Hazel Willoughby	Dale Duffy
Bessie Fuller Logan	Lillian Culver
Mrs. Willoughby	Mildred Booth
Clyde Miller	Tom Moore
Cousin Cora	Barbara Woodell

"Life With Mother," a disappointment as a Broadway entry a few seasons back, has an even chance of doing better on the road with this latter-day company headed by Billie Burke in the pivotal role of Mother.

In marking her return to the stage after a five-year layoff, Miss Burke essays a role that inevitably invites comparison with Dorothy Stickney's interpretation of the part during the New York engagement and it's long-run predecessor, "Life With Father."

As the chatelaine of the Clarence Day household, actress is more diffident than Miss Stickney's characterization of Vinnie and less sure of the demands of the role. Latter hurdle should be cleared with added performances when pattern of the part is given sharper definition. Opening night, despite obvious pressure, Miss Burke turned in a pleasing performance as the harassed mater families and burgeoned her laughs with the authority of the veteran comedienne she is. Former stage and screen star is tailor-made for the part and will eventually play up to the full scope of its dimensions.

Lindsay-Crouse comedy-drama pegs Father in extension of the role occupied in the original play and, as such, the character is too strong to be subordinated. Accordingly, Carl Benton Reid shares a moiety interest in the production and makes the most of a fat part. Actor is no stranger to the role, having been Lillian Gish's vis-a-vis in a road production of "Life With Father," and limns a properly crusty portrayal of a sentimental martinet.

The charm of the original play still lingers, but the crotchets of Father and the chevied status of Mother and her four auburn-haired offsprings add up to a twice-told tale that is more repetitious than pungent.

Lillian Culver is vivacious as Father's old beau, and the Day boys—especially Gerry Mibley as the youngest—are interpreted with a nice shade of restraint. Barbara Woodell is good as Cousin Cora, and Tom Moore shines as her overbearing husband. All hands are okay in the minor roles.

Demetrius Vilan's direction is tempoed to the demands of the play, and William Roberts' single set of a Victorian parlor is properly rococo in detail.

"Life With Mother" is in for a week's stand here before opening Jan. 25 at the Carthay Circle Theatre, L. A. After latter stop, play is scheduled for an extended road tour. *Jona.*

All Summer Long

Washington, Jan. 13.

Arena Stage production of drama in two acts (nine scenes) by Robert Anderson, from novel, "A Wreath and a Curse," by Donald Wetzel. Directed by Alan Schneider. Set designed by Marshall Yokelson, lighted by Leo Gallenstein. At Arena Stage, Washington, Jan. 13 '53; $2.40 top.

Don	George Grizzard
Mother	Ethel Craft
Dad	Allen Joseph
Ruth	Marian Reardon
Harry	Stanley Pitts
Willie	Clay Hill
Theresa	Nancy Hall

Arena Stage has finally hit the jackpot in its brave, but to date, futile efforts to introduce a new manuscript. Initial test of a new script by radio-TV writer Robert Anderson, based on the novel, "A Wreath and a Curse," by Donald Wetzel, is more than merely promising and appears worthy of attention from a Broadway producer.

This is a gentle drama of introspection and moods, along the lines of "Member of the Wedding" and "Glass Menagerie," rather than a play of action. It is the story of one summer in the growing-up of a 10-year-old boy, who is forced to pit his youthful dreams and ideals against the callousness and disillusion of his elders. While lacking the poetic flavor of "Menagerie" or the dramatic force of "Wedding," with both of which it is inevitably compared, "All Summer Long" neatly tips the scales between mood and realism and manages to pack more than one emotional wallop in the course of its nine scenes.

Story centers around 10-year-old Willie, whose teachers have admonished his parents that he is embarking on an "important" summer in his development. His work-weary mother, ineffectually hovering between piety and pathetic attempts to understand him, seeks refuge in the sole concrete measure of setting up a "star" system of awards for Willie. The father, a somewhat overdrawn portrait of blind, bad temper and brutal indifference, knows only if Willie will study his arithmetic tables, he will grow up to be a better man.

Lined up on Willie's side, and sharing the action spotlight of play, is brother Don, recently crippled when he had to jump from his firetrap college room to escape a fire. There's also a contemporary playmate, a neighbor's moppet, who supplies some laughs with her embryo femme wiles.

Willie's inner conflicts and hurts are transmitted to the audience via well-written lines and adroitly-built situations. As played by Clay Hill, a recruit from a local drama school, Willie emerges as a boy with a future, both figuratively and actually.

George Grizzard, who plays the difficult role of the understanding brother, is an Arena staffer, and a professional of promise. He deftly avoids the pitfalls of nobility by understanding the mental suffering he shares with his young brother.

Other standout of the seven-character drama is Marian Reardon, as sister Ruth of the perfect form and warped mind. Hers is one of the more loosely written roles of the show, and definitely needs tightening and tempering.

Though this is far from the ideal vehicle for central staging, Alan Schneider has cleared most of the hurdles with skill and dramatic effectiveness. *Lowe.*

The Last Island

Dallas, Jan. 17.

Theatre '53 production of drama in three acts (five scenes) by Eugene Raskin. Features Dick Ewell, Martha Bumpas, Charles Braswell. Directed by Margo Jones. Sets and lighting, James Pringle; costumes, Dale Clement. At Theatre '53, Dallas, Jan. 12, '53; $2.50 top.

Lopez	Rex Everhart
Paul Bond	Charles Braswell
Ernest Frommer	Dick Ewell
Toby Frommer	Martha Bumpas
Michael Ilk	Mary Dell Roberts
Artur Franck	Louis Veda Quince

New drama here by Eugene Raskin, a professor of architecture, emerges from the Theatre '53 hopper as one of its best stagings. Well-written script, thought-provoking and heavy with emotional impact, is in blank verse, which is largely overlooked by viewers immersed in the frank dialog. Play adds up to sock stage fare, with no dull bits. Closing act, however, is short and the almost abrupt end leaves patrons wanting more. Raskin's effort should rate high with N. Y. competition (where Reginald Hammerstein's option may place it this spring), if aided by an able cast.

Certainly Margo Jones has that advantage in her first directorial job this season. Small cast is expert in individual bits. Overall effect is that of sustained interest in each strong characterization, resulting in a fine performance.

Locale of the play is Casa Lopez, a small bar and cafe in Key West, Fla. Plot concerns a retired composer and his wife, once a nitery dancer, who shunned show biz for the quieter island life, to operate Casa Lopez. Routine is broken by the wife's ex-dance partner, in to fill a nitery date, sans partner. Playboy dancer Bond, needles the wife, Toby, into rejoining the act for a one-nighter after husband Ernest has forbidden her to speak to the imbibing hoofer. Pregnant Toby does a semi-strip, donning her old costume before Bond, and fills the date.

Frustrated Ernest seeks solace in the bedroom of femme artist Michael Ilk, who previously offered him love for her own inspiration. She, however, puts him to bed alone; he needs sleep. Ernest wants a play-by-play accounting of his wife's hours with Bond. She admits previous affairs, but denies current infidelity. In a violent bit Ernest profanely berates and swings at Toby.

Closing act has Ernest, a failure at music and matrimony, taking pride in his salad-making. Owner tosses him out of Casa Lopez. Husband, freed of all ambitions, begets a sense of humor, laughs lustily and goes his way as a free man—with his wife in pursuit. She needs him now more than he needs her.

Dick Ewell, as Ernest, ably discharges a sympathetic, verbose role. Martha Bumpas is fine as the well-stacked dancer; she has tender moments with Ernest that are socked over emotionally. Mary Dell Roberts has her best role this season as the sexy artist, adding an enthusiastic bit to the distaff side in a sensitive, human role. Not convincing as a drunk, Charles Braswell gets off believably as the dancer and is good in his moments with Toby. Minor role of Lopez is handled by Rex Everhart in capable style; he gets the few laughs the script affords. Louis Veda Quince, quondam arena actor, offers a boff turn as a visiting fisherman.

Tropical barroom setting is effective and sufficient here. Bedroom scene, spotlighted in the single relay set, doesn't come off too well. Costumes by Dale Clements are casually modern, befitting the Florida locale. *Bark.*

Inside Stuff—Legit

Backers of "The Crucible," Kermit Bloomgarden's production of the new Arthur Miller drama currently in rehearsal, include attorney Morris Schreier, representing Music Corp. of America, agent for the author, $4,500; film exhibitor Joseph Burstyn, $3,000; Robert E. Dowling, president of City Investing Corp., which operates several New York theatres, $3,000; general manager Milton Baron, $1,500; theatre executive Raymond Broeder, $1,500; Mrs. Marshall Field, $1,500; playwright Lillian Hellman, $1,500; former actress Juliet Forbes Hess, $1,500; former talent agent Toni Ward Holzager, $1,500; author-playwright Arthur Kober, $1,500; Mrs. Edward Kook, wife of the Century Lighting head, $1,500; TV writer, Sam Locke, $1,500; theatre executive Louis A. Lotito, $1,500; theatrical attorney Jesse Moss, $1,500; actor Montgomery Clift, $1,000; orchestra leader Meyer Davis, $1,000; souvenir program agent Arthur Klar, $1,000; actor Karl Malden, $1,000; general manager Herman Bernstein, $750; TV director Kenneth W. Buckridge, $750; Richard M. Huber, president of Playbill, Inc., theatre program publisher, $750; talent and play agents William Liebling and Audrey Wood (Mrs. Liebling), $750 each; stage manager Ruth Mitchell, $750; actress Amanda Steel, $750; James E. Stroock, president of Brooks Costume, $750; ad agency owner Lawrence Weiner, $750; Herbert Hecht, $500; Bernard Elinoff, a Warner Bros. representative in Pittsburgh, $375; film exec William Melnicker, $375; Jack Schlissel, Bloomgarden's business manager, $375; Edith L. Kean, of the Irene M. Selznick production office, $300; director Paul Vincent Gordon, $250, and actress Vivian Smolen, $250. The production is capitalized at $75,000, without provision for overcall.

Backers of "Children's Hour," Kermit Bloomgarden's revival of the Lillian Hellman drama, currently at the Coronet, N. Y., include Robert E. Dowling, president of City Investing Corp., which owns the theatre where the show is playing, $2,000; Richard Maney, pressagent of the show, $1,350; film exhibitor Joseph Burstyn, $1,000; Mrs. Marshall Field, $1,000; producer Joseph M. Hyman, $1,000; producer-designer Nat Karson; $1,000; author-playwright Arthur Kober, $1,000; TV producer Perry F. Lafferty, $1,000; theatre executive Louis A. Lotito, $1,000; film exec William Melnicker, $1,000; producer Louis J. Singer, $1,000; Actors Fund president Walter Vincent, $1,000; theatre executive Raymond Broeder, $500; theatrical insurance agent David Davidson, $500; orchestra leader Meyer Davis, $500; actor Joe De Santis, $500; Robert E. Freed, Salt Lake City amusement center operator, $500; actress Patricia Neal, a co-featured lead in the show, $500; producer Elaine Perry, $500; James E. Stroock, president of Brooks Costume, $500; Hartnet Arthur, of the Australian News Service, $400; company manager Max Allentuck, $250; Robert Fabian, of Fabian Theatres, $250; stage manager Del Hughes, $250; actor Fred Kappes, $250; Gabriel Katzka, of the Paula Stone-Mike Sloane producer office, $250; Edith L. Kean, of the Irene M. Selznick producer office, $250; organist Ethel Smith, $250; actress Lynne Rogers, $250; Jack Schlissel, business manager for Bloomgarden, $250, and director Paul Vincent Gordon, $200. The production was capitalized at $50,000, without provision for overcall.

Ever since Sammy Schwartz became Sam Levene's understudy in the N. Y. "Guys and Dolls" nearly two years ago, he's dreamed of playing the role of Nathan Detroit in Pittsburgh, his hometown. Short time ago, producers Ernie Martin and Cy Feuer decided to give Schwartz that chance and arranged for him to fly to Pitt and take over the part from Julie Oshins in the national company for a single matinee performance, so some of the home folks would get a chance to see him. But last week came a real windfall, when Levene asked for and got an extended leave to make a picture for WB, and management decided to bring in Oshins from the road to replace him. In turn, they sent Schwartz on to Pittsburgh, where "Guys" is now current at the Nixon, to succeeed Oshins. So, instead of just one shot in the old hometown, Schwartz will get to do 24. He went into the cast Monday night (19) at beginning of musical's second week of a four-week stay. Schwartz will remain with the road duplicate as long as Oshins is needed in the Broadway original.

Wall Street Journal has joined the list of New York publications boosting amusement ad rates. Odd angle of the financial daily's hike is that it was announced last week, effective Jan. 2. However, ad agencies handling legit accounts indicated they would oppose the retroactive aspect of the situation. Notice from the financial sheet announcing the rate rise explained that mechanical and labor costs have risen since the former rate was established two years ago. New rate for single insertion is $1.10 per agate line, a rise of 5c, while the five-a-week rate is now 85c per line, a hike of 10c. Other publications recently lifting amusement ad rates include the N. Y. Times, New Yorker mag and Cue mag.

Carl McCardell, new Assistant Secretary of State in charge of information, is a former drama critic. Before becoming head of the Washington bureau of the Philadelphia Bulletin, from which spot he was picked by John Foster Dulles, new Secretary of State, he was a byline writer of the sheet's city staff, frequently doing second-string reviewing for the drama critic, Robert Sensenderfer. He's an avid legit fan.

Shows in Rehearsal

Keys: C (*Comedy*), D (*Drama*), CD (*Comedy-Drama*), R (*Revue*), MC (*Musical Comedy*), MD (*Musical Drama*), O (*Opera*).

"Love's Labour's Lost," (D)—N. Y. C. Drama Co., prod.; Albert Marre, dir.; Joseph Schildkraut, Meg Mundy, stars.

"Sweet Birds," (D)—Kermit Bloomgarden, Thomas Hammond, prods.; Daniel Mann, dir.

Yale Puppeteers to Tour After 12 Years on Coast

Hollywood, Jan. 20.

The Yale Puppeteers, who criss-crossed the country in pre-war days carrying equipment for their marionette shows in a battered truck, are going to take to the road again this year after a dozen years of respectability as intimate theatre operators in Hollywood. Puppet masters have been the guiding lights behind the Turnabout Theatre, which has operated for years, featuring a puppet revue and a live revue on each nightly program.

The ease and comfort of permanent headquarters has stalled tours in recent years, but the guaranteed bookings offered this year proved too good to resist. As a result, the puppeteers will take off Oct. 1 for a 10-week trek around the country, resuming at the Turnabout on Dec. 5. Lotte Goslar whose dance impressions have been one of the features of the Turnabout live revue, will be one of the company of 15 making the trek.

Before the war, Yale Puppeteers operated a marionette theatre in N. Y. in addition to touring the country.

Chi's Small Legit List Holds Up Well; 'Banana' $32,700, 'Wife' $24,600

Chicago, Jan. 20.

There is a legit hiatus in town, but only for the moment. Although three plays closed last week one, "Call Me Madam," opens tonight (20) and three more start next week. Present trio of attractions are all doing well, but "Constant Wife" and "Gigi" end their runs Saturday (24).

"Dial 'M' For Murder" starts at the Harris, Jan. 25 and "Point of No Return" at the Erlanger, Jan. 26. "Paint Your Wagon" goes into the Blackstone, Jan. 27. There's nothing immediate in sight for the Selwyn, though.

Estimates for Last Week

"Constant Wife," Selwyn (4th wk) ($4.40; 1,000) (Katharine Cornell). Sock $24,600 registered. Closes Saturday (24).

"Gigi," Harris (10th wk) ($4.40; 1,000) (Audrey Hepburn). Jumped up again to $18,100. Also shutters Saturday (24).

"Top Banana," Great Northern (7th wk) ($6; 1,500) (Phil Silvers). Sunday heavy business has been helping greatly. Brisk $32,700.

'SP' SETS NEW ORLEANS RECORD WITH $41,261

New Orleans, Jan. 20.

"South Pacific," playing to absolute sellout business last week, broke the house record for the 1,457-seat (plus 12 seats installed for the engagement) Civic Theatre and also set a new mark for a two-week engagement. The Rodgers-Hammerstein musical drew $41,261 for the second stanza, giving it a fortnight total of $81,726, or about $700 over capacity.

The show came here with a phenomenal advance sale of $74,000. Except for a few second balcony seats the initial stanza went clean, and the second week was completely sold out in advance. Not only were hundreds of mail orders returned because the desired seats were unavailable, but house manager Johnny Roberts says that if the show had been advertised in nearby cities and towns it could have played five or six weeks at capacity.

It was the first legiter ever to sell out its opening performance here.

'Dolls' Off to Goodly Pitt Start With $38,100

Pittsburgh, Jan. 20.

"Guys and Dolls" got off to a good start at the Nixon, doing $38,100 on the first stanza of its four-week engagement. Subscription held down the take somewhat at the getaway, and on strength of advance sale, remainder of run should be even better. Musical hit is getting a $5.20 top ($4 plus Federal and city taxes), except on Fridays and Saturdays, when orch seats go to $5.85.

Couple of reviews were raves but one of them was a little lukewarm, chief complaint being that timing was off and show didn't seem to have the necessary sharpness. "Dolls" runs through Feb. 7, and final three weeks of that month have been allotted, in turn, to "I Am a Camera," "Country Girl" and Jose Greco.

'Shrike' $17,400, Detroit; 'Stalag' Takes in $16,400

Detroit, Jan. 20.

"The Shrike" grossed $17,400 at the Cass last week. Current presentation is "Dial 'M' for Murder," in for a week.

The newly-redecorated, 2,050-seat Shubert took in $16,400 with "Stalag 17," which is still current.

Ballet Theatre $30,600

Ballet Theatre racked up a healthy $30,600 last week (12-17), in a series of six one-nighters in Asheville, Spartanburg, Columbia, Savannah, Augusta and Chattanooga.

Troupe is continuing its one-nighter trek through the south this week.

'Camera' $19,600, Seattle

Seattle, Jan. 20.

Plenty newspaper coverage, especially on Julie Harris, helped build "I Am Camera" into a nice gross here.

Metropolitan, seating 1,500, was scaled to $3.75, and got around $19,600 on the week.

'Ozarks' $14,500, Toronto; Wheeler Vamps Cast

Toronto, Jan. 20.

On heavy twofer coverage, with the Royal Alexandra (1,525) scaled at $3.50 top with tax, "Maid in the Ozarks," with Bert Wheeler, topped its previous week with $14,500. There was turnaway biz at every night's performance, plus matinees.

After 13 weeks with "Ozarks," Bert Wheeler dropped out here (17) to return to the Coast for a short rest and then into a TV commitment. Herman Bodell, here for rehearsals, took over the Wheeler lead for the Boston opening (19).

'MADAM' $40,200, BALTO; 'WOMEN' $11,000 FOR 13

Baltimore, Jan. 20.

Legit cashed in mightily here last week, with "Call Me Madam" drawing a rousing $40,200 at Ford's, and "The Women," opening Don Swann's season of theatre-in-the-round at the Sheraton Belvedere Hotel, coming through with $11,000 for 13 performances at a $3.60 top. Latter proved potent b.o. from the teeoff, with Esther Ralston, Paula Laurence, Edith Atwater and Magda Gabor in the leads.

Swann will essay a preem of a new play tonight (Tues.) when "The Fourth Degree," adapted by Jane Hinton from the book by Eleazor Lipsky, will be presented with Chester Morris and Hilda Stoddard in the leads. Play is being aimed at Broadway presentation by Harald Bromley. Ford's is currently dark, with "The Fourposter" set for Jan. 26.

'Match' Strikes Feeble 15G in Dallas; Folding

Dallas, Jan. 20.

"Strike a Match," with Pat O'Brien, Eva Gabor and Richard Egan costarred, hasn't been able to make its steep operating overhead, so the tour is closing with a one-nighter next Monday (26) in Memphis. The play, presented by Mel Ferrer and Charles R. Meeker, Jr., had been a prospect for Broadway next fall.

Show grossed about $15,000 last week in eight performances, including Monday (12) at the Paramount, Austin; Tuesday-Wednesday (13-14) at the Majestic, Fort Worth, and Thursday-Saturday (15-17) at the Melba here. The preceeding week's $8,000 total between Houston and San Antonio was bad, but the week before that the offering got $18,000 for a 10-performance stand of eight days at the American, St. Louis. It is at the Civic, New Orleans, all this week.

Fonda Hearty $30,300 In Cleve. Despite Storms

Cleveland, Jan. 20.

Henry Fonda in "Point of No Return" displayed a steady drive here, with a hearty $30,300 for eight performances in the 1,500-capacity Hanna last week, despite alternating snow and rainstorms.

After the current dark week, house reopens Jan. 26 with William Inge's new drama, "Picnic." Julie Harris in "I Am a Camera" is due Feb. 2.

'State' $10,600, L.A.

Los Angeles, Jan. 20.

Town has a pair of offerings this week and the two-house bid for trade will continue for the next few frames. "Affairs of State" is winding up this session, to be replaced Sunday (25) by "Life With Mother" at the Carthay Circle Theatre. Last week, it's 16th frame, it edged up to $10,600.

Other legiter in town is "Oklahoma," which rekindled the Biltmore Sunday night (18) for a three-week stand. It's the fourth time around for the hardy perennial.

'Picnic' 10½G, Columbus

Columbus, Jan. 20.

"Picnic," new William Inge play, garnered a neat $10,500 in four performances last week in its tryout at the Hartman here.

Show is in St. Louis this stanza.

'OKLA.' FINE $39,100 IN FOUR-STAND SPLIT

Long Beach, Cal., Jan. 20.

"Oklahoma," still plenty lively after umpteen years on the road, rolled up a fine $39,100 last week in an eight-performance split of four stands. Rodgers-Hammerstein tuner played Monday-Tuesday (12-13) at the Metropolitan Auditorium, Fresno; Wednesday (14) at the Auditorium, Bakersfield; Thursday (15) at the Arlington, Santa Barbara, and Friday-Saturday (16-17) at the High School Auditorium here.

Theatre Guild production is at the Biltmore, Los Angeles, this week.

'Flagg' $24,900, '5th' $30,900, Philly

Philadelphia, Jan. 20.

The four-day transit strike, which brought the entertainment trade to a standstill along with everything else, failed to stop "The Fifth Season," which tallied a new season's record for straight plays in its extra week run at the Erlanger. Show moved from Walnut to the larger house Jan. 12.

Traffic clampdown, however, affected other stage attractions.

Estimates for Last Week

"Summer and Smoke," Academy Foyer (9th wk) (350; $3.25)—Mild $2,100 for final stanza.

"The Fifth Season," Erlanger (3d wk) (1,880; $3.90) (Menasha Skulnick-Richard Whorf). Added week at Erlanger proved bonanza to garment-trade comedy. Smash $30,900; terrific at small top.

"The Bat," Locust (2d wk) (ZaSu Pitts-Lucile Watson-Harry Bannister-Shepperd Strudwick). Revival never picked up, fell under scant first week. Poor $6,500.

"Hazel Flagg," Shubert (1st wk) (1,870; $5.20) (Helen Gallagher-Thomas Mitchell-John Howard-Benay Venuta). New musical drew one outright pan and two notices with reservations. Boxoffice reception seconded crix judgments; but show is in process of repairs and may pick up. Fair $24.900.

"Mister Roberts," Walnut (1st wk) (1,340; $3.90) (Tod Andrews). Long-running hit continues to show potent pull on third trip in. Gross of $15,300 fine, considering handicap of strike.

'BODY' 8½G IN 2, CINCY; 'GIRL' SLIPS TO $13,300

Cincinnati, Jan. 20.

"The Country Girl" grossed a shy $13,300 last week in the 1,300-seat Cox Theatre here. Top was $4.31. Sidney Blackmer replaced Robert Young as one of the star leads with Dane Clark and Nancy Kelly.

Play had opposition Wednesday and Thursday nights from Tyrone Power, Judith Anderson and Raymond Massey in "John Brown's Body" in the 2,500-seat Taft Theatre at same scale. Gross was $8,500. Engagement was a homecoming for Power. It was sponsored by J. Herman Thuman, who also books attractions at Louisville, Ky., where the Power-Anderson-Massey troupe did a capacity $5,406 Friday night in the 2,349-seat Memorial Auditorium at $4 top.

'Money' $21,500, St. Louis; 'Lover' Folds With $12,100

St. Louis, Jan. 20.

Larry Parks and Betty Garrett, in "Anonymous Lover," garnered $12,100 at $3.66 top at the American Theatre last week. Show closed down here Saturday (17). "Picnic," new play by William Inge, a former native, teed off a week's stand at the American last night (Mon.).

"For Love or Money," with June Lockhart in the top role, concluded a successful week's stand at the Ansell Bros. Express Sunday (18), grossing approximately $21,500 at $2.50 top. "See How They Run," with Sally Forrest and Jeffrey Lynn, opens a week's stand tonight (Tues.).

'Crucible' $9,300 for Four In Wilmington Tryout

Wilmington, Jan. 20.

Arthur Miller's "The Crucible" got a rave reception here and collected $9,300 in four performances, Jan. 15-17, in the 1,223-seat Playhouse.

"Paint Your Wagon," with Burl Ives, opened a full week run Monday (19).

B'way Rebounds; Harrisons $24,800 (5), Shirley $24,100, Sullavan $23,300, 'Children' $17,400, 5 Shows Sell Out

Broadway pulled the expected recovery last week, virtually all shows bouncing back to healthy attendance after the post New Year slump of the previous stanza. On the basis of seasonal boxoffice patterns, business is likely to remain fairly strong at least through Washington's Birthday and, to a lesser extent, through the spring period.

There were five solid sellouts last week, those going clean at all performances including "Seven Year Itch" and "Dial 'M' for Murder," now the two top tickets, plus "Evening with Beatrice Lillie," "Two's Company" and "Wish You Were Here." Of last week's openings, "Love of Four Colonels" got a split press, but started briskly at the b.o., while "Be Your Age" was panned and flopped out. "Male Animal," which had been announced to close last Saturday (17), picked up and is continuing indefinitely.

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama).

Other parenthetic designations refer, respectively, to top prices; number of seats, capacity gross and stars. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.

"Be Your Age," 48th St. (1st wk) (C-$4.80; 925; $22,927). Opened last Wednesday night (14) to unanimous pans; grossed $6,700 for five performances, closing Saturday night (17) at a loss of about $50,000.

"Bernardine," Playhouse (14th wk) (C-$4.80; 999; $21,500). Under $9,000 (previous week, $8,000); has been overquoted recently.

"Children's Hour," Coronet (5th wk) (D-$4.80; 1,027; $28,378). Nearly $17,400 (previous week, $14,400).

"Deep Blue Sea," Morosco (11th wk) (D-$6-$4.80; 912; $26,000) (Margaret Sullavan). Almost $23,300 (previous week, $19,800).

"Dial 'M' for Murder," Plymouth (12th wk) (D-$4.80; 1,062; $30,495) (Maurice Evans). Over $30,600 (previous week, $30,500).

"Evening With Beatrice Lillie," Booth (16th wk) (R-$6; 739; $24,184) (Beatrice Lillie). Nearly $24,600 (previous week, $24,100).

"Fourposter," Golden (65th wk) (C-$4.80; 769; $19,195) (Sylvia Sydney, Romney Brent). Over $10,100 (previous week, $7,100).

"Guys and Dolls," 46th St. (113th wk) (MC-$6.60; 1,319; $43,904). Reached $42,500 (previous week, $36,800).

"King and I," St. James (95th wk) (MC-$7.20; 1,571; $51,717) (Yul Brynner). Almost $50,300 (previous week, $44,500).

"Love of Four Colonels," Shubert (1st wk) (C-$6-$4.80; 1,361; $39,000) (Rex Harrison, Lilli Palmer). Opened Thursday night (15) to four favorable notices (Coleman, Mirror; Hawkins, World-Telegram & Sun; McClain, Journal-American; Watts, Post) and three pans (Atkinson, Times; Chapman, News; Kerr, Herald Tribune); drew nearly $24,800 for first four performances and a preview).

"Male Animal," Music Box (38th wk) (C-$4.80; 1,012; $26,903). Almost $12,300 (previous week, $9,000); had been slated to close last Saturday (17), but is now continuing indefinitely.

"Moon Is Blue," Miller (98th wk) (C-$4.80; 920; $21,586) (Donald Cook, Barry Nelson, Janet Riley). Nearly $9,900 (previous week, $7,300).

"New Faces," Royale (36th wk) (R-$6; 1,035; $30,600). Over $25,700 (previous week, $20,400).

"Pal Joey," Broadhurst (55th wk) (MC-$6.60; 1,160; $39,602) (Vivienne Segal, Harold Lang). Almost $35,900 (previous week, $28,900).

"Seven Year Itch," Fulton (9th wk) (C-$6-$4.80; 1,063; $23,228). Nearly $24,400 (previous week, $24,000).

"South Pacific," Majestic (196th wk) (MC-$6; 1,659; $50,186) (Martha Wright, George Britton). Almost $34,800 (previous week, $28,400).

"Time of the Cuckoo," Empire (14th wk) (CD-$6-$4.80; 1,082; $25,056) (Shirley Booth). Nearly $24,100 (previous week, $22,200).

"Time Out for Ginger," Lyceum (7th wk) (C-$4.80; 995; $22,845) (Melvyn Douglas). Almost $18,500 (previous week, $13,500).

"Two's Company," Alvin (5th wk) (R-$7.20; 1,331; $47,167) (Bette Davis). Over $46,200 (previous week, $45,200).

"Wish You Were Here," Imperial (40th wk) (MC-$7.20; 1,400; $52,080). Over $52,000 (previous week, $47,800).

OPENING THIS WEEK

"Bat," National (D-$4.80; 1,172; $25,500). James Withers Elliott revival of the Mary Roberts Rinehart-Avery Hopwood thriller of 1920-21; opened last night (Tues.).

"Crucible," Beck (D-$6-$4.80; 1,214; $31,000). Kermit Bloomgarden production of play by Arthur Miller, with Arthur Kennedy and Walter Hampden top-featured; opens tomorrow night (Thurs.).

"Fifth Season," Cort (C-$4.80; 1,056; $27,700) (Menasha Skulnik, Richard Whorf). George Kondolf production of play by Sylvia Regan; opens Friday night (23).

"Mid-Summer," Vanderbilt (D-$4.80; 720; $20,000). Paul Crabtree-Frank J. Hale production of play by Vina Delmar; opens tonight (Wed.).

'Wagon' 27G, Hub; 'Murder' $15,900

Boston, Jan. 20.

Lone newcomer this frame is "Maid in the Ozarks," which bowed into the Majestic, Monday (19). "On Borrowed Time," the Victor Moore starrer, moves into the Wilbur Thursday (22), and Rosalind Russell preems "Wonderful Town" at the Shubert next Monday (26). Emlyn Williams, in the role of Charles Dickens, returns for a week's engagement at the Plymouth same night.

Estimates for Last Week

"Dial 'M' For Murder," Wilbur (1,200; $3.60 Mon.-thru-Thurs.; $4.20 weekends). Built to nice $15,900 for third and final week.

"Mid-Summer," (Plymouth) (2nd wk) (1,200; $3.60). Tepid $5,500. House currently dark.

"Mrs. McThing," (Colonial) (1,500; $4.80) (1st wk). Pulled a nice $22,000 for seven performances.

"Paint Your Wagon," Shubert (1,700; $4.80) (3d wk). Wound stint with okay $27,000. Week before, $29,000; first week, $34,000.

N.Y. CITY BALLET 25½G IN 11TH GOTHAM WEEK

The N. Y. City Ballet, winding up an unprecedented 12-week run at City Center, N. Y., this week—longest continuous run of a ballet troupe in the U.S. to date—grossed a fair $25,500 last week, for the 11th stanza.

After this weekend, troupe has a three-week layoff. Then it goes back into rehearsal (at half-pay) for its N. Y. spring season, starting in May. Management hopes to stretch it to a six-week run. Following this, troupe will make its first trip to the Coast, for a four-week stay in L. A. Other Coast dates will follow.

During the 12 weeks closing Sunday (25), troupe will have presented a total of nine new ballets, the work of four choreographers, in addition to staples in its repertoire.

'Paris' $15,200, Frisco; 'Time' Closes With $9,200

San Francisco, Jan. 20.

Cornelia Otis Skinner opened her "Paris '90" here last week (12) to garner strong reviews and good biz. Show is set for two frames at the Geary.

Alcazar went dark following final performance of "On Borrowed Time" Saturday (17).

Estimates for Last Week

"Paris '90," Geary (1st week) (R-$3.60; 1,550) (Cornelia Otis Skinner), good $15,200.

"On Borrowed Time," Alcazar (3d wk) (D-$3.60; 1,157) (Victor Moore, Beulah Bondi, Leo G. Carroll). Up a bit to $9,200 (previous week, $9,000).

'Bell' 22½G, Montreal

Montreal, Jan. 20.

"Bell, Book and Candle," with Joan Bennett and Zachary Scott did nearly $22,500 at Her Majesty's here last week.

The 1,790-seater was scaled to $3.38.

Plays Abroad

Friendly Relations

London, Jan. 13.

H. Jack Keates and G. & L. Harper, Ltd., production of comedy in three acts by James Liggat. Directed by Patrick Desmond. At St. Martin's Theatre, London; $2.20 top.

Janet	Iris Ballard
Joyce	Sally Lewis
Mrs. Watson	Gladys Wykeham Edwards
Doctor Watson	A. J. Brown
Margaret	Margaret Balfry
Anne	Patricia Dainton
Dick	Michael Redington
Michael Barry	Barry Sinclair

Described as a light-hearted comedy, "Friendly Relations" was brought to the West End over the holidays for a limited three-week season. It is, perhaps, just as well that the management imposed this limitation because this is too flimsy and threadbare to stand up to current stringent conditions.

James Liggat has concocted a simple, romantic domestic comedy which is overrun with cliches in both story content and dialog. His tale is a slender peg on which to focus a three-acter and neither the writing nor the acting gives it additional gloss.

The play is set in the home of a doctor who lives with his family and young ward. The mother is a local busybody who has a guest from Australia for the Christmas holidays. The ward is in love with the doctor's son while his daughter falls for the visitor, and the tiffs and misunderstandings that arise provide the basis of the so-called plot.

The cast struggles valiantly to infuse some life into the proceedings. Patricia Dainton as the daughter and Barry Sinclair as the visitor make an adequate romantic team while Margaret Balfry as the ward and Michael Redington as the medico's son team up with little conviction. Sally Lewis is a very obvious precocious child. Patrick Desmond has directed in pedestrian style. *Myro.*

La Route Fleurie

(The Flowering Path)

Paris, Jan. 15.

Mitty Goldin and Leon Ledoux production of operetta in two acts (12 scenes) with book by Raymond Vincy, music by Francis Lopez. Directed by Max Revol. Stars Georges Guetary, Bourvil, Claude Arvelle, Annie Cordy. Dances directed by Yvan Rykoff; sets, Pellegry and Deshays; costumes, Lebrun, Paulette Catherine, Helene Fameux. At ABC Theatre, Paris, Jan. 9, '53; $3.

Jean-Pierre	Georges Guetary
Raphael	Bourvil
Poupoutzoff	O'Brady
Gustave	Hennery
Bonnardel	Jean-Louis Allibert
Paul	Dangelys
Agent	Denis Michel
Neighbor	Ramon Domingo
Client	Gerard Rouger
Mimi	Claude Arvelle
Lorette	Annie Cordy
Rita Florida	Annie Dumas
Housekeeper	Suzy Leroy

Although "Flowering Path" is billed as operetta, it is what U. S. audiences know as musical comedy, and its book is a familiar one almost anywhere. Minty Goldin and Leon Ledoux, co-directors of the ABC, have switched the house's policy from vaudeville to accommodate their production. "Path," with cast boasting two top stars in pop singer Georges Guetary and pic comic Bourvil, plus favorite femme comic Annie Cordy and pretty Claude Arvelle as ingenue, is doing well. Export of "Path" is unlikely as show's plot is a routine one, but the Francis Lopez score is fresh and frisky, continuing half-a-dozen catchy tunes.

Guetary and funnyman Bourvil are financially embarrassed Bohemians sharing quarters in a Montmartre garret. Suddenly, by complicated machinations of libretto, they are whisked, together with their girl friends, Misses Cordy and Arvelle, to the Riviera, where they move into a fancy villa already occupied by a film cow-girl and a mad, Russian scientist. After the usual troubles that beset musical comedy characters, all is ironed out, with a double wedding at Saint-Paul de Vence bringing down the final curtain.

Guetary scores heavily in the romantic lead, rendering all the show's best numbers. These include "Flowering Path" ("Route Fluerie"), "Place du Tertre," "Holidays ("Vacances"), "Mimi" and "It's the Bohemian Life" ("C'est La Vie de Boheme"), in which Bourvil joins him. All have been waxed by Disques Pathe.

Bourvil has a fat, funny assignment as the unkempt Montmartre artist who is mistaken for a psycho-case by the Russian doctor when he reaches the Riviera. Miss Cordy, brash blonde, is his bossy sweetheart, and Miss Arvelle, beauty contest winner of Cine-Monde mag, serves as recipient of Guetary's amour chanting. Miss Cordy has two rowdy song numbers, "The Beauty of the Ohio" ("La Belle de L'Ohio") and "I Like Men" ("Moi, J'aime les Hommes"). Columbia has recorded both.

Legit-pic character actor O'Brady contributes a tickling job as the Moscow medico and Annie Dumas fills the bill as a pistol-packing western star. Direction of Max Revol gives show swift pace and production is a smooth one, tailored to pop taste here. "Path" is set at the ABC for the next few months and should have easy sailing. When show closes, house will revert to vaudeville. *Curt.*

Rockefeller Ballet Backing at $1,057,500

Rockefeller coin invested in the Grand Ballet de Monte Carlo has now reached a total of $1,057,500. Limited partnership agreement of the company was changed again recently in N. Y. County Court, when the eighth amended certificate was filed, as of Dec. 26, raising contribs of Margaret de Cuevas to the ballet company from a previous $1,025,000.

Mme. Cuevas, wife of Marquis George de Cuevas, the company's owner, is granddaughter of John D. Rockefeller. She now owns 91.5% of the stock as limited partner.

Previous amended certificate was filed last April, so that the additional $32,500 now listed represents deficits of the troupe for eight or nine months, considered a nominal loss in ballet. Troupe was busy all last season, touring Europe widely. It has just finished an extended Paris run and goes off on a tour of France shortly.

Modern Dance Festival Skedded for Ziegfeld, N.Y.

New Dance Group Presentations, under management of Peter Lawrence, will offer a dance fest at the Ziegfeld Theatre, N. Y., Feb. 22 and March 1. Three performances are scheduled, an evening performance Feb. 22, and matinee and evening shows March 1.

Charles Weidman's "Fables," based on the James Thurber classics, will be seen, with four works by Sophie Maslow and three by Jane Dudley. Donald McKayle will be represented by a new work, "Games." Guest soloists will be Hadassah, Eve Gentry, Daniel Nagrin and Ronne Aul.

Ontario 30-Wk. Stock

Toronto, Jan. 20.

Niagara Barn Theatre, a professional stock company at St. Catharine's, Ont, will reopen April 10 for a 30-week season.

Producers Jack Blacklock and Mark Saunders, currently making a vacation tour of U. S. stock theatres, plan to extend operations next fall with the opening of an all-year arena playhouse in downtown Hamilton, Ont.

Current Road Shows

(*Jan.* 19-31)

"Affairs of State"—Geary, S. F. (26-31).

"Bell, Book and Candle" (Joan Bennett, Zachary Scott) — Court Square, Springfield, Mass. (19-24); Parsons, Hartford (26-28); Shubert, New Haven (29-31).

"Call Me Madam" — Shubert, Chi (19-31).

"Constant Wife" (Katharine Cornell, Robert Flemyng, John Emery)—Selwyn, Chi (19-24); Orpheum, Davenport (26); Iowa, Cedar Rapids (27); KRNT Theatre, Des Moines (28); Orpheum, Sioux City (29); Paramount, Omaha (30-31).

"Country Girl" (Sidney Blackmer, Dane Clark, Nancy Kelly)—Murat, Indianapolis (19-21); Hartman, Columbus (22-24); Cass, Detroit (26-31).

"Dial 'M' for Murder" (Richard Greene)—Cass, Detroit (19-24); Harris, Chi (26-31).

Dickens Readings (Emlyn Williams)—Plymouth, Boston (26-31).

"Fourposter" (Jessica Tandy, Hume Cronyn)—National, Wash. (19-24); Ford's, Balto. (26-31).

"Gigi" (Audrey Hepburn)—Harris, Chi (19-24); National, Wash. (26-31).

"Good Nite, Ladies" — Shea's, Erie (19-21); Colonial, Akron (22-24); Hartman, Columbus (26-31).

"Guys and Dolls"—Nixon, Pitt (19-31).

"Hazel Flagg" (Helen Gallagher, Thomas Mitchell, Benay Venuta)—Shubert, Philly (19-31).

"I Am a Camera" (Julie Harris)—Lyceum, Minneapolis (20-25); Aud., St. P. (26-27); Davidson, Milwaukee (28-31).

"John Brown's Body" (Tyrone Power, Judith Anderson, Raymond Massey) — Orpheum, Springfield, Ill. (19); Sheridan, Chi (20); Indiana U. Aud., Bloomington (21); Bradley U. Field House, Peoria (22); Stephens College Aud., Columbus, Mo. (23); Convention Hall, Tulsa (24); Muny Aud, Okla. City (25); State Fair Aud, Dallas (26); La. Poly Tech Aud, Ruston (27); Houston U., Houston (29); Liberty Hall, El Paso (31).

"Josephine" — Shubert, Wash. (19-24); American, St. L. (26-31).

"Maggie"—Forrest, Philly (19-31).

"Maid in the Ozarks" (Bert Wheeler) — Majestic, Boston (19-31).

"Mister Roberts" (Tod Andrews)—Walnut, Philly (19-24); Shubert, Wash. (26-31).

"Mrs. McThing" (Helen Hayes)—Colonial, Boston (19-31).

"Oklahoma" — Biltmore, L. A. (19-31).

"On Borrowed Time" (Victor Moore, Leo G. Carroll, Beulah Bondi)—Wilbur, Boston (22-31).

"Paint Your Wagon" (Burl Ives)—Playhouse, Wilmington (19-24); Blackstone, Chi (27-31).

"Paris '90" (Cornelia Otis Skinner)—Geary, S. F. (19-24); Community, Berkeley (25); Mayfair, Portland (28-31).

"Picnic"—American, St. L. (19-24); Hanna, Cleve. (26-31).

"Point of No Return" (Henry Fonda) — Taft, Cincy (19-24); Erlanger, Chi (26-31).

"Shrike" (Van Heflin) — Davidson, Milwaukee (19-24); Lyceum, Minneapolis (26-31).

"South Pacific" (Janet Blair, Webb Tilton) — Aud., Daytona Beach, Fla. (19-22); Aud., Ft. Lauderdale (23-25); Dade County Aud., Miami Beach (27-31).

"Stalag 17" — Shubert, Detroit (19-24); Walnut, Philly (26-31).

"Strike a Match" (Pat O'Brien, Eva Gabor, Richard Egan)—Civic, New Orleans (19-25); Aud, Memphis (27).

"Top Banana" (Phil Silvers)—Great Northern, Chi (19-31).

"Touchstone" — Locust, Philly (19-31).

"Virginian" (Barter Theatre)—Aud., Weston, W. Va. (19); State College, Aud., W. Liberty, W. Va. (20); Alleghany Aud., Cumberland, Md. (21); Aud., Keyser, W. Va. (22); Aud., Woodbury Forest, Va. (23); Aud, Martinsburg, W. Va. (24); Jefferson Aud. Arlington (26); Tuckahoe Aud. Richmond (27); Warwick Aud, Hilton Village, Va. (28); Naval Base Receiving Station, Norfolk (29); Aud, Mathews, Va. (30); Auditorium, Portsmouth, Va. (31).

"Wonderful Town" (Rosalind Russell)—Shubert, New Haven (19-24); Shubert, Boston (26-31).

Equity Library Show

"Ah, Wilderness"—Lenox Hill Playhouse, N. Y. (28-1).

Lida Martinolli, prima ballerina of the Teatro Colon in Buenos Aires, arrived in New York Monday (19) for her North American debut at Carnegie Hall Feb. 1.

'POSTER' $30,400, D.C.; 'JOSEPHINE' HITS 15G

Washington, Jan. 20.

"Fourposter," with Jessica Tandy and Hume Cronyn, did a sock $30,400 for its initial week at the National Theatre last week, and looks even bigger for the current session, with the town crowded with Inaugural visitors. House is scaled to $4.20.

Broadway-bound "Josephine," Theatre Guild subscription offering, started slowly and didn't begin to build until latter part of the week, but nevertheless managed to take in $15,000 for the week. House is scaled to $3.60.

Off-B'way Show

Noone

(PROVINCETOWN, N. Y.)

"Noone," by Gil Orlovitz, presented by Intro magazine at the Provincetown Playhouse, N.Y., is probably fraught with significance to the avant-garde, but to the average playgoer it is a poorly constructed fiasco dealing with incest, and delivered in what is probably the most convoluted verse ever to be heard on a stage.

In a series of 10 different scenes, this exhibit displays a double Oedipus complex. A boy is in love with his mother and vice versa; she tempts him to kill his father, as a result of which he is confined to a mental institution, but escapes to seek revenge on her when she remarries.

Christopher Fry is evident model for the author, who still has a long way to go. He succeeds in drawing a few true lines, though most of them are so tortured as to be unintentionally humorous, while the intended puns fall flat. Much of the subject matter is just plain bad taste.

With all the above odds against them, Marc Gordon, in the title role and Constance David, Ben Hammer, Shirley Rhodes and moppet Ronald Lopez, turn in creditable performances. Lester Robin's direction is smooth, and Paul Lett's projections are artistically interesting. *Vene.*

'Tobacco'

Continued from page 55

show, informed the audience just before the performance, "Our organization has always stood for a better kind of theatre in Vancouver and western Canada. 'Tobacco Road' is a modern classic. We were told either to clean it up or be charged with violation of the law. We were never given the opportunity to clean it up. They said it would make no difference if we cleaned it up, that we would be charged anyway."

Gould Move Supported

Edward Gould, who tangled with municipal officials in Providence recently and was held under $300 bail for presenting a performance of "Tobacco Road" at the Metropolitan there, has been supported by the National Council on Freedom from Censorship, an affiliate of the American Civil Liberties Union. The organization has offered to assist him "in any appropriate manner."

Playwright Elmer Rice, chairman of the group, and Clifford Foster, executive secretary, last week wired Gould, "May we commend your refusal under fire of criminal prosecution to withdraw 'Tobacco Road' from Providence. Your courage in standing up to intimidation and unreasonable criminal proceedings to censor a recognized play should be an example to all other producers."

Show business members of the NCFC include S. N. Behrman, Ralph Bellamy, Aline Bernstein, Ilka Chase, Barret H. Clark, Melvyn Douglas, Moss Hart, Joseph L. Mankiewicz and Robert E. Sherwood.

Concerts

Continued from page 57

been seen in films for years, and yet this group has played to sold-out houses for the last two seasons.

I venture to say that a televised concert of Artur Rubinstein or Jascha Heifetz from the stage of Carnegie Hall to theatres or concert halls throughout the country will whet the public's appetite to see and hear these artists in person.

Group Attraction Bogey

Another dire prediction that has been spread recently by some concert managers has been that the group attraction is killing interest in solo artists. I cannot subscribe to this opinion, no more than I will agree that the concert business will be assassinated by television. One of our clients cites as an example his own series during the current season, which consists of Ballet Theatre, Philadelphia Orchestra, New York City Opera, Koester and Stahl (dancers), "Don Juan in Hell," and the Robert Shaw Chorale. With all due respect to this client, who, I believe, has been in business as long as I have, this is not a concert series. It is an entertainment series and he may do well with it, but it is an isolated example among the thousands of cities which present concerts in this country.

Herewith is a typical concert series in a western city: Artur Rubinstein, Jeanette MacDonald, Jan Peerce, Ruggiero Ricci, Vienna Choir Boys and Longines Symphonette. Two out of the six attractions are groups. The countrywide ratio is even smaller, not counting symphony orchestras, which cannot be really termed as group attractions. As far as our own bookings are concerned at NCAC, the ratio of group attraction bookings to the total bookings for the season is about 15% to 18%.

I certainly cannot term this as the death-knell of solo artists. Unless we want to drive millions of our music lovers into the seclusion of their own homes to listen to the loud speaker of the radio or watch the screen of the television set, we must continue to manage, present and book solo personalities from Kirsten Flagstad down to Jane Doe, and from Artur Rubinstein down to Michael Zilch.

Trucking

Continued from page 55

and exact same rate for the three hauls involved, the charge would only be $75, or $25 a haul. The show does not make the fourth move.

The Date Transfer Co. argues that the excess charge is due to union demands. The Minneapolis transfer company insists it is a separate firm from the St. Paul firm—although both have their names on both the contracts the show signs.

Recently, a manager tried to use another transfer company, calling on both St. Paul and Minneapolis, and on telephoning found it anxious to get the business until it heard the biz was theatrical. Then it said it would have to think it over, and called back to say it was sorry, but it was too busy to do the haul.

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Literati

'Tallu' On The Double

Serialization of "Tallulah," autobiography of Tallulah Bankhead (with strong assist from Richard Maney), started in over 30 U. S. newspapers, including the N. Y. Journal-American, Sunday (18), with King Features guaranteeing actress $10,000 against a stiff percentage. Series will run for 30 days. Tome has already been serialized in Lord Beaverbrook's London Express, for which Miss Bankhead received £4,000 ($11,200).

Believed the biggest selling autobiog in show biz, "Tallulah" (published end of last September by Harpers, at $3.95) has sold over 110,000 copies in the U. S., in six printings. Gollancz of London put out a British edition simultaneously, which has sold another 25,000 copies to date. Miss Bankhead reseived a £2,500 ($7,000) guarantee from Gollancz on the book, against royalties.

Serialization rights have just been sold in South Africa and Australia.

3-Way TV Fan Mag War?

A merry, three-way battle for top-dog among TV fan mags is foreseen as result of purchase last Friday (16) by Triangle Publications of TV Guide, pocket-size TV fan weekly, for reported price of $500,000. Battle will be waged by the Annenberg empire, owners of Triangle (which publishes Seventeen, Morning Telegraph, Philadelphia Inquirer, etc.); the Cowles family, publishers of Look and Quick (the latter also a TV fan mag), and the Dupuis interests, a French group financing TV Family, a weekly which started quietly about three months ago.

Triangle, which published Radio Guide from 1931 to 1943, when paper shortages forced suspension, considers TV Guide a resumption of its former mag. It plans expanding TV Guide—now a N.Y. weekly with 515,000 circulation—into a national mag, with regional editions covering various TV areas. Present size and format will be retained, and extensive use of color is promised. No personnel change is planned, although new men have been picked up recently, including Martin Lewis, on the Paramount staff on the Coast, and Robert Stahl, in New York. Lee Wagner is publisher, and Harold B. Clemenko editor-in-chief. Lew Sarnoff, brother of the General, has been board chairman. Mag plans to increase pages, seek outside material, using big names, and add listings, articles, reviews, features and special services.

Fact that Quick, a national mag, only a week ago announced expansion of its service, adding a 32-page TV section for the Chicago area, cues feeling that a circulation and editorial war is coming. TV Family, published by Dupuis Sons & Co., with John Del Valle as New York ed, has been experimenting quietly with format and contents, with no big campaign for circulation or advertising as yet. But heavy French coin in back of it indicates that the mag will also eventually step into the top-dog race.

British Time Mag Mulled

T. S. Matthews, editor of Time, relinguishing his present post in February, to go to London to survery possibilities of a new Time-in-Britain edition.

At present, according to editor-in-chief Henry R. Luce, there are no definite plans or commitments for a British edition of Time. He noted that Matthews' new assignment will be to look over the field and recommend whether such an edition of the newsmag should be considered.

Definitive Dickens

"Charles Dickens: His Tragedy and Triumph," by Edgar Johnson (Simon & Schuster; $10) is a work of sound scholarship that should appeal not only to confirmed admirers of probably the greatest novelist who has ever lived, but also to those whose specialized preoccupation is show biz. For Dickens was not only a great literary artist and social reformer, but he was also quite likely the best amateur actor of his time and made a fortune through public readings from his own works. (The strain of the readings had a lot to do with his death at the early age of 58). Dickens also had a broad streak of the ham actor, as witnes his garish garments and the way he publicly emoted when he was criticized in 1857 for his separation from his wife.

In spite of its $10 price tag, the book should be a financial success, since it is the Book-of-the-Month Club choice for January. But it is more than that. In the opinion of this appraiser, a member of the Dickens Fellowship who has read hundreds of books about the novelist, it's the best all-around life and study of Dickens that has yet been written. The author, who is chairman of the Einglish department at City College of New York, has devoted many years to research about Dickens, and his two volumes of more than 1,200 pages (including copious notes and an exhaustive index) set forth all the importnt known facts about "the immortal Boz's" career in a lucid, smoothly flowing harrative.

Johnson begins with Dickens as a precocious small boy, who was made to stand on top a tavern table and sing comic songs, and follows through the sad years of his father's imprisonment for debt and the 12-year-old boy's employment in a shoe polish factory. Dickens' career as a shorthand writer and reporter is outlined, up to the days when he was engaged as a hack writer to furnish the letter press for drawings by Seymour, a popular caricaturist, and amazed the literary world by writing "Pickwick Papers."

Then come his triumphs as a novelist; his tragedy with an unhappy home life; his incredible activity as an amateur actor for various charitable purposes; his brief career as a newspaper editor and his many years as editor of popular magazines; his visits to the United States; his unremitting activity as a sort of disbursing agent for Angela Burdett-Coutts, the wealthiest woman in England, whose hobby was establishing "ragged schools" and trying to reclaim "fallen women"; his separation from his wife and his probable, but not clearly proved, establishment of a young actress, Ellen Ternan, as his mistress; his amazing success as a reader and impersonator of his own characters (doing very much the same thing that Emlyn Williams, using Dickens as a model, is now doing), and finally his death from overwork.

If any of the boys at Lindy's work their way through these 1,200 pages, they will be left gasping that any one man could have accomplished so much in 58 years, yet found time for his feverish idea of relaxation.

Johnson's book has all the earmarks of both a literary and commercial smash. Incidentally, Johnson also recently published another volume, "The Heart of Charles Dickens" (Little, Brown and Duell, Pearce; $6), containing several hundred letters written by Dickens to Miss Burdett-Coutts, and mostly discussing her schemes of reform. *Walsh.*

Daubeny Onstage

Before the war, Peter Daubeny was beginning to fulfill a boyhood urge to be associated with the theatre and was getting first-hand acting experience in a north of England stock company. He volunteered for the army, and in the desert campaign lost an arm. It was while recovering in hospital that he decided, with the encouragement of his friends Ivor Novello and Noel Coward, to become an impresario. His struggles in breaking into this new field are described in his autobiog, "Stage by Stage" (John Murray, London; $2.30).

It wasn't easy for an unknown to muscle in, and the hits remained elusive. But Daubeny's persistence was to be rewarded and when his status as a manager was confirmed, Novello honored him by specially writing "We Proudly Present." The heartaches of management are not peculiar to the author, but he has related his experience in an eminently readable and racy style. *Myro.*

British Actress Gallery

The year 1660 saw an innovation tion on the British stage, with the appearance of its first actress. Women had been performing for some time on the continent, but as W. Macqueen Pope recalls in "Ladies First" (W. H. Allen, London; $2.80), feminine roles in London had, till then, been taken by boys or young men.

The careers of the best-remembered femme artists from that date on are outlined, from "Sweet Nell of Old Drury," Peg Woffington and Mrs. Siddons, down to comparative modern times with Ellen Terry. The first actresses were of humble origin and questionable morals, who got rich lovers from public appearances. Even the virtuous were regarded as social outcasts, until the arrival of such paragons of Victorian respectability as Lady Bancroft and Mrs. Stirling.

A portrait gallery of actresses who have built up the tradition of the British stage, this is a fascinating tale of the way in which woman won her place in show biz in spite of overwhelming odds. *Myro.*

Burton's H'wood 'Blue Book'

"Blue Book Of Hollywood Musicals," by Jack Burton (Century House; $5), is valuable reference fodder for the music trade (writers, disk jockeys, etc.). It's a compilation of tunes that have been in filmusicals or feature films with songs from the first sound pic, "The Jazz Singer" (1927), up to "With A Song In My Heart" (1952).

Tome lists pix (by the year), song titles and composers, with a rundown of each year's pic musical highlights preceding each chapter. It's a hefty research job that was put together with taste and care. Index, however, could have been broadened to list tune titles for easier reference. As it stands now, only the pic titles are listed in the index. Book is livened up by a neat selection of stills from some of the filmusicals.

A good companion piece to Burton's previous "Blue Book of Broadway Musicals." *Gros.*

Shaw's Starter

The woman who gave Bernard Shaw his first public performance ("Arms and the Man," at the Avenue Theatre, London) also launched at the Gaiety, Manchester, Britain's first repertory theatre, which pioneered the modern repertory movement. Her interest in this branch of the stage is described by Rex Pogson in "Miss Horniman" (Rockliff, London; $3), and the tale is star-studded with names of young people whom she helped on the road to fame. Sybil Thorndike, Lewis Casson, Milton Rosner and Esme Percy are a few of the distinguished thespers who received a helping hand from this pioneer.

By its policy of moderate prices and well-chosen plays, the Gaiety created from the working people a new public interested in the drama. Miss Horniman—only a few intimates knew her first name—used her money well in promoting the cause in which she was deeply interested. *Myro.*

N. Y. Guild Elects

The Newspaper Guild of New York will install new officers tonight (Wed.) Officers, who will serve for two-year terms, are:

Arthur Rosenstock, N.Y. Post, president; Thomas Fay, Herald Tribune, 1st veepee; Joseph Kommer, Standard & Poor's, 2d veepee; William Burgess, News, 3d veepee; Thomas J. Murphy, exec. veepee; M. Michael Potoker, sec.-treasurer.

CHATTER

A. S. Barnes to continue awards for sports books, although none was given for 1952 submissions.

Look mag's West Coast staff moved from its old Hollywood offices to new quarters on Wilshire Blvd.

George Blake, Scot novelist, to India gathering material for a history of the British India Navigation Co.

Mervyn LeRoy's autobiography, "It Takes More Than Talent," will be published in a limited edition March 11.

Dana Tasker, exec editor of Time mag, and with the Luce outfit 16 years, resigned to become editorial director of Look.

Al Siedentop was appointed publisher of Production Design, official organ of the Society of Motion Picture Art Directors.

Jerry Mayer, of Metro, wrote a yarn on film editing for the Films in Review mag published by the National Board of Review.

Third revised edition of "The Victor Book of Operas," by Louis Biancolli and Robert Bagar, to be issued by Simon & Schuster in March.

Roland Gammon, associate editor of See magazine, in Bermuda doing a photo-essay on the island. Bernard Hoffman is photographer on the story.

Lewis Cotlow, N. Y. insurance man and producer of jungle documentaries, author of "Amazon Head-Hunters," which Henry Holt has just published.

Carsun Chang, author of the new book, "The Third Force in China," to speak on his tome at Chiyuan Studios, N. Y., Friday (23), as guest of Bookman Associates.

Paul Vadnais, Albany Times-Union staffer covering the business beat, has been elected president of Tri-City Newspaper Guild, Local 34, American Newspaper Guild.

Ted Nelson, vet radio announcer and station manager, named director of the Page One Ball of the Newspaper Guild of N. Y. Event is scheduled for April 17 at the Hotel Astor.

Lewis Gannett taking a six-month leave of absence from book-reviewing chores on the N. Y. Herald Tribune. John Hutchens will write three reviews a week, guesters filling in the other three weekdays.

Doubleday will release on Feb. 5 the Coronation Year editions of Richard Joseph's World Wide Travel Guide" and "Your Trip to Britain," also by Joseph. Same author's new "World Wide Money Converter and Tipping Guide" will be published Feb. 19.

Film producer-director Niven Busch, whose novel, "The Hate Merchant," was published by Simon & Schuster last week, guested on KNXT's Cavalcade of Books, and is set for a guest spot later on "Author Meets the Critics" in Manhattan, and on network shows in Chicago and San Francisco.

Oscar 'Waste'

Continued from page 5

emy, a feeling which was dissipated somewhat last year when "An American in Paris" (M-G) got the nod.

Exhibs in N. Y. last week expressed the hope that the Awards ceremonies would continue on their usual elaborate basis. "They have a great public relations value," commented Walter Reade, Jr., of the Walter Reade circuit. Company prexies, meeting in N. Y. late in '52, took up the matter of the Awards but referred it to the Coast for final decision. At that time some of the toppers indicated that their outfits hadn't as yet made up their minds on footing the $100,000 "Oscar" bill.

Acad Ceremonies As Scheduled

Hollywood, Jan. 20.

Regardless of the refusal of three motion picture companies to contribute to its financial support, the Academy of Motion Picture Arts and Sciences will hold its 25th annual Oscar Derby as scheduled, but probably on a less lavish scale. Studios refusing to donate are Warners, Columbia, and Universal-International.

At RKO, veepee C. J. Tevlin explained the studio felt that any financial contribution should be based on the number of Academy-voting workers on the lot. If some method of allocation along those lines can be worked out, he declared, RKO would be willing to pay its share of the expenses.

Original plan called for a gala presentation celebrating the 25th anniversary, but when the studios announced their intention to pull out, the Board of Governors figured that an "austerity" presentation would be more in keeping with the tighened economic situation. Individual members of the board emphasized the Academy's determination to go ahead with the show, as an "obligation to the industry, the Academy members, exhibitors and fans to keep the 'award of awards' alive."

Board of Governors consist of Anne Baxter, John Boyle, Charles Brackett, Teet Carle, Daniel B. Cathcart, Louis F. Edelman, Hal Elias, Samuel G. Engel, Cedric Francis, Johnny Green, William Hornbeck, Albert Horwits., John Livadary, Fred Metzler, Hal Mohr, William Mueller, George Murphy, Edward Powell, Dore Schary, George Seaton, Frederick Y. Smith, George Stevens, King Vidor and Lyle Wheeler.

Nomination ballots have been mailed to 11,665 film workers, with polls closing Jan. 24 and nominees to be announced Feb. 10.

Early reports had Republic among those withdrawing support but Herbert J. Yates, prexy, declared the studio would contribute its usual share to the Academy. He added that the Academy has done much to establish the prestige of the picture industry all over the world.

Meanwhile, Richard Breen, head of the Screen Writers Guild sent a wire to Charles Brackett, Academy chief, pledging the support of the scribes in the continuance of the annual Award ceremonies.

Prospects for maintaining the Motion Picture Academy's tradition of a star-studded awards ceremony are brightening as the Academy shops for a radio sponsor to underwrite cost of the annual Oscar derby. In the past, the Academy has nixed sponsorship of the annual ABC broadcast of the event. There's a possibility, too, that. Theatre Network Television, which made an offer several weeks ago, would big-screen the event. Acad is also hearing several ideas for fund-raising.

Nat'l Lab Assn.

Continued from page 7

included in the org's plans, but the approach to this biggest color lab, as well as to Cinecolor, the Acme Film Labs, Color Reproductions and other Coast labs, will be made later. Next meeting of the association is scheduled for April on the Coast when the membership will be asked to approve the group's charter and bylaws. This get-together will precede the meeting of the Society of Motion Picture and Television Engineers. All labs will be asked to send along reps to hear the proposed charter.

Officers elected in N. Y. last week to work out charter and by laws includes Stott, Harry Sale of Precision Film Labs as secretary, and Russell Holslag, general manager of Precision. In order to incorporate in N. Y. State, all officers must be from N. Y. Coast meeting will see the election of a president and a slate of new officers.

Original move to form a trade group was instituted by Neal Keehn of the Calvin Co., Kansas City, last fall when he invited lab reps to a conference prior to the SMPTE convention in Washington. There followed another meet, called by Byron, Inc., of Washington, and this resulted in the final meeting last week at which Stott was host. Invitations to attend the N. Y. powwow went out to 21 labs, of which 15 finally attended.

Assn.'s charter members include: New York, Precision Film Labs, Byron, Inc., Color Service, Pathe Labs, Du Art Film Labs, Tri Art Color Corp., Mecca Film Labs, Movielab, Mercury, Guffanti Film Labs, Quality Film Labs; Detroit, General Film Lab; Washington, McCeary Smith Labs; Atlanta, Strickland Film Labs; Kansas City, Calvin Co.; Chicago, George Colburn. Each lab was asked to contribute $50 to cover cost of incorporation.

Assn. of Motion Picture Laboratories, Inc., is one of three titles voted on by the membership and is preferred. However, it's still subject to a check in Albany. Org's scope and approach will be strictly national.

Variety Bills

Continued from page 54

LOS ANGELES

Ambassador Hotel
Blackburn Twins
Russ Morgan Orc
Bar of Music
Arthur Blake
Gloria Grey
Phil Moody
Bob Jacobs
Eddie Bradford Orc
B Gray's Bandbox
Billy Gray
Patti Moore
Ben Lessy
Four Pipers
Larry Greene Trio
Biltmore Hotel
Paul Gilbert
De Marlos 2
Tong Bros
Hal Derwin Orc
Cafe Gala
Stella Brooks
Dick Hazard Trio
Portia Nelson
Ciro's
Sophie Tucker
Ted Shapiro
Dick Stabile Orc
Bobby Ramos Orc
Mocambo
Billy Daniels
Benny Payne
Eddie Oliver Orc
Joe Castro Quartet

LAS VEGAS, NEVADA

Desert Inn (23)
"Calendar Capers"
Diana Grafton
Adele Inge
Eric Waite
Charles & Lucille
Dennis & Darlene
Yvonne Broders
Lillian Byers
Carlton Hayes Orc
El Cortez
George Kirby
Toni LaRue
Tommy & Margot Conine
Dave Rodgers Orc
El Rancho Vegas
Jimmy McHugh
Darla Hood
Eve Marlee
Judy Clark
Beverly Richards
Nanci Crompton
El Rancho Girls
Ted Flo Rito Orc
Flamingo
Arthur L Simpkins
Harold S Strings
Herb Flemington
Flamingo Starlets
Torris Brand Orc
Last Frontier
Sportsmen
George Gobel
Bud & Cece Robinson
Jerry Antes
Dolores Frazzini
Jean Devlyn Girls
Bob Millar Orc
Sahara
Bob Crosby's "Club 15 Revue"
Modernaires
Gisele MacKenzie
Dupree 3
Gene Nash
Sa-Harem Dancers
Cee Davidson Orc
Sands
Lena Horne
Consolo & Melba
Arnold Ross
Chico
Ralph Strane
Peggy Dietrich
Joy Healy
Copa Girls
Ray Sinatra Orc
Silver Slipper
Hank Henry
Woo Woo Stevens
Beau Jesters
Hollywood Cover Girls
Jimmy Cavanaugh
Kalantan
Bill Willard
Jo Ann Malone
George Redman Orc
Danny Thomas
Connie Russell
Lou Wills Jr
Copa Girls
Dr. Lockman
Sparky Kaye
Thunderbird
Mimi Benzell
Joe Fingers Carr
Harrison & Patricia Muller
Leon Leonardi
Johnny O'Brien
Christina Carson
Kathryn Duffy Dansations
Normandie Boys
Al Jahns Orc

HAVANA

Casino Nacional
Capella & Patricia
Lina Salome
Elizabeth del Rio
Montmartre
Cuban Mambo Stars
Pedro Vargas
Facundo Rivero Q
Roxana Martin
Serenata Espanola
Sans Souci
Fernanda Montel
Skippy
Celia Cruz
Rocio & Antonio
Mercedes Valdes
Tropicana
Chiquita & Johnson
Ana Gloria & Rolando
Zoraida Marrero
Jose LeMatt
Miguel Angel Ortiz

Broadway

Elaine Stewart east to plug "The Bad and the Beautiful."

RCA's Frank Folsom and Manie Sacks to Coast Friday (23).

Bob Hope in N.Y. to tape three "Kaleidoscope" narrations for WNBC.

Louis Bernstein, Shapiro-Bernstein Music topper, en route to Florida for annual winter vacation.

Paul Graetz, indie film producer, returned to Paris last week after concluding a production deal with Columbia Pictures.

Greta Peck, wife of actor Gregory Peck, in from Europe, Monday (19) on the Ile de France. Also arriving was actor Nicholas Joy.

Norman Panama and Melvin Frank, producers-directors-writers of Metro's "Above and Beyond," arrive tomorrow (Thurs.) from the Coast to be on hand for the Gotham preem at the Mayfair Jan. 29.

Dr. Hugh M. Flick, New York State's film censor, wil discuss "The Sense of Censorship" at a meeting of the motion picture chapter of the American Veterans Committee in New York today (Wed.).

Julius Colby, VARIETY advertising manager, and wife Ethel, left yesterday (Tues.) on the SS Oslofjord for a 20-day Caribbean-South American cruise. Mrs. Colby has given up her daytime cross-board DuMont network show, planning an evening airer on her return.

Miami Beach

By Lary Solloway

AFTRA's George Heller spent a week at the Delano.

Alan Gale reopened his Celebrity Club (20), with one-a-nite policy.

Deems Taylor arrived to fill commentator chore for Miami Guild's presentation of two works.

Arch Oboler at Coral Reef while his three-dimensional "Bwana Devil" plays the Sheridan Theatre.

Chicagoans in town include former Chez Paree ops Joe Jacobson, at Saxony, and Mike Fritzl, at Tide.

Beachcomber's Ed Fielding upped to use of 15 musicians by AFM local here, now that he's featuring names and semi-names. Al Martino skedded for new show this week with Dave Barry in support.

Gloria Swanson teed off theatre-in-the-round season for Hollywood-By-The-Sea tent with "Twentieth Century" Monday (19). St. John Terrell preems his Music Circus Friday (23) with "Kiss Me Kate" on Treasure Island.

Chicago

"Call Me Madam" moved into the Shubert for indef stay.

Rock Hudson visiting friends between midwest personals.

Mr. and Mrs. Jimmy Hart (he's host at Ambassador Hotels) celebrating 34th wedding anni.

Bill Margolis left to take over as g.m. of Hollywood-By-The-Sea Playhouse, Hollywood, Fla.

Leland Hayward, Howard Lindsay and Russel Crouse in for the opening of "Call Me Madam."

Merriel Abbott, head of entertainment for the Hilton Hotels, off to Europe on a talent gander.

Bob Dorfman planed in to help with the press on "Peter Pan" which starts at State-Lake Feb. 5.

Emmett Rogers, production aide with "Dial 'M' For Murder," in town doing for radio and TV appearances.

Howard Newman making the publicity rounds on "Paint Your Wagon" which starts Jan. 27 at the Blackstone.

Joe Louis and Stirling Silliphant, producer of the upcoming "Joe Louis Story," in town for background material.

Jerry Pickman, Paramount publicity head, conferring with civic leaders over a proposed salute to Adolph Zukor here in April.

Paris

Vic and Adio, Brazilian acro act, into the Lido nitery.

Fred Sanborn into stageshow at the Gaumont-Palace cinema.

Alan Ladd and Sue Carol doing Paris with the Akim Tamiroffs.

Eddie Constantine to Tangiers for location work on French flicker.

Bobby Short back from a London engagement and into Spivy's East Side here.

Bob Weiss, Capitol rep, off on a biz looksee of Stockholm, Zurich and Hamburg.

Maurice Chevalier recording American composer Jimmy "Lover Man" Davis' new tune "Maitre A Danser."

Colette Marchand, delaying her return to do Hollywood pic, goes into Roland Petit Ballet troupe on arrival here.

Gaby Sylvia, after closing of "Duchess Seaweed," into rehearsals of revival of Alfred Savoir play, "Little Catherine."

Archie Thomson in to complete deal for Paris production of "Pal Joey." The Marcel Achard adaptation is now ready.

William Saroyan's "My Heart's i the Highlands" will be presented here by Michel Vitold at the Vieux-Colombier, Feb. 12.

Festival Ballet from London playing Empire for three weeks prior to touring Great Britain. Anton Dolin heads company.

Pierre-Louis Guerin and Rene Fraday to Germany on 10-day talent hunt. On their return, the Lido coproducers leave, on their annual U. S. trip, arriving in N. Y. Jan. 29.

Omaha

By Glenn Trump

Wendell Hall orch at the Torch.

Jimmy White orch remains at Silver Tap.

Jose Vera returned to Cave under the Hill Hotel.

Mimic Macs followed Pee Wee Hunt at Angelo's.

Underwater ballerina Sirena packing 'em in at Frolics.

"Ice Capades" skater Noreene Sullivan holidayed at her home here.

The Offbeat is latest nitery to open here. Features Savannah Churchill.

Two Checkers, song and dance, and magician Carl Wilson filling local club dates.

Robert Taylor in town sporting sideburns for his new period pic, "All the Brothers were Valiant."

Charles Thomas Duo, featuring vocalist Jean Quinn, in for a week at Tony Domino's Italian Village in Lincoln.

Betty Cox, ex-Paul Moorhead thrush at Paxton Hotel, elated over news she's to sing at D. C. Inaugural Ball (19).

Philadelphia

By Jerry Gaghan

Bob Carroll in town (15) to promote his new platter, "Say It With Your Heart."

Bandleader George Marlowe is in Lankenau Hospital recuping from operation.

Lou's Brighton launched a new entertainment policy (19) with Jackie Brooks at keyboard.

Gene Arcade stepped into Club Shaguire bill as sub for singer Dick Brown who cancelled on illness.

Marty Kramer, local band maestro, went to Inaugural with Meyer Davis to handle extra arranging chores.

Jimmy Myers, head of music pubbery bearing his name, has formed subsid company called Standard Songs.

Jackie Davis, who heads combo at Blue Note, planes to Florida A. & M. next weekend to receive baccalaureate degree.

After 32 years as an emcee-comedian Eddie White has turned to flesh peddling and opened a booking agency with former bandleader Harry Dobbs.

Ray Parker, who plays Dolan in "Mister Roberts" at Walnut, taken to Mt. Sinai Hospital (16) for emergency appendectomy. Sidney Lee, former understudy with troupe, was in audience and stepped right into role at Saturday matinee (17).

Seattle

By Don Reed

Victor Borge into Metropolitan Jan. 26.

Jesters Club nitery prepping for late January opening.

Press Club receptions set for Victor Borge and Betty Hutton.

Fred Waring troupe set for Sunday matinee at Civic Auditorium, Feb. 1.

Betty Hutton heads own vaude layout at Paramount for five days starting Feb. 27.

Showbox now open Thursday through Sunday. Norm Hoagy orch remains on podium.

Al Cummings, disk jockey on KING and KOMO, has added three-a-week TV to sked.

India

Germaine Mounier has arrived and is now in the south part of the country doing piano concerts.

American pianist Iriving Schenckman in Bombay for series of concerts in many principal cities of India.

Local Congress committee holding annual Khadi, Swadeshi & Industrial Exhibition on its own grounds during the next month.

Local Film Chamber of Commerce organizing cinema shows in every theatre in the south to raise funds to rehabilitate flood victims of that region. Plan also calls for personal appearances of many stars to help collect funds.

London

Carole Carr recently back from entertaining the troops in Korea heads the next Bagatelle cabaret bill.

A tablet in memory of Sir Charles B. Cochran is to be unveiled at St. Paul's Church, Covent Garden, Jan. 30.

Contents of Denham Studios, which were shuttered last year by the J. Arthur Rank Organization, being offered for sale by auction next month.

John Hanau acquiring British and American rights to French thriller "Danse Sans Musique" based on Peter Cheyney's "Dance Without Music."

Alan Ladd's second British starrer, "The White South," which Irving Allen is producing for Columbia release, is to be lensed at Pinewood Studios.

Joy Nichols hospitalized with bout of gastric flu and replaced by Betty Driver and her understudy Nanette Dubray in Val Parnell's "Wonderful Time."

Ron Randell made a last minute concellation of a motoring vacation on the continent and planed to New York last Thursday (15). He plans to go to Hollywood.

TV producer Peter Dimmock planed to Washington last week to get ideas for Coronation coverage by seeing the treatment networks give the Presidential inauguration.

Maureen Swanson inked for femme lead in Metro's British production of "King Arthur and the Round Table" which starts rolling in May, with Robert Taylor starred. Producer Pandro S. Berman is due here in March to finalize preparations.

Portland, Ore.

By Ray Feves

Al Donahue orch due at Palais Royal for one-niter.

Fred Waring inked for one-niter at Auditorium, Feb. 4.

The Appletons headline "An Evening In Paris" revue at Clover Club.

Cornelia Otis Skinner in "Paris '90" in for four days at Mayfair opening Jan. 28.

Bob Henderson, KOIN announcer, collected $2,270 for the Salvation Army Christmas Fund.

Julie Harris in "I Am A Camera" raved by all critics for her performance last week at Mayfair.

The "Big Show" including Nat (King) Cole Trio and Stan Kenton orch set for Auditorium early in February.

Town is loaded with field men this week; Walter Hoffman, Paramount; Allan Wieder, M-G; Max Bercutt, WB, and Sam Siegel, Col.

George Amato, chairman of Portland Independent Night Club Owners, making speeches at the state Legislature for good liquor law to be set up in a couple of months.

Copenhagen

By Victor Skaarup

Marguerite Viby is playing the lead in "Gentlemen Prefer Blondes" at the new Nygade.

Forum is being used as a winter sports center with bike races at night and rollerskating in the afternoons.

Actress-manager Lily Broberg scored a big hit in her first play "The Millionairess," at the Frederiksberg Theatre.

British crooner Donald Peers, whose platters have been best sellers in Denmark for years, is giving a concert at the K. B. Hallen Theatre in March.

Biggest legit hit here is "Slap af" ("Relax") at the A. B. C. Theatre. An old comedy streamlined into a slapstick revue, it has been a tremendous vehicle for young Dirch Passer.

Pittsburgh

By Hal V. Cohen

Sid Jacobs, WB theatre exec, and his wife to Florida for three weeks.

Bill Heller's lad, Howard, okay after having his appendix removed.

Twin Coaches getting new addition which will increase capacity to 1,200.

Jackie Heller off for rest in Tucson to get his sinus trouble fixed up.

Bandleader Baron Elliott's father underwent another operation at St. John's Hospital.

Playhouse has picked "Royal Family" for March and "Life With Mother" for April.

Mia Slavenska-Frederic Franklin ballet booked for a one-nighter at Syria Mosque Feb. 3.

Mara Landi, ex-Playhouse and Carnegie Tech actress, now doing a singing act in niteries.

Jose Greco's Spanish Dancers booked for return engagement at Nixon week of Feb. 23.

Mary Martha Briney and Bob Carter going to Montreal, Toronto and Buffalo for six weeks of cafes.

Paul Daniels in town drumbeating "Hans Christian Andersen," which Fulton gets for extended run Feb. 19.

John Walsh, Fulton manager, gradually getting back in harness again after being laid up for more than two months.

Johnny Harris back to Hollywood to rejoin Donna Atwood (Mrs. Harris) after spending a fortnight at his office here.

Tyrone Power and Raymond Massey saw "Stars and Stripes Forever" at 20th exchange during their day in town.

Dave Silvermans (he's boss of RKO branch) celebrated their 24th wedding anni and Jack (WB) Kalmensons their 17th.

Emmett Callahan, "Guys and Dolls" company manager, renewing acquaintances with his old burlesk pal, George Murray, who manages Casino.

Berlin

By Hans Hohn

A second newsreel cinema opened here. West Berlin now has 217 film houses.

The cowboy band of Hardin-Simmons U. gave a concert for Americans here.

A new 928-seat film house has been built on Clay Allee for the American Community in Berlin. Opening is temporarily set for Feb. 22.

U. S. pix running at German preem houses include "Scaramouche" (M-G), "Alice in Wonderland" (RKO), "Casablanca" (WB), "Belles on Toes" (20th) and "Mark of Renegade" (U).

Tala Birell, until now assigned to Special Services, named Command Entertainment Director. She will produce Army shows, regular theatrical productions and other Special Services shows.

Bogota, Colombia

City fathers lifted ban on "Duel in the Sun" (UA).

"Ivanhoe" (M-G) in fourth week at Metro's two showcases here.

Charles Laughton cabled cancellation of two reading recitals at Teatro Colon on account of virus condition.

Julio Abadia, U. S. Embassy's radio head, quitting to open radio and TV school after video training course in U. S.

Juan Legido at the Grill Colombia, with Nicola Paone, Italian warbler, due later in the month. Pedro Infante, Mexican film star, is booked for February.

San Diego

By Donald Freeman

Stripper Betty Rowland at the Hollywood.

Solomon, English pianist, booked for concert in Russ Auditorium (24).

Sonja Henie ice revue starts run in revamped Glacier Garden next Tuesday (27).

Frankie Laine-Billy May package drew big at Mission Beach Ballroom (16).

"Death of a Salesman" opened run at Old Globe Theatre, under direction of Craig Noel.

"John Brown's Body," Tyrone Power-Judith Anderson-Raymond Massey offering, due for two nights in Russ Auditorium, Feb. 6-7.

Vienna

By Emil W. Maass

Mezzo-soprano Donna Pagors guested in USFA Cosmos Theatre.

Orch leader Horst Winter hurt in auto accident near Lintz, Upper Austria.

"L'Amour," theme song of Austrian Ice Revue, "Eternal Eve," published by Astoria Verlag here.

American orch leader Charles Adler directed American network Red White Red Symphonic program.

Austrian Unesco commission gave first prize to Friedrich Kaufman for his play, "Dance in the Broken Sky," which deals with human rights.

Rome

By Helen McGill Tubbs

Mrs. William Rose Benet spending winter in Florence writing.

Marissa Pavan, Pier Angeli's sister, planed out for film work in Hollywood after finishing "I Choose Love" here.

George Raft pic, "Cairo Incident" now in production at the Palatine Studios, has been newly tagged, "Morocco Incident."

Beniamini Gigli sang to SRO concert here. Italian government has awarded him the medal of the Grand Official of the Order of Merit.

Hollywood

Julian Lessers divorced.

William Bendix laid up with flu.

Charles Bowes opened a new ad agency.

Patricia Medina planed in from Europe.

Joanne Gilbert laid up with laryngitis.

John Payne to Oklahoma City on personal biz.

Dorothy Shay to Washington for inauguration.

Ed Sullivan planed in from N. Y. for a TV show.

Chill Wills to Dallas for March of Dimes telethon.

Jascha Heifetz to Dallas to start a new concert tour.

Russell Simpsons celebrated their 43d wedding anni.

Gale Storm returned to work after a siege of pneumonia.

Raymond Duncan in town to film the story of his family.

Gertrude Greenough took office as new prexy of Troupers Club.

Robert Taylor planed in after two weeks of eastern film plugging.

Abel Green in town on annual visit after resting 10 days at Palm Springs.

Sneak thief prowled Jon Hall's dressing room at Eagle Lion and took $225.

Harold Lloyd putting on one-man exhibit of his paintings in Beverly Hills.

Jerry Lewis won't have to undergo surgery on his injured knee but still in hospital.

Arch Reeve resting in Santa Barbara on two-month leave of absence from Metro.

AMPP Studio International committee tossed luncheon for Sir Percy Spender, Australian Ambassador.

Gordon Pilkington in from London to confer with Columbia on editing of "The Big Jump," made in England.

James E. Perkins, Paramount managing director for Great Britain, checked in for huddles with Y. Frank Freeman.

Minneapolis

By Les Rees

Blue Barron into Prom Ballroom for one-nighter.

White Club nitery swept by fire causing $60,000 damage.

Mischa Elman here this week for Bonds for Israel concert.

"Strike a Match" comes into Lyceum Feb. 2 for a week.

Exotic dancer Lescha Cortez topping Club Capitol show.

Theatre-in-the-Round Players presenting "Life With Father."

"Ten Little Indians" in second week at Edyth Bush Little Theatre.

Singer David Warfield scheduled for Artists Course concert Feb. 4.

Spike Jones and gang open nine-day engagement with Builders Show here March 18.

Saddle nitery launching exotic dancing entertainment policy with Rene Andree and Mickey Dare on initial show.

Persian Palms has exotic dancers Dorothy Fields, Virginia Kinn and Sherry Shannon and comedienne Jane Rubey.

Australia

By Eric Gorrick

Terrific boxoffice reported in all parts of Aussie for "Greatest Show" (Par).

"Snow White" (RKO), on reissue again, doing well in Brisbane for Hoyts.

Wirth's Circus playing to solid trade. Outfit carries several new U. S. acts.

Harry Walker, J. Arthur Rank Aussie rep, on Melbourne and Hobart biz looksee.

"Annie Get Your Gun" will play repeat runs in Brisbane and Adelaide for Williamson.

"Ice Follies," playing two-a-day at Tivoli, Sydney, under David Martin banner is sellout.

"Seagulls Over Sorrento" preems at Royal, Sydney, this month for Williamson. British comedy has been a click in Melbourne and New Zealand.

Barcelona

By Joaquina C. Vidal-Gomis

The Capitol and Metropol are playing "Colt .45" (WB).

Elia and Paloma Fleta, daughters of the former opera tenor, Fleta, at Folies nitery.

The Poliorama's new show, "Four Kisses," by Navarro, Prado and Iquino, stars Angel Andres, Antonio Casal and Maruja Boldoba.

Comedia Theatre is playing Preston Sturges' "The First Adventure," translated by Jose Lopez Rubio. Leads are taken by Lili Murati and Paco Munoz.

Of the 175 pix distributed in Spain during 1952 83 were American productions, 30 were Spanish and 19 Mexican. Others included 15 Italian, 12 French, 6 English, and 5 German.

OBITUARIES

RUPERT LUCAS

Rupert Lucas, 45, sales manager for Barry & Enright Productions, Inc., TV producers, and former legit actor, died Jan. 13 of a heart attack at the DuMont Studios, N. Y., while waiting in a control room for the show to begin. Lucas was formerly with the Young & Rubicam ad agency as a radio producer for "The Silver Screen Theatre." He had also been an American Broadcasting Co. sales exec.

Lucas had been with Canadian Broadcasting Co. since its inception in 1936, coming to N. Y. in 1943. He was at one time editor of "The March of Time" film series. Before entering the radio field in 1929 he had appeared in juvenile roles with stock companies in Toronto and Hamilton, Ont., and played London and Broadway. Among the N. Y. productions in which he appeared were "The Blonde Sinner," "Rainbow" and 'Bare Facts."

Wife and a daughter survive.

MRS. MARGARET MULLANE

Mrs. Margaret Mullane, 68, who with her husband, the late Jack Mullane, once formed the vaude song and dance team of Mullane & Edson, died at her home in Washington Jan. 17.

A native of Fort Worth, she began professionally as Little Willie in "East Lynne," when she was 9. Later, with her actress mother, she toured in the troupe of Foote, Green & Daniels through the southwest. Then she changed her name from Gertrude Edson to Margaret Edson and shifted from an actress to a Spanish classical dancer on vaude circuits.

She met Jack Mullane, an Irish tenor, whom she married and teamed up with in a double turn. After 17 years on the road they settled in Washington and opened a booking agency for clubs and parties. This was expanded by a costume department which eventually took all of their time and is still operated there.

REMEMBERING

"EZ" KEOUGH

Who Passed Away January 15, 1948

SADIE JACOBS

DAVID KAPLAN

David Kaplan, 65, chief arranger for Broadcast Music Inc., died Jan. 14 of a heart attack while watching a show in the recreation room of Memorial Hospital, N. Y. He had been under treatment at the institution for several weeks.

Kaplan, who entered show biz nearly 40 years ago during the ragtime era, played piano at the famed Churchill's Restaurant, then located at Broadway and 48th St. Later he became a topflight accompanist and arranger for leading vaude acts and subsequently for radio. For years he was arranger and accompanist for the Happiness Boys (Billy Jones and Ernie Hare) on networks and finally at WMCA, N. Y. Before coming to BMI 12 years ago, he was with various music publishing firms, including G. Schirmer, Chappell and Robbins Music Corp.

Surviving are his wife and son.

THOMAS J. SHEA

Thomas J. Shea, 53, assistant president of the International Alliance of Theatrical Stage Employees, died Jan. 13 at the Will Rogers Memorial Hospital, Saranac Lake, N. Y. Shea, who had been a patient at Saranac for several months, began his career as a stage employee in Middletown, Conn., and joined the IATSE in 1918. He was business agent of Meriden-Middletown Local 350 from 1926 to 1933, when he took over the same job in the newly chartered Middletown Local 375.

In 1943, Shea was appointed an international rep of the IATSE and was made its assistant prexy in 1945.

Wife, mother, two daughters, a son, a sister, a brother and three grandchildren survive.

SAMUEL M. EDWARDS

Samuel Miller Edwards, 98, retired showman and a pioneer film exhib in western North Carolina, died Jan. 11. in Mills Rivers, N. C. Edwards was 30 years old when he started his career. His was the first "magic lantern" over the rugged route between Asheville, N. C., and Atlanta during the early days. It was a lantern cranked by hand and illuminated with an oil light.

When he first began using the "new fangled" motion picture machine, he traveled by train or buggy to remote points, staging shows at churches, schoolhouses and auditoriums. He showed the first motion pictures in many towns and way stations.

JOHN HARGREAVES

John Hargreaves, 30, assistant night operations supervisor for NBC-TV and son of former Metropolitan Opera tenor Robert Hargreaves, died Jan. 16 after falling from the bathroom window of his 10th floor Manhattan apartment while trying to draw attention to the fact that his apartment was on fire.

In addition to his father, he is survived by his wife and 20-month-old son, who were found unharmed in their bedrooms as the fire, which caused considerable damage to the living room and kitchen, left the two bedrooms almost untouched.

JOHN HENRY CARR

John Henry Carr, 84, Negro street busker known to cinemagoers in Glasgow for his clog-dancing turn, died Jan. 13 in that city. Police officers making formal inquiries into his death discovered he had left $3,000. For many years the little man had entertained cinema queues with his clog dance, done to the music of an old gramophone mounted on a ramshackle pram.

It was found that, through the years, Carr had gone to the bank nearly every day and deposited $2 to $3 from the previous night's takings.

CHARLES A. PARSELLS

Charles Augusta Parsells, 77, active in legit for more than 55 years, died in Troy, N. Y., Jan. 9. Parsells, who had been married to the late Madge V. Bond, a onetime Ziegfeld girl, was a member of New York Local 1, Theatrical Protective Assn. At one time he was shop foreman in charge of building shows for the old N. Y. Hippodrome. He had also been employed by Florenz Ziegfeld and had last worked at the Morosco Theatre, N. Y., during the run of "Voice of the Turtle."

A brother survives.

HEINRICH KNOTE

Heinrich Knote, 82, former Wagnerian tenor, died Jan. 15 in Garmisch-Partenkirchen, Germany. Knote sang at the Metopera, N. Y., in 1903, the same year that marked Caruso's debut there. From 1892-1914 he was a member of the Munich Court Opera, except for his N. Y. engagement and a period during which he sang in Hamburg. Beginning in 1915 he appeared at the Deutsches Opernhaus, Berlin.

Knote made a return visit to the U. S. in 1928, when he gave a recital at New York's Yorkville German Theatre.

EDITH H. TAUSSIG

Mrs. Edith H. Taussig, 83, former opera singer, died at her St. Louis County home Jan. 14. She was the widow of Ethan Allen Taussig, director of the old Taussig School of Music in St. Louis. Before coming to St. Louis 50 years ago the Taussigs were members of the Royal San Carlos Opera Co. of London, she being a prima donna soprano and he a leading bass singer.

Two sons and a daughter survive.

ISIDORE GRALNICK

Isidore Gralnick, 36, concertmaster of the Radio City Music Hall orch, died Jan. 14 in New York after falling between two cars of a Long Island Railroad train as it entered Pennsylvania station. According to police reports, Gralnick apparently fainted and fell from the platform to the tracks.

Gralnick had been concertmaster (first violinist) at RCMH for two and a half years and before that was with the Dallas Symphony orch.

FRENCHY GRAFFOLIER

Armand W. Graffouliere, 44, known as Frenchy Graffolier in show biz, died at Veterans Hospital, Phoenix, Jan. 8, from cirrhosis of the liver.

Popular in the midwest, he and his orch had played major bandstands in the area and he had entertained as a pianist and organist in many Des Moines niteries and restaurants.

Surviving are his wife, his parents and a brother.

MRS. NEIL McF. SKINNER

Mrs. Maria Middleton Coxe Skinner, 40, playwright, scene designer and wife of Neil McFee Skinner, actor-director, died in Stamford, Conn., Jan. 12. Mrs. Skinner authored "Masque of Queens" and other plays for little theatre production. She was also a member of New York's Costume Designers Union.

Surviving, besides her husband, are two daughters and a brother.

JESSE W. BRIDGHAM

Jesse W. Bridgham, 76, owner of film theatres in New Hampshire, Maine and Vermont, died in Dover, N. H., Jan. 11. He entered the exhib business in Oakland, Me. in 1925, and later operated the Broadway and Upton in Dover.

Eventually, with his son, Lloyd, he expanded his interests to a chain of theatres extending from Presque Isle, Me., to Rutland, Vt.

CHARLES A. JOHNSON

Charles Arthur Johnson, 59, Springfield, Mo., radio exec, died Jan. 14 in Kansas City. He had been a patient in Menorah Hospital since Dec. 27, suffering a cardiac ailment. Johnson was vice-president and treasurer of KWTO, Springfield, and prexy of the Pioneer Advertising Co. there.

Surviving are his wife, father and two sisters.

GEORGE L. RIEL

George L. Riel, 74, who operated the Granite Square Theatre, Manchester, N. H., for 30 years until his retirement in 1948, died Jan. 11 at his home in that city.

Riel was also a musician, having been a charter member and last surviving member of the Rainey Cadet Band and a member of Price's orch.

THEO MACKEBEN

Theo Mackeben, 56, German composer, died Jan. 10 in Berlin after a heart attack. He wrote the music for more than 50 German films and composed dozens of popular times.

Mackeben also wrote longhair music, including a piano concerto and an opera, "Rubens," based on an episode of the painter.

BENJAMIN TOY

Benjamin Toy, 68, retired theatrical producer, died Jan. 15 at his home in Wildwood, N. J. He was owner, manager and producer of the Toy Musical Comedy Co. The Musical Toys (Fay & Fox and others) played the major vaude circuits.

Survived by his wife, a brother and two sisters.

FRANK GRASSO

Frank Grasso, 58, musical director of WFLA, Tampa, died in that city, Jan. 12 while conducting the Tampa Symphonette orch. A native of Italy, Grasso came to the U. S. as a flutist to play in Victor Herbert's and other orchs.

Grasso had also been a baritone with the Creatore Band & Opera Co.

PFC. THOMAS E. MASON

Pfc. Thomas E. Mason, 24, a former clown with Ringling Bros. and Barnum & Bailey Circus, was killed in action in Korea Jan. 8. The Defense Dept. informed his mother, Mrs. Alice M. Henderson, of Lisbon, N. H.

Mason had been serving in Korea with a younger brother.

WILLIAM SCHUMACHER

William Schumacher, 68, former financial manager for Shubert Theatrical Enterprises and a costume ball promoter, died of a heart attack in Woodside, L. I., Jan. 12.

Schumacher had been Shubert financial manager at the New York Winter Garden and later at various Shubert theatres in Boston.

JOHN EATON

John Eaton, former legit performer, died Jan. 9 in Scranton, Pa. He had appeared as a principal with Gilbert & Sullivan companies and in a number of Shubert musicals.

Eaton had been a patient at Will Rogers Memorial Hospital, Saranac Lake, N. Y., for a number of years.

ARTHUR WOOD

Arthur Wood, 77, composer-conductor active in British legit, died Jan. 18 in London. Wood had written orchestral works and musicomedy scores for about 30 years.

He had also been director for many London theatrical presentations.

MRS. F. H. WOODBURY, SR.

Mrs. Frank H. Woodbury, Sr., 91, songwriter, died Jan. 14 in Kansas City.

Among the tunes she composed were "A Letter Edged in Black" and "When the Leaves Come Drifting Down."

A. A. HOVELL

A. A. Hovell, 75, president of Century Circuit, Inc., theatre chain with houses in Brooklyn and Long Island, died Jan. 15 in N. Y. He was prexy of Century Management Corp. and Combined Century Theatres, Inc.

A son, two daughters and a brother survive.

JOHN M. JOHNSTONE

John M. Johnstone, 77, manager of the Winter Garden Theatre, New York, died Jan. 16 in that city. Johnstone had been a Shubert theatre employee for more than 40 years.

Wife, a son and a daughter survive.

JOHN HANCOCK

John Hancock, 26, assistant director for the Metro film, "Mogambo," was killed in an accident in Tanganyika, Kenya, recently.

Hancock had been on location with "Mogambo."

NILA MACK

Nila Mack, veteran producer of CBS' "Let's Pretend" and former legit actress and vauder, died Jan. 20 in New York.

Details in radio section.

Mrs. Laurence P. Ellis, who after graduating from the Denishawn School of Dancing toured with its groups, died Jan. 11 in Albany. Surviving are her husband, three daughters, father (a retired justice of the State Appellate Division), mother and a sister.

Widow of Dave Friedlander, a Loew theatre manager for 37 years, died Dec. 30 in New York. A son, Buddy, is Mercury Records promotion man, and a brother, Herman Lewin, is head treasurer for the Broadway legiter, "The Seven Year Itch."

Widow, 72, of Horace F. Kennedy, former president of Nebraska Theatre Owners Assn., died in Broken Bow, Neb., Jan. 8. Kennedy died Dec. 2. A daughter, son, two brothers and three grandchildren survive.

James McDonald, 66, onetime trick rider in western films, died Dec. 26 in Los Angeles, it was disclosed by his widow, Ruth. In the early days McDonald appeared regularly with Tom Mix and William S. Hart.

Wife, 55, of screen director Del Lord, died Jan. 15 after a three-week illness at the Motion Picture Country Hospital on the Coast. Also surviving is a son.

Jackson C. Montgomery, 66, fireman for years on the 20th-Fox lot, died of a heart attack Jan. 12 at his North Hollywood home. His wife survives.

Edward T. Sackett, 71, former vaude performer, died in Collingswood, N. J., Jan. 10. He had been a member of the Ed Taylor & Ed Nelson team.

Arthur Williams, 74, prexy of Futurist and Scala cinemas, Liverpool, died in that city Jan. 3. He helped Gracie Fields in her early vaude career.

Bogumil Sykora, 60, concert cellist, died Jan. 19 in New York. Wife, three sons, a daughter, a brother and three sisters survive.

Richard Shankland, 49, legit and TV actor, died Jan. 18 in N. Y. Wife, Janet Reese, actress, survives.

Wife of W. C. McDonald, head of the Elmer McDonald, III, talent agency, died recently in St. Louis.

Bernard F. Kirk, 68, musician and former orch leader, died Jan. 17 in Elizabeth, N. J. Wife survives.

Sister of Morris and William Finkel, Pittsburgh theatre owners, died in Charlestown, Mass., Jan 11.

Mother, 69, of Erwin Noyer, manager of the Nortown Theatre, Chicago, died in Chicago Jan. 14.

Wife, 66, of Samuel Ackerman, owner of East Side Theatre, Detroit, died Jan. 15 in that city.

Benjamin Joseph Vale, 78, pioneer cinema exhib, died in Weston-super-Mare, England, Dec. 26.

Widow, 92, of Reginald de Koven, composer, died in Northeast Harbor, Me., Jan. 12.

Father, 66, of Brian Sullivan, Metropolitan Opera tenor, died Jan. 17 in Queens, L. I.

Reuben Walt, singer and owner of a Lincoln, Neb., music shop, died recently in Lincoln.

Mother, 80, of Morris Landres, film producer, died Jan. 9 in Hollywood.

MARRIAGES

June Wilson to Jim Parsons, Bridlington, England, Jan. 2. He's circus lion trainer.

Mary Denny to James Davidson, Jan. 16, New York. Bride is with CBS casting; groom is a TV actor.

Jean Bruno to Al Spindelman, Pittsburgh, Jan. 17. Both are on staff of Pitt Playhouse.

Barbara Klowdan to Bob Snader, Santa Monica, Jan. 11. She's a TV writer; he's veepee of Snader Telescriptions.

Martha Hoskins to Robert M. Goldhoff, Jan. 17, Columbus. Bride is promotion director of WCOL there.

Elaine Dunn to Allan Jeffries, Jan. 15, N. Y. Bride is a dancer in "Pal Joey" at the Broadhurst, N. Y.

BIRTHS

Mr. and Mrs. Desi Arnaz, son, Hollywood, Jan. 19. Mother is film-TV actress Lucille Ball, title character of the "I Love Lucy" CBS-TV series; father, a former bandleader, appears with his wife on the tele show, which he produces.

Mr. and Mrs. Leonard L. Rosenthal, daughter, Jan. 11, Albany. Father is counsel and adviser on film buying to Upstate Theatres, Inc.

Mr. and Mrs. Jack Seamon, daughter, Hollywood, Jan. 9. Father is a TV film producer.

Mr. and Mrs. Claude Binyon, Jr., daughter, Hollywood, Jan. 13. Father, son of the screen director, is a former Daily Variety staffer now in the Army.

Mr. and Mrs. Kevin Kennedy, daughter, Jan. 11, New York. Father is a WPIX newscaster.

Mr. and Mrs. Peter Thornton, son, Pittsburgh, Jan. 15. Father is pub-ad head for Harris Amusement Co. there.

Mr. and Mrs. Paul Maurion, son, Hollywood, Jan. 13. Mother is a writer; father is an actor.

Mr. and Mrs. John J. Crowley, daughter, Jan. 11, Philadelphia. Mother is assistant publicist at Bucks County Playhouse, New Hope, Pa., strawhatter; father is assistant producer there and an indie agent.

Mr. and Mrs. Lewis Aurnot, daughter, Chicago Jan. 14. Father is Paramount city salesman.

Mr. and Mrs. William Latham, son, Hollywood, Jan. 14. Father is film publicist.

Mr. and Mrs. Howard Christie, son, Burbank, Cal., Jan. 13. Father is film producer.

Mr. and Mrs. Jim Davis, daughter, Los Angeles, Jan. 14. Father is a screen actor.

Mr. and Mrs. Bob Atcher, daughter, Chicago, Jan. 10. Father is radio-TV singer-emcee there.

Mr. and Mrs. Jerry Crowley, daughter, Boston, Jan. 10. Father is head booker at Daytz Theatre Enterprises there.

Mr. and Mrs. Cornell MacNeil, daughter, New York, Jan. 18. Parents are singers (she's former Peggy Gavan).

Mr. and Mrs. Jacob Yellin, daughter, New York, Jan. 19. Mother is daughter of Samuel Rosen, veepee-treasurer of Fabian Theatres.

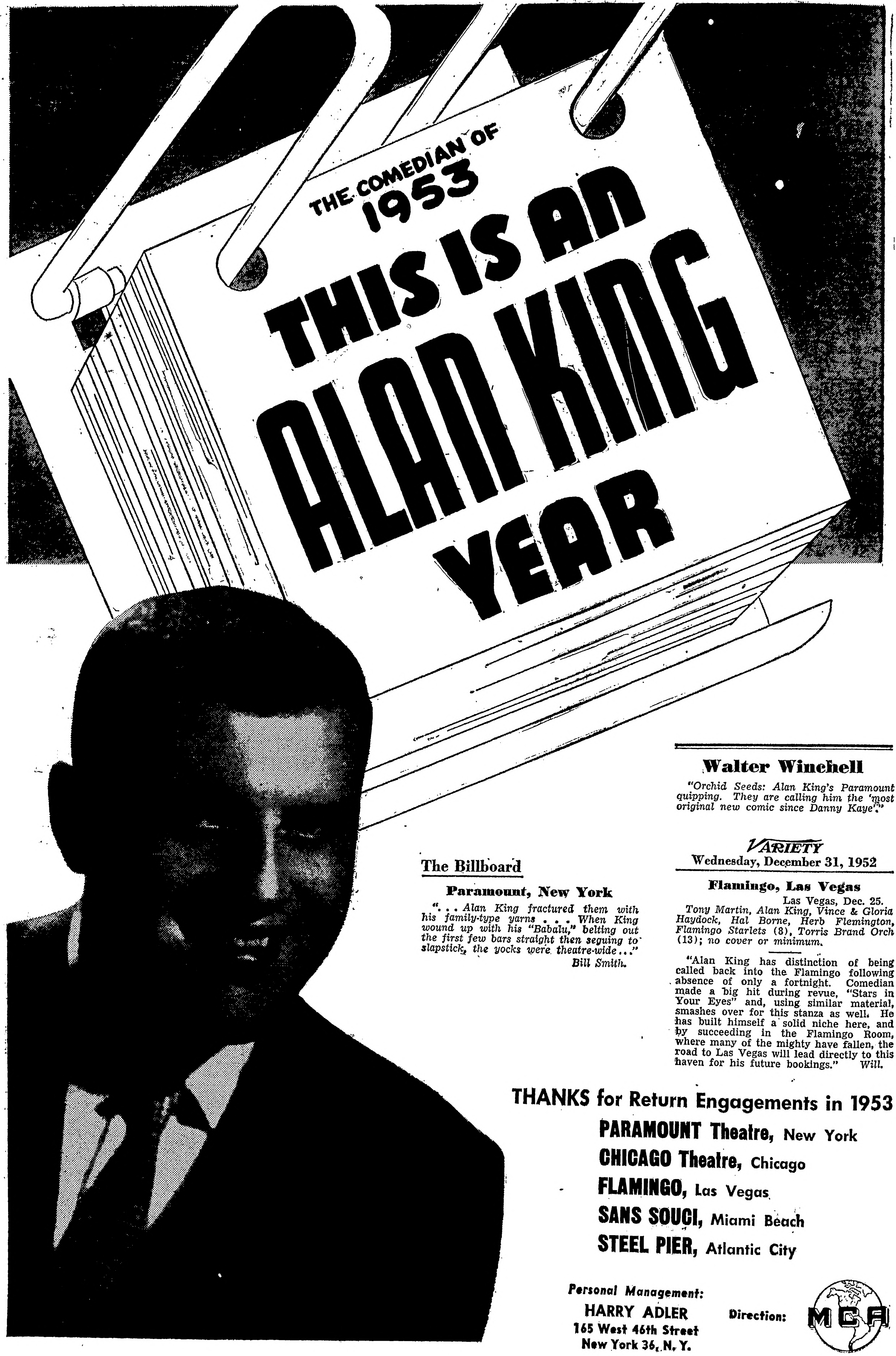
3-D Activity

Continued from page 7

three-dimension system using two projectors and polaroid glasses. Col will make three for Natural Vision in '53 and WB is sending "Wax Works" before the cameras. The first Natural Vision feature, Arch Oboler's "Bwana Devil," is currently cleaning up.

Sol Lesser, who recently went into partnership with Raphael Wolff in a new company known as Stereocinema, says he plans to produce 12 3-D programs a year for the new process developed by Wolff. Lesser is setting up bookings for his British-developed Tri-Opticon system which, like Natural Vision, uses two projectors, a special screen and polaroid glasses. There are no indications that Metro has any 3-D method up its sleeve at present, but the company is known to keep in close touch with developments.

Odd aspect of the various innovations is that few of them are basically new. Projection on an enlarged screen was tried repeatedly over the course of the years; theatre TV was successfully demonstrated in N. Y. back in 1941; 3-D has long fascinated the engineers, and 20th's lenticular color, now finally ready to make its debut, harks back to some of the old additive color processes that preceded Technicolor. Technological advances, and the current pressure for novel devices to stimulate the b.o., combine to speed practical application of oldie concepts.



Walter Winchell

"Orchid Seeds: Alan King's Paramount quipping. They are calling him the 'most original new comic since Danny Kaye'."

The Billboard

Paramount, New York

". . . Alan King fractured them with his family-type yarns . . . When King wound up with his "Babalu," belting out the first few bars straight then seguing to slapstick, the yocks were theatre-wide . . ."

Bill Smith.

VARIETY
Wednesday, December 31, 1952

Flamingo, Las Vegas

Las Vegas, Dec. 25.

Tony Martin, Alan King, Vince & Gloria Haydock, Hal Borne, Herb Flemington, Flamingo Starlets (8), Torris Brand Orch (13); no cover or minimum.

"Alan King has distinction of being called back into the Flamingo following absence of only a fortnight. Comedian made a big hit during revue, "Stars in Your Eyes" and, using similar material, smashes over for this stanza as well. He has built himself a solid niche here, and by succeeding in the Flamingo Room, where many of the mighty have fallen, the road to Las Vegas will lead directly to this haven for his future bookings." *Will.*

THANKS for Return Engagements in 1953

PARAMOUNT Theatre, New York
CHICAGO Theatre, Chicago
FLAMINGO, Las Vegas
SANS SOUCI, Miami Beach
STEEL PIER, Atlantic City

Personal Management:
HARRY ADLER
165 West 46th Street
New York 36, N. Y.

Direction: MCA

! Jan 28'53 A

FILMS RADIO VIDEO MUSIC STAGE

VARIETY

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PIX HOT FOR NEW DISK NAMES

'Money' Reviews on 4 B'way Shows Set Precedent; Unusual Angles

String of openings on four successive nights last week on Broadway is figured to have set several precedents. For one thing, it's the first occasion in recent memory in which a quartet of shows all received what amounted to favorable notices, if not for the plays themselves, at least for the performances, to such a degree as to represent boxoffice draws.

Another unprecedented angle, at least as far as could be recalled, was the spectacular nature of the personal notices for the debut performance of Geraldine Page, femme lead in "Mid-Summer," Vina Delmar drama at the Vanderbilt. Although other players in recent seasons have received comparable raves (for example, Julie Harris in "I Am a Camera" and Shirley Booth in "Come Back, Little Sheba"), few such superlatives have been used for an initial Broadway appearance.

Every one of the four openings drew reviews with an unusual angle. For instance, the revival of "The Bat" got several notices that were sort of affectionate spoofs, in

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Tallulah's 25G For Bistro Bow

Hollywood, Jan. 27.

Another legit-video name has succumbed to the blandishments of the tall coin emanating from the Las Vegas casinos. Latest to be pacted for a stand there is Tallulah Bankhead, who will play the Sands Hotel in May. She'll be getting $25,000 per frame for the three-week stint.

Actress, who has never played a nitery before, has been getting some preparation for cafe work on her vid-variety setup on the NBC "All Star Revue." What kind of act she'll do hasn't been determined. The William Morris Agency plotted the date.

'One World' Garry Davis Slips Quietly Out of U.S.; May Do 'Stalag' in London

Garry Davis, legit-actor son of bandleader Meyer Davis and former "One World Citizen," sailed on the q.t. on the Queen Mary last Friday (23) for London, without any publicity, en route to India. Davis, who gave up his American citizenship some years ago to head up his world movement, reportedly has never regained his former U.S. status, but has special State Dept. consideration. There's also some question whether visas for India

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$6,000,000 Voice Station To Beam Behind Curtain

The $6,000,000 Voice of America radio station, being built in Bladen County, N. C., will be on the air by December, 1953. It will be the strongest radio station in the world and will beam programs behind the Iron Curtain.

International Information Administration of the State Dept. said transmitting equipment will begin to move into the site by the third week in February. Work has been under way for weeks grading, building roads and ditches, and activity is reported 50 to 65% completed.

Film Interest Perking Up In B'way Legits

Interest of the film studios in the legit scene is perking up following a long period in which the companies found little to fit their picturization needs on the Broadway boards. Also, the financial angles have been too tough.

Metro has the rights to "Tea House of August Moon," which Maurice Evans and George Schaefer are to present next fall, via a pre-production deal. Filmery is paying $60,000 down payment plus a sum equal to 15% of the play's weekly gross up to a maximum total of $150,000. Sidney Phillips, legit appraiser for M-G, also has $5,000 invested personally.

Paramount has the rights to "My Three Angels," in a similar pre-production arrangement. Show goes into rehearsal early next month as a Saint Subber production, with Jose Ferrer directing.

That sliding-scale purchasing setup, incidentally, was worked out with the Dramatists Guild some time ago by Phillips and John Byram, formerly with Par, and Jacob Wilk, quondam Warner Bros. exec.

There have been evidences of other pic companies' interest in

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ST. PAUL 'CAMERA' BAN TRIED; MAYOR SHOCKED

St. Paul, Jan. 27.

"I Am a Camera," last season's Critics Circle prize winner on Broadway, is an example of "New York gutter culture," according to Mayor John Daubney. Hizzoner, who attended last night's (Mon.) opening of the John van Druten

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PROVE B.O. DRAW IN OTHER MEDIA

Hollywood has caught the disk fever. Pixites, who previously had moved slowly in latching on to disk names, are eyeing the new wax market for hot properties and quick deals along the lines pioneered by such other show biz outlets as theatres, niteries, radio and tele.

Latest wax name to be picked up by pix is Guy Mitchell, one of Columbia Records' big guns. Mitchell, who's been a steady Col click, was inked to a term deal last week by Paramount. Initial pic singing-thesping assignment for Mitchell will be a Technicolor oater in which he'll co-star with John Payne and Rhonda Fleming.

Mitchell is the third waxer in Col's stable to win pic deals in the past year. Rosemary Clooney was picked up by Par after she became a hot wax name via "Come On-A My House." Studio has Miss Clooney earmarked for a star push. Her first pic, "The Stars Are Singing," in which she costars with Anna Maria Alberghetti and Lauritz Melchior, is due for release soon. Other Col waxer to get a pic bid is Johnnie Ray, who'll hit the film market via 20th-Fox. Studio has a Ray biopic skedded for his first film assignment.

Peggy Lee, who had been waxing under the Capitol Records banner for about 10 years, got a Hollywood nod after she switched to Decca Records and skyrocketed back into the hit brackets with a revamped cut of Rodgers & Hart's "Lover." Miss Lee was nabbed by Warner Bros. for the costarring spot opposite Danny Thomas in the remake of "The Jazz Singer." Thrush, incidentally, used the disk's "Lover" arrangement as one of her warbling assignments in the pic. She's also slated for a WB buildup.

Warners also signed crooner Merv Griffin, RCA Victor pactee,

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Negro Acts Appeal to Webs For 'Plums with the Crumbs'

Coordinating Council for Negro Performers last week asked all networks to give talented members of the race "some of the plums as well as the crumbs" when employing performers for AM and TV shows.

CCNP criticized NBC, which had reported to conferences of Negro leaders and press that 80 Negro acts and performers had been used on its AM and TV webs for the two years ending August, 1952, and that including repeat performances a total of 100 appearances by Negroes had been recorded. Web was said to have told the conferences, of which four have been held, that if orchestras, quartets and other acts were included, the figure for employment of Negroes in TV would amount to 635 performances. CCNP challenged the NBC claim that in the selection of talent "ability is the yardstick."

A spokesman for NBC said that the company's record speaks for itself. NBC has a Negro public relations firm, Joseph Baker Associates, of Philadelphia, which has been counseling it on relations with the Negro community. It has been increasing its hiring of Negroes on staff and its employment of Negro talent.

CCNP statement said it regarded as "unfair" the casting of white performers "in parts which for the sake of realism should be played by Negroes." It cited NBC-TV opera by Gian-Carlo Menotti, "Amahl and

(Continued on page 63)

Clooney Tele Show Kayoed by Coke After Paramount Sez 'No Can Do'

Paramount Pictures has won its tiff (at least for the time being) with Music Corp. of America over a TV show MCA was prepping for Rosemary Clooney, with result that Coca-Cola, which was all set to sponsor the singer, has cancelled out. It was being whipped into a $40,000 weekly production.

Coke outfit was planning to install the show in one of the Saturday night half-hour segments opening up in April when "All Star Revue" fades from NBC-TV, but Par's "no can do" edict to Miss Clooney resulted in a change of heart on part of the client.

Par takes the position that it has a nearly $5,000,000 investment in Miss Clooney's upcoming films and that, while it doesn't object to the singer doing guest shots on TV, a weekly series, it feels, will damage her b.o. potential. Par's squawk to MCA was in the face of a contractual arrangement Miss Clooney has with the film studio, whereby she retains TV rights.

London Revue Femmes Get Dressed for TV

London, Jan. 27.

As a tribute to coming of age, British Broadcasting Corp.-TV is to feature a program about the Windmill Theatre, Feb. 4. Because the scanty costumes used by the girls in this burlesque revue would be unsuitable for tele, the management is investing some $1,500 on special gowns.

They will be made of satin and guaranteed opaque.

Barkley's 2½G Weekly for TV 'Meet the Veep'

Washington, Jan. 27.

Former Vice President Alben W. Barkley will receive $2,500 per show for his weekly 15-minute NBC-TV stint, according to some capital sources. Barkley himself, who announced plans for his "Meet the Veep" telecast at a jam-packed press conference here past Sunday (25), skillfully and consistently dodged questions from reporters on financial details of his deal. NBC reps equally clam-mouthed on subject, but above figure persists in several sources queried by VARIETY.

Pending show, which tees off next Sunday (1) at 3:30 p.m. (EST) over the full network, will be, according to the Veep himself, an "informal, non-partisan, unrehearsed" discussion of "any problem of interest in a purely non-

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Video Romancing Danny Kaye Anew

Danny Kaye's smash click in his current vaude engagement at the Palace, N. Y., has sparked a fresh wave of TV interest in the comic, not only among the networks but at all the major agencies with a stake in the video programming sweepstakes.

Kaye himself, however, has been noncommittal. Major factor which would probably stall any deal is Kaye's purported asking price. Some time back he and NBC, through the William Morris Agency, had been engaged in some tentative overtures toward Kaye embracing the medium. The price he mentioned, however, was "so unrealistic" (as one network exec put it), as to then and there halt any further discussion.

Rodgers-Hammerstein Relax Adamant Stand Vs. 'Oklahoma' Film

Hollywood, Jan. 27.

Film version of "Oklahoma" apparently is no longer an impossibility. Richard Rodgers has admitted that he and Oscar Hammerstein 2d have relaxed their former adamant position against selling the picture rights. They persistently have declared that a filming was years away, but Rodgers says "that doesn't quite hold true now." Rodgers told VARIETY that third-

(Continued on page 16)

McCarran Immigration Law Poses Multiple Problems for Acts, Agencies

Importation of foreign talent has become exceedingly difficult under the McCarran-Walters law which went into effect last month. Difficulties stem not only from the tougher provisions of the new legislation covering admission of alien performers, but from the fact that Immigration Dept. personnel are still unfamiliar with some phases of the new law and cannot act rapidly on visa applications.

Result is that agencies are in a quandary regarding the foreign talent and it's feared that conditions will get worse as time goes on.

One of the major fears of U. S. talent agency men and acts is that foreign countries will retaliate and make it more difficult for American acts to work elsewhere. Thus an important source of revenue for acts and commissions for offices will be cut off.

One of the principal difficulties involved is the necessity for clearance to insure that no Communists or Fascists are admitted. Thus it will be virtually impossible for an act to be booked in a hurry. Engagements must be lined up well in advance, and if an insufficient number of dates come through it's likely that it will not pay for an act to come here. In the past, acts have come over here on spec. They've gotten a showing date, and if this met with the approval of agents and bookers, other time was lined up. It was fairly easy to get extensions as long as it could be proved that work existed for the turn.

Another facet that will hit the offices is the virtual elimination of Cuba and Canada as a possible outlet for the alien turns. Question of reentry is too tough to take a chance on these junkets.

In addition, there's lots of paper work attached to importing, and probably more work in trying to get an extension. London's Lew & Leslie Grade Agency has retained a man to take care of the necessary visa forms.

Minimum Importation

An indication of the difficulties involved is reflected in the fact that since Christmas Day, when the law was a few days old, only two performers have been able to gain admittance to the U. S. Patachou, at the Waldorf-Astoria Hotel, and the Marquis Family at the Palace, N. Y., in the Danny Kaye show, are the sole entries. The Patachou visa was completed before the law became applicable.

The greatest difficulties are expected before the spring, when Ringling Bros. and Barnum & Bailey Circus will start importing their new talent. The agricultural fair season is also expected to provide additional snags because of the necessity of wholesale importations by the George A. Hamid and other offices.

The McCarran law specifies that non-immigrants seeking admittance to the U. S. must have special qualifications such as superior skill or distinguished merit and ability. This is proving to be no difficulty so far since it's felt that no two acts are alike and thus special skills are part of every turn.

Employer Status

Already some changes in agency thinking have taken place. It has been admitted by several offices that they have been thinking in terms of becoming employers in-

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Telling Everything

Hollywood, Jan. 27.

Comedian Buddy Hackett told a benefit audience last week that he recently visited a psychiatrist in N.Y. who urged Hackett "to tell me everything."

"So what happened?" said Hackett. "The following week the doctor was up at Grossinger's doing my whole act."

Vaudeville Dead? London Windmill Hasn't Heard; In 21st Anni, 255 Editions

London, Jan. 27.

When the Windmill Theatre celebrates its 21st anniversary next Wednesday (Feb. 4), its non-stop vaude program, billed as "Revudeville," will have attained its 255th edition and reached a total of 32,056 performances. It has played to audiences exceeding 7,000,000 and contributed approximately $1,400,000 in admission taxes.

The theatre was started by Mrs. Laura Henderson with Vivian Van Damm as her general manager. When she died in 1944 she bequeathed the house to him and he has operated it since.

In its first four years the Windmill's vaude policy chalked up losses exceeding $50,000, but Van Damm was instrumental in making a program switch and the burley type shows which have been a feature since then have run at a constant profit.

Theatre, which is situated off Piccadilly Circus, has capacity of 320 with scale of $1.50 for the circle and $2 for the stalls. First of the six daily shows begins at noon but queues form daily some two hours before opening.

Apart from a brief period at the beginning of the war when the government ordered the shuttering of public entertainment places, the Windmill was in continuous production throughout the 1939-45 conflict. As a result, its advertising constantly carries the slogan, "We Never Closed." As a commentary on the entertainment offered, this has been parodied as "We Never Clothed" by a number of local comics.

In its 21 years the Windmill has

(Continued on page 16)

Re-Subpoena Most Of 76 in H'wood Red Quiz

Washington, Jan. 27.

Most of the 76 men and women in Hollywood for whom subpoenas expired at the beginning of this month will be re-subpoenaed, the House Un-American Activities Committee voted last Thursday (22) at its organization meeting. The committee did not have the opportunity to call the 76 to testify last year. In many cases investigations were completed and all that remains is to have public hearings.

Un-American Activities Committee voted to continue its probe into show biz during this 83rd Congress, with new emphasis on radio and television, and with a tapering off of the Hollywood aspect.

1/28

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To Each His Own

Because television has increased performers' cutting across craft lines, the American Theatre Wing, N. Y., is launching a seminar in which pro radio, TV, legit and screen actors will trade pointers on the specific requirements of each field, under the guidance of top directors. Thespers will rehearse and stage one segment of a play as it would be done on Broadway, then work on it as it would be revised for radio, do a third version as it might be handled for video cameras and finally revamp it as a film megger would direct it.

Seminar is part of the ATW's Professional Training Program and will be supervised by Art Hanna, with topflight directors, voice coaches and choreographers handling specific sessions. It will be held on Monday evenings, starting Feb. 16, at the time when most performers are free. Approach is to be strictly professional, with emphasis on practical work, Hanna said.

See Big Tourist Year for Cuba

Havana, Jan. 20.

As winter weather began driving Americans southward this month, Cuban hopes improved that a good many Yankees would find their way to the Pearl of the Antilles and let U. S. dollars land in Cuba. Hotels, travel agencies and airlines saw possibilities that 250,000 tourists would come to Cuba and spend as much as $75,000,000. The Cuban Tourist Commission revealed that during the first 10 months last year, 186,283 tourists (90% of them Americans) came to Cuba and spent approximately $53,619,500. This compared with the $48,278,150 spent by 216,627 tourists in 12 months of 1951.

Those in the business believe a lot more Americans would have come to Cuba if news from the island had been less violent. A revolution and innumerable shootings did not encourage fun-lovers.

A large travel outfit reports that it has 80 tours scheduled on ships coming to Havana. Last year there were 45 tours. The Hotel Nacional said its business this month is running 6% ahead of that for a like period last year. Braniff Airways expects to bring 25% more passengers to Cuba than it did in 1952. Chicago and Southern Airlines predicts a 10% increase in its biz.

Over 165 excursion ships have scheduled voyages to Cuba as against 135 last year. A new Havana hotel and a completely refurbished old one testified to the optimism in the tourist trade. The manager of the Hotel Sevilla-Biltmore states reservations show 1953 is going to be an excellent season. The manager of the Hotel Presidente predicts a tremendous season.

Cabaret owners also hoped for a bonanza year. Tropicana fired the first gun in the battle of the shows by putting in a major production number, "El Omelen-Ko" to compete with Sans Souci's famed "Sun Sun Dambae." Montmartre, the third of the Big Three, shunned production numbers, but emphasized top acts.

BENNY EMCEE FOR D.C. CORRESPONDENTS

Washington, Jan. 27.

Jack Benny is slated to emcee the big dinner of the radio correspondents to be held here Feb. 7, with Paul Whiteman and his band also featured.

Affair is a resumption of the annual dinners the radio newsmen formerly gave each year to the President of the United States. The Correspondents Association has not yet heard whether President Eisenhower will be able to attend, but is holding the seat of honor for him at the head table.

Definite acceptances have already been received from Vice-president Richard Nixon and other top government brass. John Edwards, of ABC, heads the dinner committee.

'Escapade,' 1st Major '53 Play, Hailed in London

London, Jan. 27.

First major opening of the year, "Escapade," by Roger Macdougall, which Henry Sherek preemed at the St. James last Tuesday (20), was enthusiastically received by first-nighters. It was hailed by most of the crix and looks set for a prosperous season.

John Wildberg, who is associated with Sherek in this venture, is currently making ararngements for a future Broadway presentation. The play stars Phyllis Calvert and Nigel Patrick, and revolves around an escapade involving three schoolboys who set off on a secret mission to Europe.

Highbrow Stuff Paying Off at B.O. as Public Gets More Adult—Ferrer

Where once highbrow stuff meant limited boxoffice, the public has grown up, and show business has commensurately adopted more adult material. "It's paid off big, too," adds Jose Ferrer, whose experience over the years has seen his penchant for the so-called "highbrow" finally click at the b.o.

"Film producers shouldn't drop westerns, since there's still a big market for them," the actor-director-producer hastens to add. "It's all the same in the legit field. The revue is dying out because the audience wants serious and intelligent story content with the music.

"Bach has a greater audience than ever before, the Metropolitan is drawing persons from all walks of life, and the same prevails in films and the stage," Ferrer emphasizes. As for Hollywood, Ferrer says he has "no contempt for the major studios" because of their pre-occupation with commercial values in their product. But he feels that the independent producer can and should take on more offbeat and challenging subjects.

"Difficult material requires more time than the large companies can give," he avers. That an indie can take on a non-conventional theme and come out on top is shown in the success, however limited so far, of John Huston's "Moulin Rouge" plus Stanley Kramer's "Cyrano de Bergerac," Ferrer contends. Ferrer stars in both. "Rouge" has played only L. A. dates.

Ferrer, with his manager, Ernie Anderson, left New York for Paris Monday night (26), but will be back in time to direct "My Three Angels," legiter which goes into rehearsal within the next couple of weeks. This is a French play adapted by Sam and Bella Spewack, being produced by Saint Subber. Paramount has the screen rights.

Then comes his starring role in another Huston film, "Matador," from the bestseller by Barnaby Conrad.

Filmites for Nitery Units

Hollywood, Jan. 27.

Ciro's operator H. D. Hover is setting up an organization to package top film names for nitery appearances around the country. Under present plans, units will break in at Las Vegas and then play Ciro's for a fortnight before trekking elsewhere.

George Schlatter, formerly with Music Corp. of America, will scout talent and arrange bookings. Joey Stabile will handle musical direction and Jamie Ballard will do costumes and sets.

Bevhills PTA Gets Ex-Truants Back To School, Finally

By JOE SCHOENFELD

Beverly Hills, Jan. 27.

Beverly Hills is notable for its beautiful homes; its film stars; its energetic and watchful police; its divorces — and, on occasion, a drunken driver who gives the place a bad name.

But for its Parent-Teachers Assn.—never! At least, not until very recently, when some fathers—whether from conscience or inbred ham—decided to show their wives and children, and some of the outside world, that Beverly Hills fathers are not exactly wraiths or golf bums who don't know their children from caddies. And besides, what better way to show their children, too, that some of them have talent than by taking over the Hawthorne School's regular PTA meeting for an annual Father's Night?

Like the rest of Beverly Hills, Hawthorne Grade School is unique and notable. It's a large, sprawling public institution situated in one of the finest residential streets, and more kids come to school of a rainy morning in Cadillacs than can be boasted by any other school (or group of kids) in the entire world. In view of its situation, it's only natural that the fathers of the children attending Hawthorne School are a pretty representative lot—whether for industry, profession or talent, or just wealth. Fathers of the latter category, however, are seemingly not interested in the PTA, or the other fathers.

Second Time for Pop

This year marked the second time that the Hawthorne School's PTA fathers had their "Night" in the school auditorium. In 1952, they first showed their paternal interest as a sort of gag—and it got such attention that they champed at the bit until 1953 came around so they could hold it again. The Beverly Hills citizenry who had attended or heard about the first Fathers Night really turned out fc. this one—filling the auditorium a full half hour before the show (and you can call it that) started. The show's title was "Dad's Job Begins in the Family."

Top talent was represented in every department. The writers of the special songs and material included Joe Myrow and Leo Robin; George Seaton, who wrote a sketch for Mr. and Mrs. Porter Hall and Alan Reed's son, Kit; Carroll Carroll, who wrote a monolog for Bob Welch; John Tackaberry, who wrote material for the m.c. and narrator, Ralph Edwards; Nat Perrin and Jerry Wald, who wrote, produced and directed a celluloid short starring Robert Cummings and Robert, Jr. The entire show was staged by Alan Reed.

The show's only serious moment was a panel discussion at the very finish, including Dr. Marcus Rabwin, a noted surgeon; Carroll Carroll, top writer and v.p. of Ward-Wheelock; Charles Holnback and Robert Yates, manufacturers. They faced George Green, a Hawthorne teacher-father, with Edwards acting as moderator. All indulged in discussion on questions raised by anonymous mothers, but it would have been better if their material was written for them, or if the formula of the first year was followed—when the questions were submitted by the children. (However, the latter proved a little embarrassing, particularly when one kid asked, "Why do we have to

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TRI-DIMENSION'S HECTIC RACE

H'wood Fears Senate 'Headline-Hunt' Via Probe of Type of Pix Going O'seas

Fear was apparent in some industry quarters this week that a sub-committee of the Senate Foreign Relations Committee, headed by Sen. Alexander Wiley, has in mind a series of hearings placing under question the type of Hollywood product being shipped to the world markets. It's clear, in any event, that some members of the Senate, in addition to some State Dept. attaches, have been worried that all pix emanating from American producers may not be properly contributing to international "understanding."

Industryites feel that such a probe would mean just anither airing of film affairs that could bring the interrogators a fresh set of headlines, would provide the trade's detractors with another chance to sound off.

Highly-placed film execs had a session with Sen. Wiley and his associates in Washington last week. The senator apparently was satisfied that the film men are intimately acquainted with world market from both commercial and goodwill standpoints. But there was no announcement by Sen. Wiley on whether a fullscale investigation has been found unnecsssary and pointless, or whether it still may be expected.

Johnston Cites Job Done Abroad by Pix

Eric Johnston last week pledged the film industry to continue its fight against censorship and emphasized that Hollywood "is not in the business of grinding out pictures neatly labeled for use as weapons

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Don't Underestimate I.Q. of Public Abroad Sez Universal's Daff

Those who charge that some Hollywood pix give foreign audiences a wrong overall impression of the U. S. "underestimate the intelligence of the public abroad," Alfred E. Daff, Universal exec v. p., said in N. Y. yesterday (Tues.). He added that foreign viewers know what the score is and that "they don't take anything at face value."

Daff, who returned Monday (26) from a 27-day globe-circling trip, pointed to the industry's responsibility abroad in countering downbeat and pessimistic reports relating to the impact of TV in the pic biz. Many foreign areas are scared of the prospects of incoming video, he said, and this has tended to create an unhealthy atmosphere of uncertainty among exhibs.

U has no immediate plans for producing abroad, he disclosed. On his trip he found lively interest in 3-D developments in the U. S., a fact which partially offset apprehensions about TV. U's annual report, due out Thursday (29), will show U gains over the prior year.

All Cos. to Provide Pix For Telemeter Tests

All companies will provide product for the initial Telemeter experiments skedded to get underway in Palm Springs, Cal., the latter part of next week, Carl Leserman reveals.

Leserman arrived in New York over the weekend from the Coast for an eight-day stay.

At the same time it was disclosed that David Loew, 20% owner of Telemeter, has become inactive so far as the outfit is concerned. Loew and Leserman have been partners in the company, along with Paramount, which owns 50%. That Loew has been edging toward a bowout has been suggested for some time.

Telemeter is the special hookup which can signal in pix to home TV sets on a subscription, or pay-as-you-see, basis.

Charles Skouras Mends In N.Y. After Heart Attack

Charles Skouras is reported recuperating at St. Luke's Hospital, N.Y., after a mild heart attack last week.

Skouras, brother of 20th-Fox prexy Spyros Skouras, was in New York for the annual board meeting of Theatre Owners of America. He complained of feeling ill last Wednesday and was admitted to the hospital on Saturday (24).

Hughes, Grainger To Meet Next Mo. On RKO Course

James R. Grainger, newly-appointed president of RKO, and Howard Hughes, who now has management control, will get together about mid-February to chart the film company's future course. Prior to Grainger's hop to Miami over the past weekend, he disclosed plans to wing westward to see Hughes.

Grainger said he intends to finish Rep's unfinished business, which should take him to early next month. This includes a Rep sales meeting in Miami, which winds up tomorrow (Thurs.). He'll clear off his desk during the balance of this week and then make the transfer. Grainger is skedded to fly to the meeting with Hughes on Feb. 15.

Deal for Grainger to become RKO's chief exec was signed on the Coast last Tuesday (20). It runs for three years as of the

(Continued on page 16)

Yates Would Welcome Grainger Back to Rep 'If Unhappy at RKO'

Republic's president and board chairman, Herbert J. Yates, told the Rep board at a meeting last Friday (23) that he would welcome James R. Grainger back to the company in the event Grainger becomes "unhappy" at his new RKO setup.

Yates praised Grainger for his "loyalty and service" during his 15-year tenure prior to signing last week to become president of RKO. Grainger was executive v.p. of Rep in charge of sales.

HUGHES ASKS RKO CHAIN TO CANCEL 'LIMELIGHT'

Hollywood, Jan. 27.

Howard Hughes, RKO Pictures board chairman, told the American Legion that he's making a "most concerted effort" to persuade management of RKO Theatres to cancel all bookings of Charles Chaplin's "Limelight." Although he's the chief stockholder, an antitrust court decree enjoins Hughes from any voice in the circuit's affairs.

Hughes revealed his move to curb the film in reply to a letter he had received from John D. Home, chairman of the Un-American Activities Committee of the Legion's Hollywood post. Home said he had commended the Dept. of Justice for its decision to investigate Chaplain's eligibility to return to the United States.

'Native Son,' 'M' to Test Ohio Censors Next Week

Two films, neither from a major picture company, will simultaneously test Ohio's controversial film censorship law next Wednesday (4) when hearings are scheduled be-

(Continued on page 15)

DON'T WANNA GET LEFT AT THE POST

By ABEL GREEN

Hollywood, Jan. 27.

Hollywood is in the midst of its maddest race since the invention of sound, for that new boxoffice dimension—3-D. Third-dimension looms increasingly large as the panacea for b.o., and somewheres, even larger in the background, is TV. But the upsurge of third-dimension may more immediately fulfill the prophesy by General David Sarnoff that "Hollywood may find itself sitting on a lot of frozen assets instead of that 20 or 30 or 100 million of assets in backlog films it thinks it can forever hold back from the video public."

Other 3-D developments on Page 7.

Hollywood, however, is not concerned right now with any wishful thinking by TV biggies, at least not for the moment. But it is concerned with tooling up soonest for a new boxoffice dimension that comes with 3-D.

On Monday (26) night Adolph Zukor, Y. Frank Freeman, Don Hartman, Bill Pine, Bill Thomas, Loren Ryder (Paramount's technical expert here from New York) and other Par studio toppers saw several 3-D systems and decided on one utilizing a camera which Farciot Edouard has had since

(Continued on page 18)

20th-Fox Quits Boycott Of Beaverbrook Press

London, Jan. 27.

The first crack has appeared in the American film advertising boycott of the Beaverbrook press. Last weekend, one major U. S. distributor placed two display ads in the Sunday Express, one of the three papers involved.

Company involved was 20th-Fox, and according to authoritative reports here, the policy switch was a sequel to pressure from New York executives. It is known that the matter was discussed with Murray Silverstone, the company's foreign topper, during his recent visit to London.

Films in Sharp Dive From '51 Profits

Washington, Jan. 27.

Film industry profits are in a longrange nosedive, on the basis of dividends paid to the industry's stockholders.

In 1952, reports the U. S. Commerce Department, the publicly reported dividends aggregated only $27,257,000, a sharp drop from the $35,122,000 figure of 1951. The 1952 total is the lowest since 1945.

See Green Proxy Fight Lashing At 20th's Corp. Setup

Proxy fight threatened for the 20th-Fox annual stockholders meeting in N. Y. in May by Charles Green will center around the company's present corporation administration rather than studio production or general production policies. This became known in N. Y. Monday (26) following Green's return from a recent Coast trip when he met Darryl F. Zanuck, 20th production chief, and discussed his complaints with him.

It's understood that Green, who has openly voiced his disapproval of 20th prexy Spyros P. Skouras and the whole management, will concentrate his attack on the present board setup of 20th, his particular grievance being that it has no chairman. Green's activities in purchasing 20th stock and soliciting proxy votes are being closely watched by 20th execs, who see in this procedure a striking parallel to his earlier moves in grabbing control of the Minneapolis & St. Paul Twin City Rapid Transit Co. and of United Cigar-Whelan Stores Corp. In both of these previous instances, Green started by enlisting stockholders with the claim that the companies

(Continued on page 15)

National Boxoffice Survey

Biz in Keys Uneven; 'Bad' New Champ, 'Devil' 2d, 'Ruby' 3d, 'Beyond' 4th; 'Hans,' 'Fair' Next

There are not many new, strong pictures out this session and the weather has been against exhibitors in some key cities covered by VARIETY. The result is spotty biz in many locations. Influenza scare in certain cities also has had a detrimental effect.

"Bad and Beautiful" (M-G), although out on release this week for first time to any extent, is capturing first place. "Bwana Devil" (UA), with a flock of fresh bookings, is soaring to second spot. "Ruby Gentry" (20th), fourth last frame, is pushing up to third.

"Above and Beyond" (M-G), which was No. 1 last stanza, is in fourth spot while "Hans Christian Andersen" (RKO) will take fifth money. Latter has not started many of its key first-run dates thus far.

"Meet Me At Fair" (U) is taking sixth position, with "Androcles and Lion" (RKO) seventh. "Limelight" (UA) is pushing up to eighth spot. "Thunder in East" (Par), just getting under way, will be ninth. "Flat Top" (AA) is in 10th slot. "Four Poster" (Col) and "The Clown" (M-G), also new, round out the top 12 list. "K.C. Confidential" (UA), "Cousin Rachel" (20th) and "Happy Time" (Col) are the runner-up pix.

"Niagara" (20th) shapes as one of most promising newcomers, with a fine session opening week at the N. Y. Roxy. "Man Behind Gun" (WB), nice in Washington, shapes fair in Seattle and moderate in Pittsburgh.

"Mississippi Gambler" (U), launched last week in key cities along the Mississippi, shapes sockeroo on opening round in Chi. It is solid for second St. Louis week and holding a third in New Orleans. Playing its second session in Memphis, pic looks in for indefinite run there. Film opens at N. Y. State this week.

"Stop, You're Killing Me" (WB) shapes good in Chi, trim in Portland and fairish in Philly. "Road To Bali" (Par), which has finished most of its important first-run dates in keys covered by VARIETY, still is racking up to smash grosses. Crosby-Hope opus is brisk in Minneapolis and fast in Cleveland.

"Against All Flags" (U) is rated hefty in Minneapolis and okay in Cincy. "April in Paris" (WB) shapes sturdy in Detroit and good in Seattle. "Blackbeard the Pirate" (RKO) is medium in Louisville.

"Don't Care Girl" (20th), lively in Omaha, looms okay in Detroit, Toronto and Balto. "The Promoter" (U) continues big to strong in some six keys.

"Jazz Singer" (WB) continues strong in second week at N. Y. Paramount. "Torpedo Alley" (AA) looks okay in Indianapolis.

"Hangman's Knot" (Col) shapes great in Detroit. Tri-Opticon program of shorts still is doing well in Chi, Boston and Denver.

(Complete Boxoffice Reports on Pages 10-11).

MPAA Works Out 5-Point Program To Increase Foreign Dept. Efficiency

Five-point program of reorganization for its foreign division has been worked out by the Motion Picture Assn. of America as part of an effort to increase the efficiency of the department and to improve service to the member companies. The plan, already partially put into effect, includes establishment of an information centre and publication of a "fact book" detailing conditions and regulations in film markets abroad.

Blueprint of the foreign division revamp worked out by MPAA prexy Eric Johnston and Ralph D. Hetzel, MPAA v.p. in charge of the department under Johnston, for the moment precludes any staff expansions or budget additions, but it's understood that both are on the calendar for a later date. Current reasoning is that a more efficient job can and must be done with the personnel on hand. Points of the reorganization project, which takes into account the growing importance of the foreign market, are as follows:

1. A regular schedule of foreign managers' meetings has been established in an effort to better at-

(Continued on page 16)

Assure U.S. Official Participation at Fete In Cannes This Year

American official participation at the 1953 Cannes international film festival was assured last Thursday (22) via a decision of the company prexies, but there is no indication that the distribs will heed Eric Johnston's pitch for a $15,000 to $20,000 budget.

Both Cannes and the plea of Spyros P. Skouras, 20th-Fox prexy, for U. S. industry action in encouraging theatre building in the Far East were discussed by the prexies and foreign managers following a luncheon get-together at the Hotel Astor. While it was decided to inform the Cannes fete rep in the U. S. of the distribs' turnabout, coupled with this was a clear indication that the com-

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2-5c Daily Per-Seat Theatre TV Cost Explained to FCC By Picture Industry

Washington, Jan. 27.

The picture industry yesterday (Mon.) submitted evidence to the Federal Communications Commission that theatre TV service can be provided at costs to the exhibitor of 2-5c per day per seat, depending on number of transmission systems in operation. These costs, industry lawyers explained, include amortization of the investment required for necessary intercity and intracity facilities for a program transmission system between New York and Washington. The estimates, it was pointed out, would be representative for the entire nation.

The evidence was presented to the Commission as hearings were resumed to hear testimony on costs and program plans for theatre tele in connection with the industry's bid for an allocation of microwave channels for the service.

Today's (Tues.) session was devoted largely to testimony by Manfred Toeppen, New York consulting engineer, who presented studies made for the Motion Picture Assn. of America and the National Exhibitors Theatre Television Committee. Toeppen estimated capital investment required for a theatre tele transmission system serving 16 houses simultaneously in the Washington area, with one program from New York, at $678,950. He estimated cost of a two-program system at $1,113,000 and a three-program system at $1,433,000.

The average capital investment required per theatre in D. C. for theatre-link facilities, Toeppen testified, would range from $34,300 to $37,500, depending on the number of theatres in a link and number of programs transmitted.

Based on a hookup serving 233 theatres with 269,000 seats, Toeppen estimated the average cost per day to a theatre of a one-program theatre TV transmission system at $29.71 to $56.20. Highest cost was based on a three-year recovery of capital investment and lowest on 10-year recovery.

On a per-seat basis, he estimated the range in cost at 2.5c to 4.6c for a one-program system and 2.1c to 4.1c for a two-program system.

Industry lawyers said that costs of theatre TV service in Los Angeles would not be appreciably greater than in Washington. Approximately 87% of the cost of a theatre TV program transmission system, they explained, is for intracity interconnections which would use both wire and microwave. Intercity service is not economical by wire and would require microwave channels, they said.

Toeppen completed his testimony today and hearings were recessed until Monday (2), when testimony will be taken from AT&T on cost of operating transmission facilities for theatre TV.

FCC Chairman Paul Walker said the Commission may hold a night session Monday to speed the hearings, which have been skedded for only the first two days of each week.

LEGION SUPPORTS BAN ON IRON CURTAIN PIX

Hollywood, Jan. 27.

Hollywood AFL Film Council has been assured the support of the American Legion in its campaign for legislation to prevent the importation of films from Iron Curtain countries or films made by Commy sympathizers.

Roy M. Brewer, Council prexy, received a resolution to that effect from James F. O'Neill, director of publications for the Legion. Following the Council's example, the Legion will petition the House Committee on Un-American Activities to initiate legislation barring the import of such films.

D. J. Greene Still Buying

David J. Greene, Wall St. broker and member of the RKO Theatres board, has purchased an additional 4,200 shares of the circuit's common stock on the open market.

Greene and members of his family now own 70,750 shares.

French 'Devil in Flesh' Finally Passed in Pa.

"Devil in the Flesh," French pic which opened in New York close to three years ago after censorship difficulties were ironed out, has been passed by the Pennsylvania State Censor Board after some minor deletions. Film had been held up the last couple of years in that state.

"Devil," a Paul Graetz production, is being distributed in the U. S. by AFE Corp. In its review of the film from Paris in 1947, VARIETY noted that the risque script about a college boy's affair with a soldier's wife "doesn't contain the slightest bit of obscene or salacious material, even by implication."

Grab-Bag Style Used as 6 Majors Pick Jap Permits

After months of wrangling over the allocation of the six left-over Japanese import permits, the Motion Picture Assn. of America solved the whole situation within minutes last week in lottery style. Ten pieces of paper, including four blanks, were thrown into a box and each distrib rep picked one.

The six who drew slips, winning them one license, included most of the majors—Loew's, Paramount, 20th-Fox, RKO, Warner Bros. and Columbia. The losers—Universal, Republic, United Artists and Allied Artists—will get four permits immediately after the Japanese government announces its permit allocation for the first half of the new fiscal year. Whatever licenses remain after that will be split among the 10 distribs.

Foreign managers meeting at MPAA headquarters in N. Y. Friday (23) were faced with something of a deadline. Pix represented by the six permits have to go into release by March 31 at the latest. Distribs decided to leave their fate to chance after several months of see-saw argument over a formula that would provide for equitable allocation of the import licenses. Idea of picking them out of a hat was suggested by 20th at the very

(Continued on page 16)

Stockholder Gets 60 Days To Enlist Other Plaintiffs In Action Vs. Columbia

William Weinberger, who's pressing a minority stockholder suit in N. Y. Supreme Court against Columbia Pictures, last week was granted 60 days by Justice Bernard Botein in which to enlist other company shareholders as plaintiffs in his action. Green light was given by the court in connection with Col's motion that Weinberger be required to post a $75,000 bond to cover costs in event he loses the case.

Justice Botein approved Col's request that Weinberger furnish security but added that the order would be vacated in the event that other stockholders either holding 5% of the company's outstanding shares or stock having a market value of $50,000 join as plaintiffs within 60 days from the date of the order.

Following the court's ruling, Samuel Levinkind, Weinberger's attorney, countered with a motion which would compel Col to supply a list of all stockholders. Justice Botein granted the demand despite technical objections made by Col legalites.

With Col common currently selling around 12¼, Weinberger will have to muster about 4,000 shares. He claims to hold 166 shares personally. His suit charges the company with certain illegal trade practices under N. Y. State antitrust laws. Film firm's officers and directors are also named defendants.

Loew's Asks 500G For TV Use of Old Cartoons

Los Angeles, Jan. 27.

Copyright infringement suit for $500,000 was filed by Loew's, Inc., in Superior Court asking an injunction to restrain further TV showings of old Harmon-Ising cartoons originally made for Metro in 1934-35-36. Plaintiff declares one of the shorts was shown on KTTV and one on KTLA.

Defendants are Harmon-Ising, Rudolf Ising, Hugh Harmon, Cornell Films, Sterling Television Co., KTTV and KTLA.

Loew's Almost Up To Sked in Divesting Itself of Theatres

Despite the apparent difficulty in peddling theatres in today's market, Loew's is almost up to schedule in divesting itself of houses under terms of the Government's consent decree judgment. The Federal order provided for the theatre company to rid itself of 24 theatres by Feb. 6, 1954, of which 12 were to be divested by Feb. 6, 1953. To date the company has rid itself of 11 theatres, or one short of the Government's timetable. During the past year Loew made deals for the sale of seven theatres.

Loew's will be the last of the theatre-owning film companies to effect a divorcement of its theatre and production activities, having until February, 1954, to complete the separation. Unlike RKO, Paramount, 20th-Fox and Warner Bros., Loew's will be able to take advantage of the "spin-off" clause within the Internal Revenue Act of 1950, which will allow it to form a new theatre company without dissolving the present parent corporation. The other filmeries were required to form new and separate theatre and production firms.

Loew's stockholders meet at the homeoffice on Feb. 26 to elect directors. Slate includes George A. Brownwell, Leopold Friedman, F. Joseph Holleran, Eugene W. Leake, Charles C. Moskowitz, William A. Parker, William F. Rodgers, J. Robert Rubin, Nicholas M. Schenck, Joseph R. Vogel and Henry Rogers Winthrop, all of whom are currently members of the board.

Proxy statement, mailed to stockholders last week, reveals that the authorized capital stock of Loew's consists of 6,000,000 shares of common stock without nominal or par value, of which there are 5,142,615 shares outstanding.

2d in Dinner Series For Zukor March 4

Second in a year-long series of testimonial dinners to be given Paramount board chairman Adolph Zukor by Variety Clubs International will be held March 4 at the Hotel Waldorf-Astoria, N. Y. Event will mark the pioneer's 50th anniversary in the film business. Earlier this month he was guest of honor at an industry celebration observed at the Palladium in Hollywood.

Chairmanship of the N. Y. testimonial has been accepted by Harry Brandt, prez of Brandt Theatres and the Independent Theatre Owners Assn. He revealed his acceptance of the post this week in a wire to Robert J. O'Donnell, international chairman of the Zukor Golden Jubilee celebrations. Treasurer of the Waldorf function will be Si Fabian.

Meanwhile, a testimonial dinner which was to have been held Feb. 6 in Dallas has been postponed. That affair, it's understood, will now take place either shortly before or after a similar dinner scheduled for Mexico City May 21.

Celebrations honoring Zukor in Europe have also been mapped. It's anticipated he'll go abroad late this summer. Following his return the Paramount board chairman will be feted at a dinner in Chicago. This event will tie in with his wedding anniversary.

Govt. Duns Welles

Los Angeles, Jan. 27.

Orson Welles, currently in Europe, is being sued in Federal Court by the Internal Revenue Bureau for delinquent income taxes amounting to $11,797.

Government declares the actor was short on his 1943 tax returns and agreed to pay up in 1946, but has not done so.

Urges Picture Industry to Develop New Talent—For Engineering

Current interest in new methods of film presentation highlights the urgent need for the industry to attract and develop young engineering talent, Herbert Barnett, Society of Motion Picture and Television Engineers prexy, declared in N. Y. Monday (26).

Barnett, who's also assistant to the president of General Precision Equipment Corp., further proposed a much closer relationship between exhibs and pic engineers so that both sides can explore mutual problems together and benefit from the exchange. He said the industry so far had depended largely on equipment suppliers to come up with new developments and that the time had now come for exhibs and producers to help share the burden.

The insufficient flow of engineering talent into the picture field has been a matter of concern to the Society for some time, Barnett declared, adding that it was strictly up to the industry not only to make this a more attractive and lucrative calling, but also to go into the nation's colleges and improve public relations with both students and schools.

"It's the new blood that has brought advancements to other fields," he observed. "The trouble with the picture business is that, for so many years it has been fairly static. Also, the competition for graduates from engineering schools has been intense. The Society could be very useful by

(Continued on page 16)

Korda Back to London; Maps Several Films

Sir Alexander Korda, head of London Films, returns to Britain the end of the week after a series of confabs with Morris Helprin, his U. S. rep.

Korda, who has a U. S. release arrangement with Lopert Films, is readying several ventures to go before the cameras. "Susan in Berlin," with James Mason, rolls in the German capital early in February.

Also on the Korda production agenda is the tentatively titled "Three Cases of Murder," to be lensed at the Shepperton studios in Britain. Alexander Paal will act as joint producer on the project, which will comprise three separate episodes.

Minority Group Yanks Receiver Action Vs. RKO

A petition of three RKO Pictures minority stockholders seeking to place the company in temporary receivership was withdrawn Monday (26) at a hearing before N. Y. Supreme Court Justice Henry Clay Greenberg. Withdrawal came as an anti-climax to three months of legal sparring between Louis Kipnis, the plaintiff's attorney, and an array of lawyers representing RKO as well as others interested in the case.

Explaining his move to the court, Kipnis said that he had decided not to press the application on the basis of affidavits submitted by the various parties concerned. These papers pointed out that the RKO board is now reconstituted compared with the situation last November when there were only two directors in office.

Before granting the withdrawal, Justice Greenberg expressed considerable surprise at the latest development. "Isn't this an extraordinary termination of a motion?" the court asked Kipnis. "Affidavits of some 40-odd pages," the jurist added, "were handed me last November. These need some explanation in light of the seriousness of the application. . . ."

Ordering Kipnis to take the stand, Justice Greenberg then asked the witness if either he or

(Continued on page 63)

Chi Court Upholds Right Of Silverman in Bldg. Buy

Springfield, Ill., Jan. 27.

Illinois Supreme Court last week handed down a unanimous decision upholding the right of Edwin Silverman, head of Essaness Circuit, and his associates to buy the Woods Theatre Bldg., Chicago, several years ago.

Suit had been brought by Emil Stern, former partner of Silverman, and Altschuler, Melvoin & Glasser, accounting firm, representing other plaintiffs, who charged that Silverman, under terms of his management contract with Essaness, had illegally gone ahead with the buying of the Woods Bldg. without their consent.

N. Y. to L. A.

Shirley Eder
Sir Cedric Hardwicke
Ben Kalmenson
Al Lichtman
Charles C. Moskowitz
Irving Pincus
Norman Pincus
Seymour Reed
Nicholas M. Schenck
Spyros P. Skouras
Earl T. Sponable
Raymond Spottiswoode

N. Y. to Europe

Hugh Beaumont
Jack Buchanan
John Gerstad
Bob Shawley
Kenneth Tynan
Jerry Whyte

OLDIE-REMAKE DUAL TO GET METRO TRIAL

Hollywood, Jan. 27.

Metro is reissuing a new double-bill gimmick, an old film and the subsequent remake of same.

"Grand Hotel" and "Weekend at the Waldorf" will get trial bookings in Nashville, Rochester (N. Y.), Richmond and Akron. If reception is good, it will be re-released generally.

"Hotel," made in 1932 with Greta Garbo, John Barrymore, Jean Harlow and Wallace Beery, was the first multi-star film. "Waldorf" was the 1945 version, with some updating, starring Lana Turner, Walter Pidgeon and Ginger Rogers.

PCC 30G Short

Hollywood, Jan. 27.

Still $30,785 short of its $1,225,000 goal for 1953, the Permanent Charities Committee will hold its final report meeting this Friday night (30), hoping the deficit will be overcome by that time.

L. A. to N. Y.

Harry Ackerman
Dana Andrews
Irving Asher
Tony Bartley
Herman Bernstein
Teet Carle
Herman Cohen
Lester Coleman
H. C. Cox
Al Daff
Billy Daniel
Linda Darnell
Harry Essex
Frank M. Folsom
Glenn Ford
Melvin Frank
Ben Frye
Sid Garfield
Charles Glett
J. R. Grainger
Louis Hayward
Cornwell Jackson
John Joseph
Deborah Kerr
Bennett Larson
Jesse L. Lasky
Jerome Lawrence
Mitchell Leisen
Carl Leserman
Lloyd Lind
Viveca Lindfors
James Mason
Pamela Mason
Gilbert Miller
James Mulvey
Norman Panama
Gail Patrick
Eleanor Powell
Milton R. Rackmil
Tom Sheila
Paul Small
George A. Smith
A. R. Taylor
Al Vaughan
Hal Wallis
Artie Wayne

MAY GIVE UP ON ARBITRATION

Lessing, Brewer Step Up Running Battle Over Prod. Abroad, Legion

Hollywood, Jan. 27.

Running verbal battle developed here over the weekend between Gunther Lessing, board chairman of the Society of Independent Motion Picture Producers, and Roy Brewer, IATSE Coast rep and chairman of the AFL Film Council, over the twin issue of the American Legion's ban on "Limelight" and overseas lensing by stars taking advantage of the 18-month income tax regulation.

Lessing got the ball rolling late last week when he attacked "selfish labor and management interests" and a "dictatorial" Legion for their opposition to pix being made abroad. Declaring that he "holds no brief for Chaplin," Lessing tore into the veterans' org, of which he is a member, declaring that in suppressing pix it assumed "the mantle of judge, jury and prosecuting attorney."

Of labor-Legion opposition to pix made abroad, Lessing charged they overstepped themselves and that he was against the labor interests undertaking secondary boycotts and establishing unjust picket lines. Brewer said he shared the Legion's view that "Limelight" should not be shown because "Chaplin has shown nothing but contempt for America . . . his thinking is still in the communist orbit of

(Continued on page 15)

Forced Foreign Prod. Cut Seen 'Unrealistic' Despite Need to Beware of Reds

Company spokesmen in N. Y. Monday (26) labelled as "unrealistic" the American Federation of Labor council's move on the Coast last week to force a reduction of American filming abroad. At the same time they voiced concern over the council's position, supported by the American Legion, that pix made abroad by Communists or Communist sympathizers should not be permitted to be shown in this country.

There is full agreement on the council's attitude when it comes to American Reds active abroad, but the companies fear that this attitude may be broadened to include foreigners also, and they point out the difficulty of screening all employees hired on productions filmed in foreign locales.

The union's stand on the studios' production activities abroad, per se, is proving somewhat embarrassing to the Motion Picture Assn. of America since a number of its international film agreements are predicated on the understanding that American companies would produce in the respective countries. It's pointed

(Continued on page 15)

N.Y. PACT STALEMATE BRINGS BOOTHMEN RIFT

Stalemate in negotiations for a new pact between Projectionists Union, Local 306, International Alliance of Theatrical Stage Employees, and the N. Y. metropolitan area circuits and Broadway houses is causing a rift in the union's ranks. An insurgent group has demanded a strike action while the administration unit has advocated a calmer approach. Negotiatons between the boothmen's union and the exhibs have been taking place since September..

A recent union meeting, at which reports on progress of the talks were presented, reportedly ended in a ruckus between both factions. No decision, however, was taken on a strike move.

Union has been seeking an approximate 15% increase, with 13% as a wage boost and 2% for the union's welfare fund. Exhibs have countered this demand with a request for a reduction in the number of projectionists manning the booths, citing the declining b.o. as reason for seeking the slice.

Clearance Bypassed?

As an added indication that distribs aim to bypass the usual clearance setup in pre-release pictures, Alfred Starr, prexy of Theatre Owners of America, said in N. Y. this week that Paramount's film-rental contract contains a clause allowing the company to disregard clearances in pix destined for special handling.

As far as he knew, Starr stated, the Par pacts were the only ones containing the special clause. "It's in fine print," he noted.

Col Undeterred By Allied Beefs On 'Salome' Plan

Despite the squawks from Allied States Assn. and the threats of legal action for alleged violation of the consent decree, Columbia plans no revision in its pre-release sales policy for the Rita Hayworth starrer, "Salome." The protests, Col indicated, haven't altered the company's thinking "in any shape or form."

Col is plenty peeved that Allied singled it out in protesting the pre-release policy, pointing out that Metro, Paramount and 20th-Fox have sold pix previously under similar arrangements. However, Allied prexy Wilbur Snaper emphasized that the exhib outfit was not fingerpointing solely at Col and that its blast at "Salome" was intended as a rap against all distribs issuing pictures slated for special handling. The "Salome" policy, it was indicated, merely brought the situation to a head and re-emphasized the exhibs' need for further "protection" against the distrib sales practices.

Support of Allied's position against the increase in the number of pre-released advanced-price pictures came this week from the Theatre Owners of America, whose

(Continued on page 16)

N. Y. Times Assails Pressure Tactics Vs. Chaplin's 'Limelight'

The influential New York Times editorially joined the controversy this week on the boxoffice boycott of "Limelight." Via editorial Monday (26) the daily rapped the methods used against the Chaplin film, stating:

"Under threat of picketing by the American Legion, some West Coast theatres have cancelled scheduled showings of Charles Chaplin's latest picture, "Limelight." The ostensible reason for Legion pressure is that doubts have been raised as to whether Mr. Chaplin, a well-known Britisher who has lived here 40 years, is eligible for readmission to this country under the immigration laws. The procedure followed by Attorney General McGranery in publicizing these doubts immediately after Mr. Chaplin's departure from the United States last fall was extraordinary enough. It is even more extraordinary for private citizens to undertake punishment of Mr. Chaplin via picketing and the boycott before his case has even been heard. If this whole business of prejudgment, pressures and, what is worse, knuckling under to these pressures doesn't smack of un-Americanism, we should like to know what does."

James E. Power, of Halifax, has retired as chief inspector and secretary of the Nova Scotia film censors board at the age of 80.

SALES CHIEFS EYE NEXT MEET AS CUE

Film company sales managers are quietly skedding another meeting in New York to seek out a possible new approach to development of an industry arbitration system. But frustrated attempts of the past, particularly over the last few weeks, clearly have many execs tending to the belief that further efforts are all but futile.

Unless there's some unexpected evidence of encouragement presented at the upcoming huddle, it's apparent that the distribs may decide to give up.

Sales reps say they've already gone as far as they conceivably can in the way of making the proposed plan attractive to Allied States. Allied's quarrels about film rentals, of course, are stymieing the sought-after arbitration setup.

Distrib execs recently offered to make rentals a subject which could be presented to conciliation panels established as an adjunct to arbitration. Distribs felt such an offer could resolve differences between the two sides since Allied toppers have insisted they want only some form of "court"—not necessarily arbitration—to which they might bring grievances over the cost of pix. Thus, the distribs claimed that the conciliation idea for rentals was the answer.

Allied's board of directors, at a

(Continued on page 16)

U-I REALIGNS EXEC PERSONNEL AT STUDIO

Hollywood, Jan. 27.

Realignment of exec personnel duties at Universal-International studios was announced yesterday (Mon.) by Milton R. Rackmil, U prexy, in a move tailored to meet expanding production activity.

Under the new setup, Edward Muhl, U v.p. and former studio general manager, becomes general production exec under William Goetz, production head. Muhl retains responsibility for overall studio operation but assumes additional authority. James Pratt, former production manager, moves into a new berth as exec manager, taking over from Muhl. He'll also be chairman of the Plant Operations Committee.

Gilbert Kurland replaces Pratt as production manager, assisted by George Golitzen. Ernest Nims, former head of the editorial department, continues as editorial exec. He will edit all screenplays before they reach the production stage. Richard Cahoon moves in as editorial department head. Muhl, Pratt and Nims make up the studio executive production committee headed by Goetz. David A. Lipton, v.p. in charge of advertising and publicity, will serve as consultant to the committee.

358-Theatre WB Chain Being TOA-ed by Fabian

Theatre Owners of America's treasury is due for a hefty boost with the addition of the Warner theatre chain in the org.

S. H. (Si) Fabian, set to take over control of the Warner theatres on March 1, announced this week that he would bring the 358 theatres into the TOA fold. Fabian, whose theatre circuit is a longtime member of TOA, is treasurer of TOA.

Sues for Aspen Services

Hollywood, Jan. 27.

Arthur M. Landau has filed suit in Superior Court against Aspen Productions, Theron Warth, Mark Robson and Robert Wise, asking $25,000. He alleges he was hired as consultant and adviser two years ago but was never paid.

Indie recently made Gary Cooper-starrer, "Return to Paradise," in the South Seas, but picture is not mentioned in complaint.

TOA Board, Meeting in N. Y., Agrees To New Arbitration Try With Allied

An overture to Allied States Assn. for a meeting and a thorough discussion of arbitration as it effects exhibs will be made by Theatre Owners of America in order to end the stalemate preventing the adoption of the system. Decision was reached Monday (26) at the first day's session of the TOA board of directors at the Hotel Pierre, N. Y.

TOA prexy Alfred Starr has been authorized to appoint a committee which will seek to set up a confab with Allied leaders. Before announcing this plan, TOA sought to contact Wilbur Snaper, Allied prexy, to sound out his org's reaction. However, Snaper was out of town on Monday and the attitude of Allied to the proposal could not be ascertained. Starr sidetracked as an "iffy question" a query if TOA would proceed without Allied if it received the green light from the distribs and the courts. However, he emphasized that in the early stages of the arbitration meetings the distrib committee had flatly stated that it would not accept an arbitration plan without Allied. "Anyway," he said, "it's up to the distributors and the courts to decide."

The TOA board, it was disclosed, reasserted its faith in the principle of arbitration and stressed the need for "an economical, fair and just system." TOA, it was noted, will work unstintingly to try to evolve a system which will

(Continued on page 18)

Back From Hughes Talks

J. Miller Walker, RKO v.p. and board member, returned to New York Monday (26) following two weeks of huddles with board chairman Howard Hughes in Hollywood and Las Vegas.

Ned E. Depinet, former RKO president now on a consultative basis, returned to the homeoffice from the studio over the past weekend.

$7,498,994 Cost To Fabian Co. For 25% WB Control

Acquisition of approximately 25% control of the new Warner theatre company, to be known as the Stanley Warner Corp., will cost Fabian Enterprises $7,498,994 for 674,000 shares owned by the Warner family, it's disclosed in the proxy statement mailed to stockholders last week.

The price is $11.12 per share on the basis of the proposed capitalization of 2,475,300 shares of the new theatre company to be outstanding upon the effective date of reorganization, which is equivalent to $5.56 per share on the basis of 4,950,000 shares of the corporation presently outstanding. Stockholders will vote on the amended plan of reorganization on Feb. 17 at the annual meeting in Wilmington.

Shareholders will also be asked to authorize a reduction in capital stock by cancelling 669,185 common shares previously acquired, and vote on a proposal to approve the consent of Warners to a court order which requires divestiture of one theatre in two additional cities and the conditional divestiture of another theatre in one of the cities as a condition of approving the election of individuals affiliated with Fabian Enterprises as directores of the new theatre company.

(Continued on page 15)

Theatre Training Pix For Staffs Mulled By TOA Bd. at N.Y. Meet

Production of a program of theatre-staff training films was under consideration by the Theatre Owners of America board of directors in N. Y. Monday (26) and yesterday (Tues.), with all indications pointing to approval by the exhib org.

Project, originated by Walter Reade, Jr., prexy of the Walter Reade circuit and chairman of TOA's exec committee, is based on the theory that the theatres should use their screens during off-hours in an effort to improve service and further customer relations. The idea has the enthusiastic backing of various large circuit operators.

The series would be pitched to instruct various levels of theatre personnel, from managers down. Irving Mack of Filmack Trailers has undertaken to underwrite the initial pic, a two-reeler on theatre courtesy. If it goes over, and exhib backing is indicated, TOA would proceed to finance the rest.

TOA board recently authorized general exploration of training pix

(Continued on page 18)

'Movietime' Resumes

Hollywood, Jan. 27.

"Movietime U.S.A." has opened its 1953 campaign with a troupe consisting of Bill Pine, James Craig and Coleen Gray covering 15 cities and towns in Arkansas.

$12,996,144 Net in '47, WB Theatres Off to 145G In '52; Distrib Co. Up

Contrast in theatre vs. production operations is sharply etched in a summary of the net profits of Warner Bros. revealed in pro-forma statements included with the company's plan of reorganization. Theatre profit dipped sharply after a peak in 1947 while production income, after a loss of 1948, has been steadily on the upbeat.

Theatre end of biz showed a net profit of $12,996,144 in 1947 as against a profit of $145,112 in 1952. In comparison, picture company's 1947 profit of $9,098,835 dropped to a loss of $246,569 in 1948, then zoomed back to a profit of $7,084,570 in 1952.

Despite sharp drop in theatre profit, new theatre company will be well-heeled, with total assets of $11,790,576, of which $8,860,074 is in cash. Total theatre liabilities are $9,561,955. In addition, fixed assets are valued at $121,251,091, less $51,938,307 for depreciation and amortization.

TOA REMAINS ALOOF FROM GOVT. 16M SUIT

Theatre Owners of America will continue to remain on the sidelines, at least temporarily, in the Government's antitrust action against the film companies for failure to release their 16m films to TV. Pending an expression of the attitude of the new Dept. of Justice, the TOA board, meeting in New York Monday (26), decided to withhold its decision as to whether it will move to intervene as a party defendant.

Exhib outfit was named a co-conspirator but not a defendant in the suit. Following the institution of the action, there was some sentiment in TOA ranks to have the group named a defendant. A poll of the member units was held to determine what action to follow. TOA execs, however, declined to issue the results of the balloting, merely reporting that various differences of opinion were received. The exhib org, however, reaffirmed its view that "TOA has always felt that the so-called 16m suit was unwarranted invasion by the Government into a field of private enterprise."

Tonight We Sing
(MUSICAL DRAMA-COLOR)

Topflight musical drama based on Sol Hurok career, interestingly presenting sock concert talents for both class and pop tastes.

Hollywood, Jan. 26.

20th-Fox release of George Jessel production. Stars David Wayne, Ezio Pinza, Roberta Peters, Tamara Toumanova, Anne Bancroft, Isaac Stern, Byron Palmer, the voice of Jan Peerce; features Oscar Karlweis, Mikhail Rasumny, Steven Geray, Walter Woolf King. Directed by Mitchell Leisen. Screenplay, Harry Kurnitz and George Oppenheimer; based on book by Sol Hurok and Ruth Goode; camera (Technicolor), Leon Shamroy; editor, Dorothy Spencer; musical direction, Alfred Newman; choral direction, Ken Darby; ballet choreography, David Lichine. Previewed Jan. 22, '53. Running time, 109 MINS.

Sol Hurok	David Wayne
Feodor Chaliapin	Ezio Pinza
Elsa Valdine	Roberta Peters
Anna Pavlova	TamaraToumanova
Emma Hurok	Anne Bancroft
Eugene Ysaye	Isaac Stern.
Gregory Lawrence	Byron Palmer
Benjamin Golder	Oscar Karlweis
Nicolai	Mikhail Rasumny
Prager	Steven Geray
Gritti	Walter Woolf King
Allbrecht	Serge Perrault
Sol Hurok (Age 10)	John Meek
Mrs. Golder	Eda Reys Merin
Eddie Golder	Russell Cantor
Eugene Ysaye's Accompanist	Alex Zakin
Conductor	Alex Steinart
Dr. Markoff	Oscar Beregi
Petlukoff	Leo Mostovoy
Charles Dillingham	Ray Largay
Jules Massenet	Wolfgang Fraenkel

This is a topflight musical drama, parading a succession of artistic talents across the screen in an interesting and human story based on the career of Sol Hurok, long a renowned impresario in the concert field. While the musical artists presented are all classical, the picture is by no means limited entirely to the so-called carriage trade, being adroitly staged to merit attention in the popular film market as well.

Appeal to both class and pop tastes can be found in the opera excerpts from "Madame Butterfly," "Boris Goudenov," "La Traviata" and "Faust," sung by Ezio Pinza, Roberta Peters and Jan Peerce; the violin music of Isaac Stern doing such classics as "Zigeunerweisen" and the First and Last Movements of Mendelsohn's Violin Concerto, and Tamara Toumanova's exquisite ballet work on "The Swan," "Dragonfly," "Pas De Deux" and "Valse Caprice." These sock artistic values are effectively put together in George Jessel's production. Mitchell Leisen's direction also recognizes the need to cloak the all-classical music with a human touch, and his handling points up this aspect in the screenplay by Harry Kurnitz and George Oppenheimer, based on a book by Hurok and Ruth Goode.

No particular attempt is made at a chronological revealing of the Hurok career, and while the main incidents are factual, dramatic license is used to better shape the material to the screen. In essence, it establishes Hurok's early love for music, though he has no talent to express it through instrument or voice, and which later becomes a determination to bring the world's top artists to the common working man as well as the top-hatted music-lover. From his native Russia he comes to America and, with the backing and encouragement of his wife and a few friends, he achieves his goal. The hardships and heartbreaks that went with his career are clearly drawn, as are the fantastic temperaments and foibles of the artists with whom he has dealt.

The picturing of the latter gives Pinza his best screen chance to date to score in a characterization tailor-made for him. As the basso Feodor Chaliapin, with a passion for playing jokes, and for rich foods and drink, Pinza makes the character a colorful standout and deftly lards humor into the footage. His vocal contributions are good. Pinza, Stern and the Misses Peters and Toumanova also portray story characters as well as lending their considerable musical and dance talents to the film. Miss Peters would seem to have a future in films should she care to desert the opera stage. A looker as well as a gifted singer, she portrays a fictional person in the story for a secondary romance with Byron Palmer, another fictional character whose songs are sung by the voice of Peerce. Both Stern and Miss Toumanova do nicely by their ventures into acting, he as Eugene Ysaye and she as Anna Pavlova.

David Wayne gives an earnest, pleasing portrayal to the role of Hurok, and Anne Bancroft impresses favorably as Mrs. Hurok. Palmer is another who clicks and he is extremely expert in handling the movements to Peerce's voice. Oscar Karlweis does a bangup job of playing the friend who staked Hurok when the latter was trying to get started. Mikhail Rasummy, playing Pinza's handyman, and the others in the cast all come over strongly.

The musical numbers have been beautifully costumed and staged, with Leon Shamroy's Technicolor cameras pointing up the visual appeal. Alfred Newman's musical direction, the choral direction by Ken Darby, and the ballet choreography by David Lichine are among the artistic contributions to the film. Dorothy Spencer did the enormous editing job excellently.

Brog.

The Stars Are Singing
(COLOR-SONGS)

Salable elements stack up nicely in hoked-up entry spotlighting Rosemary Clooney and Anna Maria Alberghetti.

Paramount release of Irving Asher production. Stars Rosemary Clooney, Anna Maria Alberghetti, Lauritz Melchior; features Bob Williams, Tom Morton, Fred Clark, John Archer, Mikhail Rasumny, Lloyd Corrigan, Don Wilson. Directed by Norman Taurog. Screenplay, Liam O'Brien; camera (Technicolor), Lionel Lindon; editor, Arthur Schmidt; music, Victor Young; songs, Jay Livingston and Ray Evans, Ross Bagdasarian and William Saroyan. Previewed at Loew's Lexington, N. Y., Jan. 5, '53. Running time, 99 MINS.

Terry Brennan	Rosemary Clooney
Katri Walenska	Anna Maria Alberghetti
Poldi	Lauritz Melchior
Homer	Bob Williams
Buddy Fraser	Tom Morton
McDougall	Fred Clark
Dave	John Archer
Ladowski	Mikhail Rasumny
Miller	Lloyd Corrigan
Himself	Don Wilson
Dog, himself	Red Dust

Paramount is showcasing the talents of Rosemary Clooney and Anna Maria Alberghetti in this colorful, humorously hokey song-&-dancer. In Technicolor, it has chucklesome bits of comedy business and an assortment of exploitable angles which represent a nice array of upbeat b.o. factors.

Norman Taurog's direction neatly paces the film, including Miss Clooney's nifty handling of "Come On-A My House," plus renditions by Miss Alberghetti and Lauritz Melchior in the more classical groove. Also worked in nicely are the standard vaude bits of Bob Williams and his dog, Red Dust, which provide the laugh highlights.

Miss Clooney, in her first film, bounces about with considerable gusto in a part that doesn't allow for much show of histrionic talent. Appealing chirping style and cute personality carry her through sufficiently to justify Par's current buildup efforts.

Yarn deals specifically with Miss Alberghetti, a youngster making an illegal entry into the U. S. in flight from Iron-Curtained Poland. She comes under the protective custody of Melchior, as a broken-down ex-opera star, who shares a rooming house with three struggling vaudevillians, Miss Clooney, Williams and hoofer Tom Morton. All four keep her under wraps from the immigration people until she's rescued by an unseen telephone caller—none other than President Eisenhower himself.

In addition to the coloratura workouts by Miss Alberghetti, Melchior is standout with d'Hardelot's "Because." Boom-voiced Don Wilson is seen briefly, and advantageously, conducting a radio amateur show in a gagged-up interlude. And a number of radio deejays are on view, tying in with the search for Miss Alberghetti. Mikhail Rasumny is very effective as the sinister Polish consulate attache.

Producer Irving Ascher has neatly blended the music and comedy routines into the story via simple settings. Liam O'Brien's screenplay strains plausibility for sentimental effect but it comes off well. In a few instances there are some minor flaws in the recording, but otherwise the technical work is competent.

Gene.

She's Back on Broadway
(MUSICAL—COLOR)

Virginia Mayo and color to help backstage musical drama to okay prospects.

Hollywood, Jan. 22.

Warners release of Henry Blanke production. Stars Virginia Mayo, Gene Nelson, Frank Lovejoy, Steve Cochran, Patrice Mymore; features Virginia Gibson, Larry Keating, Paul Picerni, Ned Young, Jacqueline de Wit, Condos & Brandow. Directed by Gordon Douglas. Written by Orin Jannings; camera (WarnerColor), Edwin DuPar; editor, Folmar Blangsted; musical numbers staged and directed by LeRoy Prinz; songs, Bob Hilliard, Carl Sigman. Previewed Jan. 19, '53. Running time, 95 MINS.

Catherine Terris	Virginia Mayo
Gordon Evans	Gene Nelson
John Webber	Frank Lovejoy
Rick Sommers	Steve Cochran
Karen Keene	Patrice Wymore
Angela Korinna	Virginia Gilson
Mitchell Parks	Larry Keating
Jud Kellogg	Paul Picerni
Rafferty	Ned Young
Lisa Kramer	Jacqueline de Wit
Specialty Dance	Condos & Brandow
Lew Ludlow	Douglas Spencer
Velma Trumbull	Mabel Albertson
Ernest Tandey	Lenny Sherman
Lynn Humphries	Cliff Ferre
Mickey Zealand	Ray Kyle
A Singer	Sy Melano

Virginia Mayo and some beautiful Warner Color photography are assets that offer measureable aid to this backstage musical drama. The hues are the best yet for the process. There is a title association with a previous well-received Mayo vehicle, "She's Working Her Way Through College" (although this is not a sequel) that should prove helpful in obtaining an okay response in the popular market, as should the bracketing of five star names for the marquees.

The Henry Blanke production maintains a valid backstage atmosphere and has plenty of pretty girls, attractively costumed, along with several lively, but not sock, dance numbers to smooth over the holes left by the so-so songs and a poorly developed romantic conflict. Catchier tunes and a more lucid handling of the plot's principal dramatic motivation would have made the film topflight on all counts for its release intentions. Otherwise, the Orin Jannings screen story has an occasional sparkle of wit in its dialog and a sprinkling of humorous situations for chuckles.

The direction by Gordon Douglas makes the most of the property and keeps it valid wherever possible. Under his guidance Miss Mayo gives one of her best performances and looks mighty good in the role of a slipping film star who tries a comeback via a Broadway musical. The footlight-excursion becomes complicated with emotions between the star and Steve Cochran, erratic director who is still holding a grudge because she walked out on him and the show that first made her a success six years earlier. By finale time old wounds are healed and they are in the anticipated clinch.

Script keeps the audience, and the characters, too much in the dark about the reasons for the conflict between the two and seems intent on making Miss Mayo the heavy when it is apparent she isn't. The lack of lucidity is also against Cochran's character, shaping it to appear as a spoiled, petulant individual. Unfortunately, he is not able to overcome its flaws to the same degree that Miss Mayo bests the shortcomings in her role.

The five songs furnished by the cleffing of Bob Hilliard and Carl Sigman fail to impress. "I'll Take You As You Are" gets two spots, first in a rehearsal between Miss Mayo and Gene Nelson and later in a production number. Patrice Wymore and Condos & Brandow do some flashy foot work to "One Step Ahead of Everybody." Main production pieces are "Breakfast in Bed," with Miss Mayo, and the mardi gras splash. Latter has Miss Wymore and line terping, and then leads into a solo dance by Nelson, which seques to his teaming with Miss Mayo on "Behind the Mask" and "Take You." The oldie "I Think You're Wonderful," is used by Nelson for a dance tryout scene. Fifth new tune is "The Ties That Bind," done by Miss Mayo.

Strong acting assists are given the picture by Frank Lovejoy, as the Broadway producer, and Larry Keating, the film star's agent and old friend. Nelson and Miss Wymore look good on their terps and sing pleasantly. Miss Wymore also portrays a dancer in love with Cochran, handling the thankless spot nicely. Among supporting spots, a bit by Lenny Sherman as a no-talent youngster intent on getting into the musical is good for laughs.

Responsible for the topnotch color lensing is Edwin DuPar. The other technical credits are good.

Brog.

Battle Circus

Surgery and romance under fire at Korean front, with Bogart, June Allyson helping routine but commercial feature.

Hollywood, Jan. 26.

MGM release of Pandro S. Berman production. Stars Humphrey Bogart, June Allyson; features Keenan Wynn, Robert Keith. Direction and screenplay by Richard Brooks; based on story by Allen Rivkin and Laura Kerr; camera, John Alton; editor, George Boemler; music, Lennie Hayton. Previewed Jan. 21, '53. Running time, 89 MINS.

Maj. Jed Webbe	Humphrey Bogart
Lt. Ruth McCara	June Allyson
Sgt. Orvill Statt	Keenan Wynn
Lt. Col. Hillary Whalters	Robert Keith
Capt. John Rustford	William Campbell
Lt. Laurenco	Perry Sheehan
Lt. Rose Ashland	Patricia Tiernan
Lt. Jane Franklin	Adele Longmire
Adjutant	Jonathan Cott
Lt. Edith Edwards	Ann Morrison
Lt. Graciano	Helen Winston
Capt. Dobbs	Sarah Selby
Korean Child	Danny Chang
Korean Prisoner	Philip Ahn
Sergeant	Steve Forrest
Lieutenant	Jeff Richards
Capt. Norson	Dick Simmons

The Mobile Army Surgical Corps gets routine kudos in "Battle Circus," a drama as much concerned with romance under fire as with the graver business of saving the wounded at the front. While routine, it has its commercial values, both action and amatory, plus the names of Humphrey Bogart and June Allyson. The overall grossing chances in the general market appear average.

Richard Brooks scripted and directed with varying and rather stock results. The dialog and situations, when he is dealing with the romantic developments between a hard-bitten Army surgeon, Bogart, and a starry-eyed nurse, Miss Allyson, have a racy punch and a realistic viewpoint. Several action sequences, particularly the helicopter pickup of front-line casualities while under fire, and the moving of a mobile hospital unit through all kinds of dangers and difficulties, generate excitement. And there is a dramatic bit in the hospital tent when a North Korean prisoner is talked out of throwing a grenade. Elsewhere, Brooks' dialog, situations and direction have little freshness, and the pace often slows to a walk.

Film opens with Bogart receiving a new group of patients at a temporary hospital close to the front. Simultaneously, a group of relief Army nurses arrive, among them Miss Allyson, who is thrilled over the prospects of service to humanity. She catches Bogart's attention immediately because of the unnecessary risks she takes and he starts a succession of passes to relieve the monotony of his medical chores. While she fends him off, not always successfully, romance blooms amidst warfare. Plot line is made up most of formula motivations and incidents, with fresh twists concerning picturization of the duties of Mobile Army Surgical units and the problems they face.

The Pandro S. Berman production achieves effective war values and has some good acting talent to carry it. Bogart and Miss Allyson make a good, if incongruous, romantic team. Keenan Wynn is excellent as the medical sergeant who uses his former circus training to get the tented surgical unit on the move. Robert Keith, commanding officer; William Campbell, a 'copter pilot, and the others in the cast are up to the requirements.

John Alton's camera work, the editing and other technical assists behind the original story by Allen Rivkin and Laura Kerr are satisfactory.

Brog.

Women of Twilight
(BRITISH)

Film version of British stage success, but a Broadway flop, looks doubtful for American market.

London, Jan. 20.

IFD release (in association with British-Lion) of a Romulus production. Stars Freda Jackson, Rene Ray and Lois Maxwell. Directed by Gordon Parry. Screenplay, Anatole de Grunwald; editor, Ralph Kemplen; camera, Jack Asher; music, Alan Gray. At Plaza, London. Running time, 89 MINS.

Helen Alistair	Freda Jackson
Vivianne Bruce	Rene Ray
Christine Ralston	Lois Maxwell
Rosie Gordon	Joan Dowling
Olga Lambert	Dore Bryan
Jess Smithson	Vida Hope
Veronica	Mary Germaine
Lilli	Ingeborg Wells
Sally	Dorothy Gordon
Molly	Clare James
Jerry Nolan	Laurence Harvey
Nurse	Betty Henderson
Detective	Ben Williams
Miriam	Marguerite Brennan
Flinton	Cyril Smith
First Landlady	Katherine Page
Second Landlady	Edna Morris

The stage version of "Women of Twilight" had a successful season in London last year but was a dismal failure on Broadway. The same result might be reasonably predicted for the film which is, in the main, a faithful carbon of the original. The 'X' certificate will rob it of the family trade in Britain but the quota ticket will be a plus factor with many exhibitors.

Like the play, this is a frankly sordid story with no punches pulled. The language is often coarse but can be justified by its realism. The theme is unsavory but obviously not without a foundation.

The story is set in a house in which rooms are let to unmarried mothers. The owner is a fiendish, vindictive woman with a knack of presenting an air of righteousness but actually indulging in big scale baby farming and specializing in all-round ill treatment. The plot revolves around one girl who realizes she is going to become a mother when her boy friend gets sent to the gallows. Her desire to avoid publicity is exploited by the harridan, but after one child dies and the expectant mother is thrown down a flight of stairs, the law takes a hand.

Although there is ample light relief in the dialog, the yarn never breaks away from the grim and sordid. The misery of the girls who fall in the landlady's clutches is unrelieved. Within that framework the cast, almost entirely feminine, captures the atmosphere created by the author. Many of the players such as Freda Jackson, Rene Ray and Vida Hope are repeating their stage roles with the same skill and polish. Newcomers are Lois Maxwell, Joan Dowling and Dora Bryan, all experienced performers who contribute matching studies. Direction is straight forward, lensing okay and editing quite taut.

Myro.

Bear Country
(DOCUMENTARY—COLOR)

Very good entry in Disney's True-Life Adventure series.

Hollywood, Jan. 20.

RKO release of Walt Disney True-Life Adventure production (associate producer, Ben Sharpsteen). Written and directed by James Algar; narrated by Winston Hibler; music, Paul Smith; camera (Technicolor), Alfred G. Milotte, James R. Simon, Tom McHugh, with the cooperation of the National Park Service, Yellowstone National Park and the Montana Fish and Game Department; animation effects, Joshua Meador, Dick Anthony; special process, Ub Iwerks; editor, Lloyd Richardson. Previewed Jan 9, '53. Running time, 32 MINS.

"Bear Country" is one of the more delightful True-Life Adventure documentaries in the Walt Disney series. Dealing with the very human habits of the North American black bear, and loaded with comedy and drama, it is a fast 32 minutes calculated to enchant viewers of all ages and enjoy a wide circulation in the regular releasing market.

As with others in this Disney series, the camera takes the audience for a behind-the-scenes view of American wild life. The inquisitive lenses focus on a bear mother and cub as they are emerging from a winter of hibernation, while the commentary supplies pointed, brief history lessons on the habits and habitat of the easy-going, powerful animal. Carrying through a full season, until it is time to find a refuge for the long winter sleep again, the cameras intimately, and factually, depict bear life: the training of the cubs to see themselves through childhood, the only really danger-fraught period of their existence, until they are turned loose without further paternal supervision at two years.

Bear behavior, in all its curious aspects, are shown, with an occasional glimpse of other wild life that can be found in the bruin habitat. The male bear is nature's clown—an incongruous, unbelieveably strong playboy of ludicrous habits and appetites—who believes in taking life easy and enoying it to its fullest. The cubs are more lively than a playground full of human kids, and funnier. Mama bear is the serious member, a loving mother not too worn down by the responsibilities of teaching the cubs the right habits and protecting them from the impatient fathers. The habits of work, play, feeding and loving are graphically shown. Wow laugh scenes include the cub drolleries of play, in trees or on the ground, and a compiled sequence showing the scratching habits of the furry mammals. Both the chucklesome scenes, and those of pictorial and excitement values are heightened by the extremely good Paul Smith music score.

The cameras of Alfred G. Milotte, James R. Simon and Tom McHugh are responsible for putting this on film. James Algar did the writing and direction, with Winston Hibler narrating, and the concise editing is by Lloyd Richardson.

Brog.

Plaisirs de Paris
(Pleasures Of Paris)
(FRENCH)

Paris, Jan. 13.

Speva Films production and release. Directed by Ralph Baum. Screenplay, Jacques Companeez, Baum; camera, Robert Lefebvre; editor, D'Eaubonne; music, Fred Freed. With Roland Alexandre, Genevieve Page, Lucien Baroux, Jean Paredes, Lilo. At Cameo, Paris. Running time, 90 MINS.

Jean Pierre	Roland Alexandre
Denise	Genevieve Page
Albert	Jean Paredes
Lilo	Lilo
Maroni	Lucien Baroux

Hokey story here serves as a peg for filming a good batch of Paris music hall and nitery acts. Much bared bosoms and a flock of ordinary production numbers could put this in line for the burley film circuit in the U. S. Its hypo points and three-sheeting possibilities are obvious although censors doubtlessly will cut the daring scenes.

A young composer, playing in a small bistro, meets a flower girl one night who is, in reality, leaving a masquerade party. She is the star of the show which the boy has been trying to crash. Love comes fast and the boy's buddy, disguised as an American woman producer, gets his music accepted for the show. Of course, the boy finds that his flower girl is the producer's fiancee and walks out. The show must go on, and finally leads to a happy ending.

A strippo and some torrid dance routines give this some eye appeal. Roland Alexandre and Genevieve Page are mawkish as the lovers with Jean Paredes and Lucien Baroux adding a couple of yocks as the producer and helpful pal. Lilo adds bounce and a big voice to the proceedings. Lensing and editing are good with production visible in the show numbers. Ralph Baum has given this ordinary directorial treatment. Music is routine.

Mosk.

BIG PROD. UPBEAT FOR H'WOOD

Polaroid's Stock Soars Via 3-D

Sidelight to the boom activity in three-dimensional films requiring the use of polaroid spectacles is the unusual upping in the value of Polaroid Corp. stock. Company is the sole manufacturer of the glasses required to gain the three-dimensional illusion of Natural Vision and tri-Opticon, two main 3-D processes now on the market. Polaroid stock, listed as over-the-counter securities, jumped from 24½ in December to the current market price of 32½.

While Polaroid execs declined to attribute the boost wholly to 3-D activity, they conceded the rise might have had something to do with filmery interest in the company's product. A company spokesman said the outfit was surprised by the unusual current interest since the process and the glasses have been on the market for many years and had widespread use in industrial films. The Polaroid company, he noted, is equipped to handle all present confirmed orders, and unless the activity registers beyond the present demand it plans no expansion in its facilities for making the glasses.

Milton Gunzburg, head of Natural Vision Corp., is the sole exclusive distributor of the glasses for theatrical purposes. This not only includes the cardboard throwaway-type used by Natural Vision but also the permanent-weight type being used by Tri-Opticon. Number of glasses ordered to date hasn't been revealed, but it's known that Columbia placed an order for 5,000,000 to meet its needs for its entry into the 3-D field.

'Bwana,' Tri-Opticon, Cinerama In N. Y. Day-Date; 3-D's Scramble

A multi-cornered race among film companies and processes to rush three-dimensional films and methods of presentation for public exhibition reached peak proportions last week. Convinced that the 3-D pix have caught the filmgoers' fancy, producers and technical outfits are jockeying for position to get into theatres the fastest, the feeling being that the first one to cross the tape will reap the greatest b.o. coin.

While heretofore three 3-D methods have had a more or less exclusivity in three different sectors of the country, it'll be a highly competitive market from here on in for the tri-dimensional dollars. Cinerama has been drawing the New York fans; Natural Vision, via Arch Oboler's "Bwana Devil," the Los Angeles public, and Sol Lesser's Tri-Opticon the Chicago crowds. Both the Natural Vision and Tri-Opticon products have also shown remarkable wicket activity in other cities where they have played without competition from the other. However, the point has been reached where the 3-D films will soon be on display against each other on a day-and-date basis, leading industryites to speculate on the outcome. General view is that it won't be long now before the entertainment values will provide the plus factors as

(Continued on page 18)

Par, Warner in Race For New 'Cinerama-Like' Illusion to Old Films

Hollywood, Jan. 27.

Paramount and Warner Bros. are in a race to develop a new optical system which gives a "Cinerama-like illusion" to old pix.

Paramount's experiments have reached the point where the studio expects to know within 60 days whether the system is practical. Warner system has been perfected to the point where several reels were secretly shown to studio and theatre execs at the Wiltern Theatre several days ago. Like the Paramount system, no glasses are needed.

Details of the Paramount technique still are shrouded in secrecy but it's known that Warner technicians have worked out a system involving use of cycloramic screen and a special wide-angle lens. Films to be used must be re-recorded so that the soundtrack can be used on an expanded amplifying system. No other production cost is involved.

Reels shown at the Wiltern Theatre included several from Warners' 1946 "Night and Day," teeing off speculation that this might be one of the first films reissued for exhibition when the new projection system is adjudged ready for public viewing.

UA Becomes Heir To Prior 'Bwana' Sales

United Artists fell heir to all exhib contracts for "Bwana Devil" which were set prior to the distrib's purchase of the film from producer Arch Oboler and his pards in the production. George Schaefer, as Oboler's sales rep, had set numerous dates for the film in key cities.

Indicating the rapidity with which UA intends to play off "Bwana," film is set to open Feb. 18 at two New York spots, Loew's State on Broadway and Fabian's Fox in Brooklyn. Simultaneous run at a N. Y. showcase and a key Brooklyn spot is rare.

Spottiswoode Sees Present 3-D Boon To Stereo Development

Chances for early breaks in the development of an effective stereoscopic system that requires no glasses are slim, but, glasses or not, present production experiences in 3-D are invaluable and will come in handy later when stereoscopy reaches a further stage of perfection.

That's the opinion of Raymond Spottiswoode, technical director for Stereo Techniques Ltd. of London, developers of the tri-dimension pix now marketed in the U. S. by Sol Lesser under the name Tri-Opticon. Spottiswoode, who arrived in N. Y. from London Saturday (24), said he was leaving for the Coast later this week to investigate licensing one or more producers there to produce films in the Stereo Techniques process.

The Stereo Techniques system involves a special camera, of which the company now has two; a special screen, two synchronized projectors and polarized glasses. The company is continuing to produce in Britain. Among 3-D pix planned, and not yet licensed to anyone in the U. S., are one on the Coronation, the first cartoon done in

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McWilliams, Rylander Shifted by Columbia

Harry K. McWilliams, exploitation manager for Columbia Pictures for the past eight years, last week was named ad-pub director for Screen Gems, Col's vidpix subsidiary. Al Rylander, formerly in charge of special events, moves into the vacated exploitation berth.

McWilliams will concern himself principally with inaugurating and directing promotion campaigns for SG's "Ford Theatre" and other film series designed for TV distribution.

366-FILM SKED FOR THIS YEAR

By WHITNEY WILLIAMS

Hollywood, Jan. 27.

Despite reports of wholesale cutbacks in production, indications point to greater production activity in Hollywood during 1953 over the mark set in 1952. Granted, some companies will draw in their belts, and several have announced as much, but others are fattening their schedules. Indies particularly are boosting their programs, according to definite plans which stand to be carried out.

During the year 1952, a total of 354 films were turned out by Hollywood producers. This is exclusive of joint production deals abroad, with British, Italian and other film concerns.

An estimate of production in 1953, based upon announced programs and taking into consideration the number of new indies who have appeared and those who have added to their schedules, hits 366. Even though this full figure is not reached by the end of the year, it still should more than match last year's total, reckoning by past experience in computation.

Major companies in 1952 turned out 249 films of the 354 overall figure. This year, the majors' output will be upped to 266.

While such studios as Universal-International, Columbia and 20th-Fox will maintain the same program as in 1952, others, such as

(Continued on page 18)

C. V. Whitney Joins Board at Cinerama; Giesseman Exhib Exec

Continuing to build an organization to meet its ambitious exhibition and production plans, Cinerama this week added two key executives to its expanding staff. Cornelius V. Whitney was named to the board of the company and will also serve as special assistant to prexy Dudley Roberts, Jr., while Cliff Giesseman was appointed to an executive capacity, handling regional exhibition plans.

Whitney, who with his cousin, John Hay Whitney, was a founder and director of Selznick International Pictures, will make his headquarters temporarily in Hollywood, where he will work with board chairman Louis B. Mayer and production topper Merian C. Cooper.

Giesseman, formerly with Blumenfeld Theatres in Oakland and the North Coast Theatres in San Francisco, will work under exhibition chief Joseph Kaufman, getting his initial knowhow at the Broadway Theatre in New York and then in Detroit, where Cinerama will next be placed on display. Later he will have the same general regional responsibilities as Zeb Epstin, whose appointment was announced last week. In all probability, Giesseman will supervise Cinerama theatre operations on the west coast.

Whitney, chairman of the board of Hudson Bay Mining & Smelting Co., is a former Undersecretary of Commerce and Assistant Secretary of the Air Forces. He helped found Pan American Airways and was chairman of the board from 1928 to 1941.

20th's 3-D 'Tiger'

Hollywood, Jan. 27.

Indications are that 20th-Fox will film "The Lady or the Tiger" in three-dimensions. Story, recently purchased from Joseph Kaufman, may also be filmed in India, its natural habitat, with Sam Engel producing.

Picture is the seventh on Engel's program, which includes "Solomon and the Queen of Sheba," "The Lady and the Lumberjack," "Evangeline," "The Firebrand," "A Man Named Peter" and "Face in the Deep."

Indie Producers Show Sharp Spurt In Both Hollywood and Abroad

Comparatively quiet early in 1952, independent film production is now flourishing both in Hollywood and abroad. Unaffiliated Hollywood producers currently have six pictures before the cameras and 11 more are scheduled to roll within the next six weeks.

By way of contrast the indies in January, 1952, had only three pix in production while only six others had been assigned starting dates at that time.

Several factors help account for the rebound in shooting. More responsible producers are in the field, overseas lensing is said to be relatively economical and a flock of top stars have been going in for participation deals rather than taking fixed salaries.

Although a number of lending institutions were badly burned two or three years ago when television temporarily kayoed the b.o. appeal of medium and modest-budgeters, returns from such pix over recent months have shown a steady improvement. This, of course, has rekindled the confidence of the bankers in indie filmmaking as a source of revenue.

Particularly active in making coin available for independent product are the Bankers Trust Co., Chemical Bank & Trust Co., both in New York, as well as the Chicago factoring firm of Walter E. Heller & Co. Bankers Trust backs such indies as Stanley Kramer and Frederick Brisson, Chemical fi-

(Continued on page 16)

Mpls. Yeggs Take Safe With Coin From 3 Nabes

Minneapolis, Jan. 27.

Yeggs carted away a 300-pound safe from W. R. Frank's Chateau, a neighborhood theatre, over the weekend. Inside the safe were the weekend receipts from that house and two other Frank nabe theatres, estimated at several thousand dollars.

The burglars' entrance was as spectacular as their exit was profitable, the police said, the robbers getting into the house by climbing over the icy roof, lowering themselves to the marquee and then kicking in a window to get into the office. They then hauled the safe downstairs and out a rear door to a waiting truck.

Par Execs Stressing Playdate-Bally Ties, Eye Holiday Booking

Closer playdating of pix to coincide with territorial as well as national ad-pub-exploitation campaigns is being stressed at the full-week Paramount sales conclave which opened in New York Monday (26), presided over by distribution chief A. W. Schwalberg. Outfit has wide-range promotional plans for a number of upcoming pix concentrated within a period of a few months.

Participants at the session, including division, district and branch managers and homeoffice execs, also are eying plans for extensive playing time over the Lincoln's and Washington's birthday holidays and the Easter period for some of the films.

Jerry Pickman, ad-pub v.p., told the meeting yesterday that all pix in the lineup will be backed by tours of personalities, field work by Par's regular staff of 14 exploiteers, plus a few others to be taken on, and hefty ad and radio-TV outlays. Additionally, he said, the company will further stress co-op ads with exhibs.

Mag and Sunday supplement insertions for "Come Back, Little Sheba" will break in mid-February, keyed to the pic's pre-release openings in 15 spots.

Par is aiming for the February holiday spread with "The Stooge," Dean Martin-Jerry Lewis comedy, and "The Stars Are Singing," which introduces Rosemary Clooney to pix. Both films will get a heavy radio-TV play.

Bob Hope is skedded for two weeks of p.a.'s in the south boosting "Off Limits." Wide radio-TV promotion on the local level is mapped for the pic, which will be Par's Easter entry. Sunday-supplement tieups for "Girls from Pleasure Island" are set along with two weeks of theatre appearances in New England and some western cities by Don Taylor, Dorothy Bromiley, Audrey Dalton and Joan Elan. They'll do a special presentation written by F. Hugh Herbert, writer and director of the film.

For "Pony Express," which stars Charlton Heston, Forrest Tucker, Rhonda Fleming and Jan Sterling, Par will tie in with comic weeklies and local radio and TV outlets. Film goes into release early in May. In addition to these, Par sales force and ad-pub department during the same period will be at work on "Road to Bali" and "Tropic Zone," now swinging into distribution, plus "Greatest Show on Earth," which has well over 4,000 dates yet to be played.

Next King Bros. production for United Artists release will be "Carnival," to be filmed in Munich and Vienna.

Shun Theatre TV Booking, Wolfson Advises Exhibs 'You Have Enuf Trouble'

Differing sharply with some others of the large circuit operators, Mitchell Wolfson, chairman of the board of Theatre Owners of America and partner in the Wometco circuit of Miami, asserted in N. Y. Monday (26) that exhibs shouldn't get into the business of booking their own theatre TV shows "because we are retailers, and we have too much trouble getting together on anything as is."

Wolfson, here for the TOA board meet, said he personally had no objection to Theatre Network Television or any other outfit booking the shows "as long as there is some money in it for us." He expressed himself as being very enthusiastic about the future of large-screen TV which, he said, would get good programs as soon as there are enough houses equipped to afford them.

Several other circuit heads in the past have indicated they are unhappy with TNT and there have been discussions on ways and means in which the exhibs themselves could do the booking on a non-profit basis. Idea hasn't gone beyond the discussion stage.

Wolfson declared that TOA has no immediate plans to replace Gael Sullivan, who resigned as exec director of the org last year. He added that TOA seemed to be functioning very well as presently constituted, but he did comment that an attempt would be made to raise its efficiency in terms of service to members.

TOA exec called for more "good" boxoffice pix from Hollywood. While admitting that the general quality of Hollywood product had improved considerably, he said that only the really good films make money nowadays and that it was important for the studios to keep abreast of marketing conditions.

Settle 2 Chi Suits

Chicago, Jan. 27.

Federal Judge John P. Barnes last week dismissed antitrust suits of the Haymarket and Star & Garter Theatres against the majors and local circuits, indicating that an out-of-court settlement had been reached.

This narrows down the latest count of trust actions in Chicago to 61.

Rosemary Clooney,

PARAMOUNT'S SENSATIONAL NEW BOXOFFICE PERSONALITY,

Breaks thru to Stardom!

YOU DON'T HAVE TO BUILD HER —SHE'S TOPS RIGHT NOW!

COVER GIRL OF THE YEAR
on Collier's — on Look — on other important national magazines soon!

WOMAN OF THE YEAR IN MUSIC
in Associated Press Poll because she's today's biggest selling recording star!

HOME-TOWN GIRL OF THE YEAR
as the news wires headline her return home to attend her first picture's........**WORLD PREMIERE TODAY AT RUSSELL THEATRE, MAYSVILLE, KY.**

THE STARS

Starring **ROSEMARY CLOONEY**

Brotherhood Week's Silver Anniversary Feb. 15-22, 1953

...and all this too:

ROMANTIC DANCING TALENT OF TOM MORTON—

GLORIOUS YOUNG VOICE OF ANNA MARIA ALBERGHETTI—

GRAND OPERA'S GRANDEST GUY, LAURITZ MELCHIOR—

WORLD'S FUNNIEST AND LAZIEST DOG—RED DUST

Songs!

"Haven't Got A Worry"
"My Kind O' Day" • "Because"
"Lovely Weather For Ducks"
"My Heart Is Home"
"I Do! I Do! I Do!"
"Come On-A My House"
"Vesti La Giubba"
and many others!

ARE SINGING

ANNA MARIA ALBERGHETTI ★ **LAURITZ MELCHIOR**

COLOR BY
TECHNICOLOR

with
BOB WILLIAMS · TOM MORTON · FRED CLARK
JOHN ARCHER and RED DUST

Produced by	Directed by	Screenplay by
IRVING ASHER	NORMAN TAUROG	LIAM O'BRIEN

Based on a story by Paul Hervey Fox

'Way Ahead of Playdate, Play The
Sparkling 7-Minute Musical Short
"MEET ROSEMARY CLOONEY"
Color by Technicolor
Contact Your Paramount Branch Now
For This Free Short

HUNDREDS OF SHOWMEN ARE PLAYING IT WASHINGTON'S BIRTHDAY

6 New Bills Tilt L. A.; 'Clown' Fancy $24,000, 'Ruby' Medium 27G, 'Niagara' NSH 22G, 'Androcles' Oke $23,000

Los Angeles, Jan. 27.

Six new bills are adding a fresher note to first-run situation here but none is particularly standout, ranging from nice on down. "Ruby Gentry" is garnering the most coin with a medium $27,000 in four theatres. "The Clown" is rated a nice $24,000 in two locations.

"Niagara" is disappointing with $22,000 in three houses while "Androcles and Lion" shapes okay $23,000 in two spots. A thin $14,000 is seen for "Meet Me at Fair" in three sites. "Thunder in East" looms fair $11,000 in two houses, with $22,000 likely in five suburban locations of which four are ozoners.

"Hans Christian Andersen" is the big leader of holdovers with $15,000 in fifth week at Beverly Hills and socko $17,000 for first session at Palace. "Little Sheba," "Cousin Rachel," "The Star" "Bad and Beautiful" and "Moulin Rouge" continue profitable in their fifth weeks.

Estimates for This Week

Hillstreet, Pantages (RKO) (2,752; 2,812; 60-$1.10)—"Androcles and Lion" (RKO) and "Sword Venus" (RKO). Oke $23,000. Last week, "Invasion, U.S.A." (Col) and "Savage Mutiny" (Col), $20,000.

Los Angeles, Hollywood Paramounts, Uptown, Loyola (UPT-F&M-FWC) (3,200; 1,430; 1,715; 1,248; 70-$1.25)—"Ruby Gentry" (20th). Medium $27,000. Last week, L.A., Hollywood Pars, "K.C. Confidential" (UA) and "Star of Texas" (L.A. Par only), $18,000. Uptown, Loyola, in another unit.

Orpheum, Hawaii (Metropolitan-G&S) (2,213; 1,106; 60-90)—"Thunder in East" (Par) and "Jungle Girl" (AA). Fair $11,000. Last week, Orpheum, "Turning Point" (Par) and "Tropic Zone" (Par), $7,600; Hawaii, "Against All Flags" (U) and "Grows on Trees" (U) (3d wk-6 days), $1,600.

Los Angeles, Chinese, El Rey (FWC) (2,097; 2,048; 861; 70-$1.10)—"Niagara" (20th). Disappointing $22,000. Last week, with Uptown, Loyola, without El Rey, "Don't Care Girl" (20th) and "Never Take No Answer" (Indie) (9 days), $26,000.

Loew's State, Egyptian (UATC) (2,404; 1,538; 70-$1.10)—"The Clown" (M-G) and "Ride Man Down" (Rep). Nice $24,000. Last week, "Above and Beyond" (M-G) (2d wk-8 days), $14,600.

Hollywood, Downtown, Wiltern (WB) (2,756; 1,757; 2,344; 70-$1.10)—"Meet Me at the Fair" (U). Thin $14,000 or over. Last week, "Stop, You're Killing Me" (WB), $19,800.

United Artists, Vogue (UATC-FWC) (2,100; 885; 70-$1.10)—"Bad, Beautiful" (M-G) (5th wk). Neat $12,000. Last week, $14,000.

Fox Beverly (FWC) (1,352; 80-$1.50)—"Jazz Singer" (WB) (4th wk). Small $4,500. Last week, $5,800.

Fox Wilshire (FWC) (2,296; 80-$1.50)—"Moulin Rouge" (UA) (5th wk). Good $12,000. Last week, $14,000.

Beverly Hills, Palace (WB-Metropolitan) (1,612; 1,212; $1.20-$1.80)—"Hans Christian Andersen" (RKO) (5th wk, Bevhills; 1st at Palace). Solid $32,000. Last week, Bevhills only $16,000.

Fine Arts (FWC) (679; 80-$1.50)—"Little Sheba" (Par) (5th wk). Good $6,500. Last week, $7,500.

Fox Ritz (FWC) (1,370; 80-$1.50)—"Cousin Rachel" (20th) (5th wk). Okay $4,300. Last week, $6,200.

Four Star (UATC) (900; 80-$1.50)—"The Star" (20th) (5th wk). Nice $5,000. Last week, $6,600.

Canon (ABC) (533; $1.20)—"Member of Wedding" (Col) (5th wk). Slow $2,400. Last week, $3,600.

'Time' Okay at $12,000, St. Loo; 'Gambler' 15G, 2d

St. Louis, Jan. 27.

After solid week of bad weather, skies cleared over the weekend with biz at first-runs slumping badly. Biggest money went to "Mississippi Gambler" which just finished a solid second week at the Fox. "Happy Time" is rated okay at Ambassador while "K.C. Confidential" is getting same amount but considered mild at Loew's. "Ruby Gentry" is okay on moveover to the Missouri.

Estimates for This Week

Ambassador (F&M) (3,000; 60-75)—"Happy Time" (Col) and "Turning Point" (Par). Okay $12,-

(Continued on page 20)

Broadway Grosses

Estimated Total Gross
This Week $563,500
(Based on 21 theatres)
Last Year $527,400
(Based on 20 theatres)

'At Fair' Fancy $13,000, Philly

Philadelphia, Jan. 27.

End of transit strike is helping things generally here this session. The way it perked up "Bwana Devil" at the Aldine is amazing with total this (5th) week almost double last stanza's total. "Meet Me At Fair" looms stout at the Goldman while "Four Poster" is rated nice at the Boyd. "Androcles and Lion" shapes fairly good at the Goldman.

Estimates for This Week

Aldine (WB) (1,303; 99-$1.30)—"Bwana Devil" (Indie) (5th wk). Sock $16,000, sharp upbeat over last week's $8,500.

Arcadia (S&S) (625; 85-$1.20)—"Plymouth Adventure" (M-G) (5th wk). Mild $3,200. Last week, $3,500.

Boyd (WB) (2,360; 50-99)—"Four Poster" (Col). Staunch $19,000. Last week, "Cousin Rachel" (20th), $6,000.

Earle (WB) (2,700; 50-99)—"I'll Get You" (Lip). Dim $6,000 or less. Last week, "Iron Crown" (Indie), $8,000.

Fox (20th) (2,250; 50-99)—"Ruby Gentry" (20th) (2d wk). Strong $16,000. Last week, $20,000.

Goldman (Goldman) (1,200; 50-99)—"Meet Me At Fair" (U). Stout $13,000. Last week, "Against All Flags" (U) (2d wk), $8,000.

Mastbaum (WB) (4,360; 50-99)—"Thunder in East" (Par) (2d wk). Drab $10,000. Last week, $14,500.

Midtown (Goldman) (1,000; 75-$1.30)—"Snows Kilimanjaro" (20th) (15th wk). Oke $5,800. Last week, $6,000.

Randolph (Goldman) (2,500; 50-99)—Androcles and Lion" (RKO). Tidy $17,000 or over. Last week, "Million Dollar Mermaid" (M-G) (4th wk), $6,500.

Stanley (WB) (2,900; 50-99)—"Stop, You're Killing Me" (WB) (2d wk). Held at fair $8,000. Last week, $10,000.

Stanton (WB) (1,473; 50-99)—"Skipalong Rosenbloom" (Col) and "Blazing Forest" (Par). Slow $5,500. Last week, "Lure of Wilderness" (20th), $5,000.

Studio (Goldberg) (500; 50-99)—"Promoter" (U) (5th wk). Okay $3,500. Last week, $3,000.

Trans-Lux (T-L) (500; 85-$1.20)—"Breaking Sound Barrier" (UA) (5th wk). Good $3,000. Last week, $3,200.

World (G&S) (500; 65-$1.20)—"Limelight" (UA) (5th wk). Fine $4,800. Last week, $4,000.

'Time' Trim $15,000 In Toronto; 'Fair' Big 10G

Toronto, Jan. 27.

On the Canadian angle, "Happy Time" and "Pony Soldier," with the Mountie story, are new toppers here this week. "Meet Me at Fair" is comparatively as big. "Above and Beyond" and "Four Poster" still are doing phenomenal trade in second round.

Estimates for This Week

Crest, Downtown, Glendale, Mayfair, Scarboro, State (Taylor) (863; 1,068; 955; 470; 698; 694; 35-60)—"K.C. Confidential" (UA) and "Ring" (UA). Nice $13,500. Last week, "Torpedo Alley" (AA) and "Cattle Town" (WB), $13,500.

Eglinton (FP) (1,080; 40-80)—"Pride and Prejudice" (M-G) (reissue). Neat $6,000. Last week, "Cousin Rachel" (20th), $3,500.

Hyland (Rank) (1,355; 75-85)—"Four Poster" (Col) (2d wk). Still smash at capacity $8,000. Last week, same.

Imperial (FP) (3,373; 40-75)—"Pony Soldier" (20th). Nice $14,000. Last week, "Road to Bali" (Par) (3d wk), $9,500.

Loew's (Loew) (2,096; 40-75)—"Above and Beyond" (M-G (2d wk). Hefty $12,500. Last week, $15,000.

Odeon (Rank) (2,390; 50-90)—"Happy Time" (Col). Big $15,000. Last week, "Stars, Stripes Forever" (20th) (2d wk), $9,000.

Shea's (FP) (2,386; 40-75)—"Don't Care Girl" (20th) (2d wk), Okay $7,000. Last week, $10,000.

University (FP) (1,556; (40-75)—"Androcles and Lion" (RKO). Satisfactory $6,500. Last week, "Night Without Sleep" (20th), $4,500.

Uptown (Loew's) (2,743; 40-75)—"Meet Me at the Fair" (U). Big $10,000. Last week, "Plymouth Adventure" (M-G) (2d wk), $6,000.

'Lawless' Lusty $10,000, Indpls.

Indianapolis, Jan. 27.

Biz is doing medium well at first-runs here this stanza. But there is nothing really outstanding at the boxoffice. "Above and Beyond," holdover at Loew's, is still leader by narrow margin over "Lawless Breed," nice at Circle. "Blackbeard Pirate" at Indiana looks dull.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-76)—"Lawless Breed" (U) and "Redhead from Wyoming" (U). Nice $10,000, helped by Rock Hudson and Julia Adams visits during week. Last week, "Ruby Gentry" (20th) and "Face To Face" (RKO), $9,000.

Indiana (C-D) (3,200; 50-76)—"Blackbeard Pirate" (RKO) and "Face To Face" (RKO). Tepid $8,000. Last week, "Thunder in East" (Par) and "Gambler and Lady" (Lip), nice $10,000.

Keith's (C-D) (1,300; 50-76)—"Tomorrow Too Late" (Indie). Modest $4,500. Last week, "Cleopatra" (Par) (reissue), oke $4,000.

Loew's (Loew's) (2,427; 50-76)—"Above and Beyond" (M-G) and "Sky Full of Moon" (M-G) (2d wk). Verg good $11,000 after sock $15,000 opener.

Lyric (C-D) (1,600; 50-76)—"Torpedo Alley" (AA) and "Kansas Territory" (AA). Oke $5,500. Last week, "Meet Capt. Kidd" (U) and "Under California Skies" (Indie), $6,000.

Better Weather Ups Mpls.; 'At Fair' Brisk $10,000, 'Flags' Rousing 8G

Minneapolis, Jan. 27.

First-runs are getting a better weather break currently, but the flu epidemic has held baok any great boxoffice rushes. Lineup of new entries averages about par, with "Meet Me at the Fair" setting the pace and "Against All Flags" running a close second and with comparatively better total. Holdovers, more conspicuous again, include "Road to Bali," in its fourth prosperous week, and "Breaking the Sound Barrier" rounding out a loop fortnight. "Torpedo Alley" looks light.

Estimates for This Week

Century (Par) 1,600; 50-76)—"Road to Bali" (Par) (4th wk). Finishing boff fortnight here after similar Radio City session. Brisk $4,000. Last week, $5,000.

Gopher (Berger) (1,026; 50-76)—"Breaking Sound Barrier" (UA) (2d. wk). Favorable word-of-mouth helping to overcome lack of names. Mild $3,000. Last week, $4,700.

Lyric (Par) (1,000; 50-76)—"Night Without Sleep" (20th) and "Hour of 13" (M-G). Mild $3,000. Last week, "Holiday for Sinners" (M-G) and "Narrow Margin" (RKO), $2,000.

Radio City (Par) (4,000; 50-76)—"Meet Me at Fair" (U). Lots of high-powered promotion for this one and it's helping pay off. Lusty $10,000 or near. Last week, "Above and Beyond" (M-G), $12,000.

RKO-Orpheum (RKO) (2,800; 40-76)—"Against All Flags" (U). Maybe too many pirate dramas lately, but Flynn and O'Hara marquee names a help. Hefty $8,000. Last week, "Androcles and the Lion" (RKO), $7,000.

RKO-Pan (RKO) (2,800; 40-76)—"The Thing" (RKO) and "Mighty Joe Young" (RKO) (reissues). Okay $5,500. Last week, "Golden Hawk" (Col) and "Dangerous Years" (20th), $5,000.

State (Par) (2,200; 50-76)—"Torpedo Alley" (AA). Slight $4,000. Last week, "Thunder in East" (Par), $6,000.

World (Mann) (400; 55-$1.20)—"Four Poster" (Col) (2d wk). Nifty $3,800. Last week, $3,500.

Key City Grosses

Estimated Total Gross
This Week $2,301,700
(Based on 24 cities, 217 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,321,900
(Based on 24 cities, and 211 theatres.)

'Bad' Boffo 23G In Dull Frisco

San Francisco, Jan. 27.

"Bad and Beautiful," with a big session at the Warfield, is brightening an otherwise dull stanza on Market Street. Although strongly promoted, "Cousin Rachel" is rated mild at the Fox. "Meet Me at Fair" looks fair at the Orpheum while "Four Poster" is in like category at United Artists.

Estimates for This Week

Golden Gate (RKO) (2,850; 65-95)—"Androcles and Lion" (RKO) and "The Maverick" (AA) (2d wk). Off to mild $10,000. Last week, $18,500.

Fox (FWC) (4,651; 65-95)—"Cousin Rachel" (20th) and "Hell Is Sold Out" (AA). Mild $14,000 or less. Last week, "Ruby Gentry" (20th) and "Fame and Devil" (Indie) (2d wk), $8,500.

Warfield (Loew's) (2,656; 65-95)—"Bad and Beautiful" M-G). Big $23,000 or near. Last week, "Above and Beyond" (M-G) (2d wk), $12,000.

Paramount (Par) (2,646; 65-95)—"Cleopatra" (Par) and "Sudan" (Indie) (reissues). Weak $11,000. Last week, "Stop You're Killing Me" (WB) and "Sky Full of Moon" (M-G), $11,500.

St. Francis (Par) (1,400; 95-$1.20)—"Bwana Devil" (Indie) (6th wk). Nice $9,000. Last week, $11,000.

Orpheum (No. Coast) (2,448; 65-95)—"Meet Me at Fair" (U) and "Island Rescue" (U). Mild $11,000 or near. Last week, "Torpedo Alley" (AA) and "Feudin' Fools" (AA), $10,500.

United Artists (No. Coast) (1,207; 65-95)—"Four Poster" (Col). Fair $7,000. Last week, "Babes in Bagdad" (UA) and "Look Who's Laughing" (RKO), $5,500.

Stagedoor (A-R) (370; 85-$1)—"Promoter" (U) (5th wk). Solid $4,000. Last week, $6,300.

Larkin (Rosener) (400; 65-85)—"Beauty and Devil" (Indie) (m.o.) (5th wk) and "On Approval" (Indie) (reissue) (4th wk). Good $1,700. Last week, $1,900.

Vogue (S. F. Theatres) (377; 85-$1)—"Strange Ones" (Indie) (2d wk). Brisk $2,500. Last week, $3,000.

Det. Solid; 'Knot' Tight $18,000, 'Time' Tall 10G, 'Don't Care' Good $12,000

Detroit, Jan. 27.

Biz is good this week for a change. "Hangman's Knot" is the topper at the Palms with solid total. "Kansas City Confidential" looks mild at the Fox. "April in Paris" is strong in second round at the Michigan. "I Don't Care Girl" looks fair at the United Artists.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 70-95)—"Kansas City Confidential" (UA) and "I'll Get You" (Lip). Mild $23,000. Last week, "Ruby Gentry" (20th) and "Spider and Fly" (Indie) (3d wk), $16,000.

Michigan (United Detroit) (4,000; 70-95)—"April in Paris" (WB) and "Cattle Town" (WB) (2d wk). Strong $15,000. Last week, $9,000.

Palms (UD) (2,961; 70-95)—"Hangman's Knot" (Col) and "Target Hong Kong" (U). Lively $18,000. Last week, "Lawless Breed" (U) and "Captive Women" (RKO), $19,000.

Madison (UD) (1,900; 90-$1.25)—"Bwana Devil" (Indie) (5th wk). Still big at $14,000. Last week, $16,000.

United Artists (UA) (1,900; 70-95)—"Don't Care Girl" (20th) and "Desperate Search" (M-G). Good $12,000. Last week, "Cousin Rachel" (20th) and "Maytime in Mayfair" (Indie) (2d wk), $9,200.

Adams (Balaban) (1,700; 70-95)—"Happy Time" (Col). Happy $10,000. Last week, "Plymouth Adventure" (M-G) and "Skyful of Moon" (M-G), $9,000.

Cincy Climbs; 'At Fair' Fast $8,000, 'Babes' Ditto, 'Poster' Pert $9,500

Cincinnati, Jan. 27.

Traffic at downtown theatres is perking a bit this session. Complete array of new bills helped meet the weather opposition in the first half. "Ruby Gentry" is getting the top coin but it is only fair at the Albee. "Four Poster" has Capitol in sturdy style while "Against All Flags" looks okay at Palace. Standouts are Keith's "Meet Me At Fair," brisk for a winding session and "Babes in Bagdad," hefty at the Grand.

Estimates for This Week

Albee (RKO) (3,100; 55-85)—"Ruby Gentry" (20th). Okay $11,000. Last week, "Above and Beyond" (M-G), ditto.

Capitol (RKO) (2,000; 55-85)—"Four Poster" (Col). Sturdy $9,500. Timing beneficial since stageshow of comedy set all-time high mark at the 1,300-Cox Theatre New Year's week. Last week, "Breaking Sound Barrier" (UA), $9,000.

Grand (RKO) (1,400; 55-85)—"Babes in Bagdad" (UA) and "One Big Affair" (Mono). Hefty $8,000. Last week, "Road to Bali" (Par) (m.o.) (2d wk), $6,500.

Keith's (Shor) (1,500; 55-85)—"Meet Me At Fair" (20th). Brisk $8,000. Last week, "Because of You" (U) (2d wk), $5,500.

Palace (RKO) (2,600; 55-85)—"Against All Flags" (U). Oke $8,500. Last week, "I Don't Care Girl" (20th), $9,000.

K.C. Mildish; 'Pal Gus' OK $14,000, 'K.C. Con' 11G, 'Thunder' Dim 6G

Kansas City, Jan. 27.

Film biz shapes fairish this week with flu epidemic still a dampening influence and weather still changeable. "K.C. Confidential" is strong at the Midland, with an actual $48,000 robbery last week focusing attention on pic. "My Pal Gus" is average at the Fox Midwest first-runs as is "Stranger in Between" at Vogue. Others are so-so to slow. After couple of blustery days, weather turned okay over the weekend.

Estimates for This Week

Kimo (Dickinson) (504; 65-85)—"Four Poster" (Col) (5th wk). Good $1,800. Goes a sixth. Last week, $2,000.

Midland (Loew's) (3,500; 50-75)—"K.C. Confidential" (UA) and "Strange Fascination" (Col). Oke $11,000. Last week, "Above and Beyond" (M-G) and "Chicago Calling" (UA), $15,000 in 10 days.

Missouri (RKO) (2,650; 50-75)—"Battle Zone" (AA) and "Torpedo Alley" (AA). Light $5,000. Last week, "Androcles and Lion" (RKO) and "Face To Face" (RKO), $6,000.

Orpheum (Fox Midwest) (1,913; 65-85)—"Ruby Gentry" (20th) (2d wk). Closed last Tuesday (20) with moderate $6,000. House went dark until legit comes in next month.

Paramount (Tri-States) (1,900; 50-75)—"Thunder in East" (Par). Lean $6,000. Last week, "Stop, You're Killing Me" (WB), same.

Tower, Uptown, Fairway Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 50-75)—"Pal Gus" (20th) with "Ride Man Down" (Rep) added at Tower and Granada. Bettering average at $14,000. Last week, "Meet Me at Fair" (20th) with "Scotland Yard Inspector" (Lip) at Tower and Granada, $12,000.

Vogue (Golden) (50; 65-85)—"Stranger in Between" (Indie). nice $1,300, winding particularly Good $2,000, and may hold. Last week, "The Promoter" (U) (8th wk) good run.

'DEVIL' RECORD 42G, CLEVE.; 'TOP' OK 9½G

Cleveland, Jan. 27.

Block-long lines are jam-packing sector where "Bwana Devil" is booming Warner's Allen for the biggest gross in its history. Three-D pic caught on like wildfire from start. "Thunder in the East," next door at the State, looks only mild. Combo of "Flat Top" and "Torpedo Alley" shapes up just okay at Palace.

Estimates for This Week

Allen (Warners) (3,000; 85-$1.25)—"Bwana Devil" (Indie). New record here of $42,000. Last week, "Don't Care Girl" (20th), $10,500.

Hipp (Telemanagement) (3,700; 55-85)—"Happy Time" (Col). Fair $8,000. Last week, "Lawless Breed" (U), robust $14,000.

Lower Mall (Community) (585; 55-85)—"Sinners" (Indie) (4th wk).

(Continued on page 20)

Rain Takes Gloss Off Strong Chi; 'Devil'-Stage Smash With $75,000, 'Gambler' Wham 32G, Chaplin 17G

Chicago, Jan. 27.

Rain Friday (23) took some of the polish off the shining grosses at several Loop houses. Biggest grosser is the Chicago with "Bwana Devil," tri-dimensional feature, and stageshow. Should hit a terrific $75,000. "Mississippi Gambler" with "All Ashore" at the State-Lake, looks to hit a sockeroo $32,000. Grand's two western reissues, "Gunfighter" and "Yellow Sky," looks bright $12,000.

Second-week product is also holding up well with "Limelight," brisk at the Woods. "Above and Beyond" at the Oriental is landing a nifty total. Roosevelt, with "Stop, You're Killing Me" and outpost in Malaya," is okay. "Thunderbirds" and "Ride Man Down" at United Artists still is pleasing in first holdover round.

Surprisingly enough Tri-Opticon at the Telenews does not seem to have been hurt greatly by "Bwana Devil" next door from the Chicago, with trade still excellent in fifth frame. Also in fifth week is "The Promoter" at the Surf, very big.

Estimates for This Week

Chicago (B&K) (3,900; 98-$1.25) — "Bwana Devil" (Indie) with stageshow. Terrif $75,000 due for tri-dimensional film. Last week, "Cousin Rachel" (20th) with vaude (2d wk), $30,000.

Grand (RKO) (1,500; 55-98) — "Gunfighter" (20th) and "Yellow Sky" (20th) (reissues). Neat $12,000. Last week, "Bloodhounds Broadway" (20th) and "Something For Birds" (20th), $10,000.

Oriental (Indie) (3,400; 98) — "Above and Beyond" (M-G) (2d wk). Fairly good $18,000. Last week, $27,000.

Roosevelt (B&K) (1,500; 55-98)—"Stop, You're Killing Me" (WB) and "Outpost in Malaya" (UA) (2d wk). Holding well at $11,000. Last week, $15,000.

State-Lake (B&K) (2,700; 98-$1.25)—"Mississippi Gambler" (U) and "All Ashore" (Col). Sock $32,000 or over. Last week, "Savage" (Par) and "Hurricane Smith" (Par) (2d wk), $10,000.

Surf (H&E Balaban) (685; 98)—"Promoter" (U) (5th wk). Strong $5,000. Last week, $5,500.

Telenews (Indie) (606; 98-$1.25) — Tri-Opticon (Indie) (5th wk). Still okay at $10,000. Last week, $13,000.

United Artists (B&K) (1,700; 55-98) — "Thunderbirds" (Rep) and "Ride Man Down" (Rep) (2d wk). On profitable side with $12,000. Last week, $18,000.

Woods (Essaness) (1,073; 98) — "Limelight" (UA) (2d wk). Excellent $17,000 for Chaplin starrer. Last week, $25,000.

World (Indie) (587; 98)—"One Summer of Happiness" (Indie) (5th wk). Staunch $5,000. Last week, $6,000.

H.O.s Slowing Up Pitt; 'Gun' Light 10G, 'Poster' $6,500, 'Devil' 15G, 3d

Pittsburgh, Jan. 27.

"Bwana Devil" in third week continues to be town's leader. Three-dimensional picture picked right up again after the confusion following one-day shutdown at Warner as a result of dispute with projectionists. "Man Behind Gun" is doing only mildiy at Stanley and holdovers of "Above and Beyond" at Penn and "Ruby Gentry" at Fulton are standing up nicely. "The Promoter" is winding up five-week stay at Squirrel Hill in nice style.

Estimates for This Week

Fulton (Shea) (1,700; 50-85)—"Ruby Gentry" (20th) (2d wk). Still strong at $6,000 after big $8,000 last week.

Harris (Harris) (2,200; 50-85)—"Four Poster" (Col). Okay at $6,500. Last week, "Against All Flags" (U), $8,000.

Penn (Loew's), (3,300; 50-85)—"Above and Beyond" (M-G) (2d wk). Good $10,000 on top of sock $15,000 last week.

Squirrel Hill (WB) (900; 50-85)—"Promoter" (U) (5th wk), Longest run here since another Alec Guinness hit, "Lavender Hill Mob" (U), and doing almost as well. Finishing at $1,500. Last week, sock $2,000.

Stanley (WB) (3,800; 50-85)—"Man Behind Gun" (WB). Mild $10,000. Last week, "Road to Bali" (Par) (2d wk), same.

Warner (WB) (2,000; 85-$1.25)—"Bwana Devil" (Indie) (3d wk). Still plenty strong at $15,000, which should mean another two weeks or more. Last week, ditto.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Don't Care Girl' Lively 9G, Omaha

Omaha, Jan. 27.

Biz is okay here currently. "Flat Top" is fairly good but best showing is being made by "I Don't Care Girl," big at the Omaha. "Above and Beyond" started out well.

Estimates for This Week

Brandeis (RKO) (1,100; 20-76)—"April in Paris" (WB) and "Face To Face" (RKO) (2d wk). Fair $4,000 after nice $6,500 opening session.

Omaha (Tristates) (2,100; 20-70)—"Don't Care Girl" (20th) and "4 in a Jeep" (UA). Lively $9,000. Last week, "K.C. Confidential" (UA) and "Jet Job" (UA), $7,500.

Orpheum (Tristates) (3,000; 20-70)—"Flat Top" (AA) and "No Holds Barred" (AA). Fairly good $9,500. Last week, "Pal Gus" (20th) and "Woman of North Country" (Rep), $10,500.

State (Goldberg) (865; 25-76)—"Above and Beyond" (M-G). Big $3,500 in first five days. In ahead, "Road To Bali" (Par) (3d wk-9 days), $5,500.

'Rachel' Torrid $14,000, Wash. Ace; 'Bad'-Vaude Fat 26G, 'Gun' Nice 12G

Washington, Jan. 27.

Despite a flu epidemic and general post-Inaugural letdown here, main stem biz is surprisingly steady, with even a few sock situations. Actually, there is an upswing after last week's disappointing Inaugural biz, when visitors and natives alike shunned the flickers for a look-see at swearing in hoopla. Standout is "Cousin Rachel," very big at the Columbia. "Bad and Beautiful" plus stageshow headed by Stu Erwin and June Collyer, is also solid. "High Noon," in fourth stanza day-date at Playhouse and Dupont, continues big.

Estimates for This Week

Capitol (Loew's) (3,434; 55-95)—"Bad and Beautiful" (M-G) plus vaude. Solid $26,000. Holds. Last week, "The Clown" (M-G) plus vaude, $24,000.

Columbia (Loew's) (1,174; 55-80)—"Cousin Rachel" (20th). Hot $14,000, and stays for run. Last week, "Stars, Stripes Forever" (20th) (4th wk), $5,000.

Dupont (Lopert) (372; 55-$1)—"High Noon" (UA) (4th wk). Very steady $4,500 after $5,500 last week. Holds again.

Keith's (RKO) (1,939; 55-85)—"Last of Comanches" (Col). Slim $7,000. Last week, "Hiawatha" (AA), $7,500.

Metropolitan (Warner) (1,200; 55-85)—"Battle Zone" (AA). Modest at $4,000. Last week, "Ride Man Down" (Rep), $4,500.

Palace (Loew's) (2,370; 55-85)—"Ruby Gentry" (20th) (2d-final wk). Oke $12,000 after pleasant $15,000 last week.

Playhouse (Lopert) (435; 55-$1)—"High Noon" (UA) (4th wk). Still strong at $6,000 after $7,000 last week in day-date with Dupont. Holds.

Warner (WB) (2,174; 55-85)—"Man Behind Gun" (WB). Fine $12,000. Last week, "Thunder in East" (Par), $13,000.

Trans-Lux (T-L) (600; 55-$1)—"Four Poster" (Col) (3d wk). Steady $5,000 for second consecutive week. Stays on.

'KILLING ME' FINE 11G, PORT.; 'THUNDER' 7G

Portland, Ore., Jan. 27.

Biz continues to be perking at all first-runs for third continuous session. Strong product pulling despite heavy rains and storms. "Stop, You're Killing Me" in two houses looks trim. "Above and Beyond" and "Million Dollar Mermaid" shape well for second weeks. "Thunder in East" is rated solid at United Artists.

Estimates for This Week

Broadway (Parker) (1,890; 65-90)—"Million Dollar Mermaid" (M-G) and "Sky Full of Moon" (M-G) (2d wk). Big $9,000. Last week, $14,300.

Liberty (Hamrick) (1,850; 65-90)—"Above and Beyond" (M-G) (2d wk). Fine $6,500. Last week, $9,500.

Mayfair (Evergreen) (1,500; 65-90)—"The Bachelor and Bobby-Soxer" (20th) and "Bachelor Mother" (20th) (reissues). So-so $2,500. Last week, "Cousin Rachel" (20th) and "Hell Is Sold Out" (Indie) (m.o.), $3,000.

Oriental (Evergreen) (2,000; 65-90)—"Stop, You're Killing Me" (WB) and "Mr. Walkie Talkie" (Indie), day-date with Paramount. Good $3,500. Last week, "Happy Time" (Col) and "Gunfighter" (20th) (reissue), $2,600.

Orpheum (Evergreen) (1,750; 65-90)—"Hellgate" (Lip) and "The Jungle" (Lip). Oke $7,500. Last week, "Happy Time" (Col) and "Gunfighter" (20th) (reissue), $6,000.

Paramount (Evergreen) (3,400; 65-90)—"Stop, You're Killing Me" (WB) and "Mr. Walkie Talkie" (Indie). Neat $7,500 or near. Last week, "Invasion U.S.A." (Col) and "Pathfinder" (Col), $8,200.

United Artists (Parker) (890; 65-90)—"Thunder In East" (Par). Solid $7,000. Last week, "Road To Bali" (Par) (4th wk), $7,000.

'Flat Top' Sturdy $18,000 Tops Hub

Boston, Jan. 27.

Not too much action here this stanza with newcomers below par and holdovers beginning to skid. Best of the new entries is "Flat Top" at Paramount and Fenway with "Thunder in the East" at Met only modest. "Lawless Breed" at Boston looks about average. Tri-Opticon shorts, which landed a smash first week at Pilgrim went into a tailspin in second week session. "Above and Beyond" in second frame at State and Orpheum shapes fairly good with "Cousin Rachel" in third at Memorial is ditto.

Estimates for This Week

Astor (B&Q) (1,500; 85-$1.25)—"Hans Christian Andersen" (RKO) (5th wk). Nifty $16,500. Last week, $20,000.

Boston (RKO) (3,000; 40-85)—"Lawless Breed" (U) and "Lover Come Back" (Col) (reissue). Oke $10,000. Last week, "Gunfighter" and "Yellow Sky" (20th) (reissues), $8,500 for 6 days.

Esquire (ATC) (1,000; 65-$1)—"Limelight" (UA) (5th wk). Tepid $1,300 following $1,800 for fourth.

Exeter (Indie) (1,300; 60-80)—"Breaking Sound Barrier" (UA) (5th wk). Holding near $4,800 following nice $5,500 for fourth.

Fenway (NET) (1,373; 40-85)—"Flat Top" (AA) and "Tangier Incident" (AA). Oke $4,500. Last week, "Stop, You're Killing Me" (WB) and "Daughter of Darkness" (Indie), $3,700.

Mayflower (ATC) (685; 65-$1)—"Limelight" (UA) (5th wk). Nsg $1,500. Fourth round was $1,800.

Memorial (RKO) (3,000; 40-85)—"Cousin Rachel" (20th) (3d wk). Good $11,500 after $15,000 for second.

Metropolitan (NET) (4,367; 40-85)—"Thunder in East" (Par) and "Springtime" (Indie). Modest $12,000. Last week, "Pal Gus" (20th) and "Wide Boy" (Indie), $15,500.

Orpheum (Loew) (3,000; 40-85)—"Above and Beyond" (M-G) and "Desperate Search" (M-G) (2d wk). Off to $15,000 after neat $23,000 for first.

Paramount (NET) (1,700; 40-85)—"Flat Top" (AA) and "Tangier Incident" (AA). Fast $13,500. Last week, "Stop, You're Killing Me" (WB) and "Daughter of Darkness" (Indie), mildish $10,500.

Pilgrim (ATC) (1,900; 60-$1.25)—Tri-Opticon shorts plus "Pathfinder" (Col) (2d wk). Dipped to about $9,000 following great $18,000 in first.

State (Loew) (3,500; 40-85)—"Above and Beyond" (M-G) and "Desperate Search" (M-G) (2d wk). Down to $9,500 after okay $13,000 for first.

Rain, Cold Chill B'way 1st Runs But 'Niagara'-Ice Show Hotsy 82G, 'Bad' Solid 136G, Kaye Great 55G

The boost that Broadway first-run theatres received from regents exams and student attendance last week was partly washed out by the all-day rain last Saturday (24) and the severe cold starting Sunday night. Absence of many new bills and the continued bus strike, too, are giving Broadway business an uneven tone.

"Niagara" with new iceshow is the best newcomer, being nice $82,000 in the first week at the Roxy. "Taxi" looks light $8,000 in first week at Globe.

Top coin still is going to the Music Hall, where "Bad and Beautiful" with stageshow is heading for a solid $136,000 in second stanza. It holds a third. "Jazz Singer" with Carmen Cavallaro band topping the stage bill is holding to fine $63,000 in second stanza at the Paramount. This combo also stays a third.

Danny Kaye, with all-vaudeville supporting bill, is heading for terrific $55,000 in 10 shows for second week at the Palace. Kaye and the same all-vaude show hit a new record of $62,000 in the first eight days and 11 performances, over expectancy.

"Girls in the Night," very big on first week, still is nice with $18,000 or better in second round at the State, with a lift from previews today of "Mississippi Gambler." "Androcles and the Lion" was down sharply with a fair $20,000 in second session at the Capitol, "The Clown" replacing today (Wed.).

"Don Camillo" apparently is in for an extended-run at the Bijou, this foreign import holding at socko $11,500 in second week ended Monday (26).

"Come Back, Little Sheba" continues terrific, with $27,500 for the fifth round at the Victoria. "Hans Christian Andersen" still is in the chips especially in view of length of run, being $25.000 at the Criterion and $11.500 at the Paris.

Estimates for This Week

Astor (City Inv.) (1,300; 70-$1.50)—"Limelight" (UA) (14th-final wk). Blowoff session ending today (Wed.) looks like okay $10,500 after $10,000 for 13th round. "Road to Bali" (Par) opens tomorrow (Thurs.).

Beckman (R&B) (500; 85-$1.50)—"Wherever She Goes" (Indie). Opened yesterday (Tues.). In ahead, "Castle in Air" (Indie) (3d wk-9 days), $3,000 after okay $3,400 for second week.

Bijou (City Inv.) (589; 90-$1.50)—"Don Camillo" (Indie) 3d wk. Initial holdover stanza ended Monday (26) held at $11,500 after smash $13,000 for opening week. Staying on indef.

Broadway (Cinerama) (1,250; 90-$2.80)—"Cinerama" (Indie) (18th wk). The 17th round concluded yesterday (Tues.) was smash $39,700. The 16th week was about same, and over expectancy. "Cinerama" passed its 300th performance last week after playing to 400,000 patrons. Heightened interest from out-of-towners was noted in seat sales during the last two weeks.

Baronet (Reade) (430; 90-$1.50)—"Importance of Being Earnest" (U) (6th wk). Fifth frame ended Sunday (25) continued nicely with $7,800 after solid $8,500 for fourth week.

Capitol (Loew's) (4,820; 70-$1.50)—"The Clown" (M-G). Opens today (Wed.). Last week, "Androcles and Lion" (M-G) (2d wk), off sharply to fair $20,000 after $32,000 for opening week.

Criterion (Moss) (1,700; 70-$2.20)—"Hans Christian Andersen" (RKO) (10th wk). Ninth frame ended Monday (26) held at $25,000 after great $30,000 for eighth.

Fine Arts (Davis) (468; 90-$1.80)—"Promoter (U) (14th wk). The 13th round ended Monday (26) held at sturdy $5,800 after $6,700 for 12th week. Continues on indef.

Guild (Guild) (525; $1-$1.80)—"Leonardo da Vinci" (Indie) (9th wk). Current session ending today (Wed.) looks like $6,000 after trim $6,200 for eighth week.

Holiday (Per-Rose) (950; 60-$1.20)—"Cleopatra" (Par) (reissue) (2d wk). First holdover round ending tomorrow (Thurs.) looks like big $7,500 after $9,000 opening week. "Thunder in East" (Par) opens Feb. 3.

Globe (Brandt) (1,500; 50-$1.50)—"Taxi" (20th) (2d wk). First week ended last night (Tues.) was light $8,500. In ahead, "8 Iron Men" (Col) (3d wk-6 days), held at $7,000.

Mayfair (Brandt) (1,736; 50-$1.50)—"Ruby Gentry" (20th) (5th-final wk). Winding up at $8,000 in final 8 days, with previews helping. Fourth week was $10,000. "Above and Beyond" (M-G) opens Friday (30).

Palace (RKO) (1,700; $1.80-$6)—Danny Kaye and all-vaude bill (2d wk). First holdover session which started last Monday (26) is heading for capacity $55,000. Current vaudeville lineup headed by Kaye landed a new record of $62,000 in the first eight days, and 11 shows, over expectancy.

Paramount (UPT) (3,664; 80-$1.80)—"Jazz Singer" (WB) with Carmen Cavallaro orch, Larry Storch, Toy & Wing topping stageshow (3d-final wk). Second frame ended last night (Tues.) was strong $63.000 after big $75,000 opening week.

Paris (Indie) (568; $1.25-$1.80)—"Hans Christian Andersen" (RKO) (10th wk). The ninth frame ended Monday (26) held at big $11,500 after $12,500 for eighth.

Radio City Music Hall (Rockefellers) (5,945; 80-$2.40)—"Bad and Beautiful" (M-G) with stageshow (2d wk). Continuing in solid fashion with sturdy $136,000. Stays on. First week was fancy $145,000.

Rivoli (UAT) (2,092; 70-$2)—"The Star" (20th). Opens today (Wed.). In ahead, "Cousin Rachel" (20th) (5th wk-6 days), was oke $9,500 after $11,000 for fourth week.

Roxy (20th) (5,886; 80-$2.20)—"Niagara" (20th) with iceshow onstage (2d wk). Initial week ended last night (Tues.) was nice $82,000. In ahead, "Stars, Stripes Forever" (20th) plus iceshow (4th wk-8 days), wound up splendid run with okay $63,500.

State (Loew's) (3,450; 55-$1.50)—"Girls in Night" (U) (2d-final wk). Last round ending today (Wed.) is heading for nice $18,000 after big $24,000 opening week. "Mississippi Gambler" (U) opens tomorrow (Thurs.).

Sutton (R&B) (561; 90-$1.50)—"Member of Wedding" (Col) (5th wk). Fourth session ended Monday (26) was okay $5,200 after $6,200 for third week. Not staying much longer here, but new pic not definitely set.

Trans-Lux 52d Street (T-L) (540; 90-$1.50)—"Face To Face" (RKO) (3d wk). Held at sturdy $7,500 in first holdover round ended Monday (26) after big $9,000 opening week.

Trans-Lux 60th St. (T-L) (453; 90-$1.50)—"Tale of Five Women" (UA) (2d wk). Second round ending today (Wed.) looks to reach only $3,000. Holds 2 extra days, after mild $3,800 opening week. "Curtain Up" (Indie) opens Saturday (31).

Victoria (City Inv.) (1,060; 70-$1.80)—"Come Back, Little Sheba" (Par) (6th wk). Fifth stanza ended yesterday (Tues.) hit $27,500 or close. Fourth week was great $29,000. Stays on indef.

L'ville Bopped by Flu; 'Battle' Bangup $6,500, 'Blackbeard' Fairish 9G

Louisville, Jan. 27.

Weather is not a vital factor in film biz pace this week, with moderate temperatures going along with moderate product. Prevalence of flu here is tending to hold grosses down but not making a serious dent into trade. "Ruby Gentry" at Kentucky looks nice, while "Battle Zone" at Mary Anderson looms fancy. "Blackbeard, the Pirate" at the Rialto is moderate as is "Above and Beyond" at the State.

Estimates for This Week

Kentucky (Switow) (1,200; 50-75)—"Ruby Gentry" (20th) and "Feudin' Fools" (AA). Nice $4,500. Last week, "My Pal Gus" (20th) and "Toughest Man Arizona" (Rep), $5,000.

Mary Anderson (People's) (1,200; 50-75)—"Battle Zone" (AA). War pix don't break records here, but solid $6,500 is in view. Last week, "Stop, You're Killing Me" (WB), $5,500.

Rialto (Fourth Avenue) (3,000; 50-75)—"Blackbeard Pirate" (RKO) and "No Time for Flowers" (RKO). Medium $9,000. Last week, "Don't Care Girl" (20th) and "Strange Fascination" (Col), $11,500.

State (Loew's) (3,000; 50-75)—"Above and Beyond" (M-G) and "Target Hong Kong" (Col). Fairish $8,500. Last week, "Because of You" (U) and "Sky Full of Moon" (M-G), $9,000.

SENSATIONAL HIT AT THE RIVOLI, N.Y.!

Rivoli
BETTE DAVIS in "THE STAR"

Following such 20th Century-Fox smashes as "PINKY" "DAVID and BATHSHEBA" "THE SNOWS of KILIMANJARO" and "MY COUSIN RACHEL"

SKY-HIGH PRAISE!

"A Bette Davis Triumph!" —*Walter Winchell*

"'The Star' is a rich, intelligent and sensitive vehicle which will carry Miss Davis smack up to an Academy Award nomination." —*Louella O. Parsons*

"Academy nomination for Bette Davis in 'The Star'." —*Hedda Hopper*

"Before awarding Academy prizes, wait until you see Bette Davis in 'The Star'." —*Ed Sullivan*

"Bette Davis is superlative in an Academy Award performance." —*Sheilah Graham*

"Bette is a cinch to get another Academy nomination." —*Sidney Skolsky*

"The star is perfect for the picture and the picture is perfect for the star." —*Motion Picture Herald*

NOW!
Record-Smashing Business!
5th Sensational Week!
4 Star Theatre, Los Angeles!

Bert E. Friedlob presents

BETTE DAVIS *Rips the mask off the film capital in* "THE STAR"

co-starring STERLING HAYDEN with Natalie Wood · Warner Anderson · Minor Watson · June Travis · Produced by BERT E. FRIEDLOB · Directed by STUART HEISLER · Original Story and Screenplay by KATHERINE ALBERT and DALE EUNSON · Music composed and conducted by VICTOR YOUNG · A Bert E. Friedlob production. Released by 20th Century-Fox

(BACK BROTHERHOOD WEEK'S SILVER ANNIVERSARY Feb. 15-22 1953)

'Deshonra' Top Arg. Grosser in '52; U.S. Pix Most Consistent Coin-Getters

Buenos Aires, Jan. 20.

The government-inspired press here is proclaiming loudly about the official figures for 1952 film grosses which list "Deshonra" (Argentine Sono Film) as top grosser. This is a sign of the public's preference for native screen product, according to the nationalists.

However, they show some uncertainty as to which are the really better films. Partisan viewpoint bypasses several factors influencing the boxoffice returns, including the fact that for two local productions which may hit the jackpot, there are 30 others which flop miserably. American screen vehicles, in contrast, consistently bring in high grosses, which pleases the exhibitor and puts plenty of coin into the treasury.

Official ratings show "Joan of Arc" (RKO) as second, "Manon" (Difa) as third and "Las Aguas Bajan Turbias" fourth. "Las Aguas" also was rated high by the crix, but earned banishment from show biz for its producer, Hugo del Carril. Apparently, it is dangerous here to compete too strongly with the pic in which upper echelons have financial or sentimental stakes.

Of a total of 321 films released last year, according to available statistics, 35 were native-made, while 210 were American. Of the 35 Argentine releases, only seven can be said to have topped boxoffice records. Showings of any pic, of course, are helped by the time of year the film is released and what sort of showcasing it gets. "Deshonra" had all the advantages in this respect, having been released before the economic recession hit film grosses and during the usual peak-playing time here, June-July. It also was shown in the city's largest and most luxurious theatre, the Gran Rex. In contrast, "Joan" had to be released day-date in five minor houses.

17 British, 11 Russo Pix Shown

Of the total 1952 releases, 17 were British, 15 were Italian, 13 were from Spain, 11 Russian-made, eight German, seven French and three Mexican. Of Yank productions, "All About Eve" (20th) and "September Affair" (Par) created the greatest stir outside of "Joan." However, there was an undercurrent of disappointment over the quality of Hollywood product which had been awaited with much anticipation after a lockout of nearly two years.

Currently, U. S. distributors are holding back their scant reserve of film on which exhibition permits have been granted, feeling that the Entertainment Board may persist in its policy of stalling off all promises of fulfilling the Argentine-U.S. accord and further pledges made to Eric Johnston last November. As time goes by, local film producers gradually are carving out a practical monopoly for themselves. They now advocate granting import permits only to countries whose producers accept co-production deals with them.

An added reason for holding back new Hollywood pix is that the distribs want to wait until the new season opens here next March. In the meantime, only minor quality films or reissues are being released for the most part by American distribs.

LISBON NITERY BIZ PERKS WITH NEW YEAR

Lisbon, Jan. 20.

Since Boxing Day, biz has been exceptionally good in the six first-class niteries here and in Estoril. Several spots received new life via the "Brazilian invasion," the artists from Brazil now appearing in the revue at the Teatro Variedades after three months in Oporto. Nearly all of them double into cabarets after the theatre.

The Cristal has Trio Ebano, three colored dancers; Carlos Lisboa, Carioca Ballet, the Six Brazilian Moors, with crooner Dorinha, and a dance band with a line. The Maxime has Juju and Almeidinha, comedy duo, and Lucy and Jack Penzes, acro dancers. The Olimpia Club has a Spanish dance band batoned by Fenix Moreno, with Rosario and Abreu Moreira. The Arcadia has Magaly and Rancheros while the Estoril Casino changes bills nightly.

Festival Ballet Scores In Parisian Premiere

Paris, Jan. 20.

London's Festival Ballet opened to a gala preem at the Empire Theatre here Thursday (15). Succeeding the Marquis De Cuevas Ballet, which had a successful three-month run at this theatre, the Festival Ballet seems insured of an excellent run. Opening unveiled a young troupe with a certain amount of flair and style, but as yet lacking in discipline and the precision of the top ballet companies. More supple choreography and workmanship should shape this into a worthy troupe.

Company is under direction of Anton Dolin and under patronage of Princess Marie-Louise of England. Choreography is by Dolin, Michael Charneley and Beriosoff; costumes are by Tom Lingwood, Nicolai Roerich and G. Kirsta. Musical direction is by Peter Rorke. Standouts among the dancers are Belinda Wright, Nathalie Leslie-Krassovska and Dolin.

Micro-Wave Telecast Relay Connecting 3 Nip Cities Put in Service

Tokyo, Jan. 20.

A micro-wave telecast relay system, connecting Tokyo with the southern cities of Nagoya and Osaka, was inaugurated last week with the televizing of a sumo wrestling tournament from this city. The Japan Broadcasting Corp. (NHK), semi-governmental controlled station, constructed the 4,000-megacycle circuit at a cost of about $100,000. It covers a distance of 280 miles, with five relay stations between Tokyo and Osaka.

In another development on the Nipponese TV scene, the Radio Regulatory Council (similar to the U. S. Federal Communications Commission) announced that a license for television broadcasting has been given to Radio Tokyo, a station financed by the newspaper Asahi. This means that three nets will be broadcasting daily TV programs by mid-year. Already licensed are NHK and the Japan TV Network Co. (NTN). The former begins regular, four-hour daily telecasts Feb. 1. It will charge set owners a monthly fee of about 55c. NTN says it will provide six hours of TV daily gratis starting in June.

The total number of TV receivers in Japan today, according to the Ministry of International Trade and Industry, is roughly 4,000, all American-made. NHK says that only about 1,200 set owners have registered so far.

MADRID LEGITERS HIT 20-YEAR PEAK

Madrid, Jan. 20.

The tax office here reveals that Madred theatres have been doing the top biz for the last 20 years since Christmas Day. There are 18 theatres operating in this capital city, and all have been playing almost to capacity two shows daily plus three on Sundays and on the many holidays of the period.

Traditionally on Jan. 7 most theatres changed companies, but biz continued strong. The Teatro Comico has the Aurora Redondo and Valeriano Leon Co. presenting the perennial "Put Up Your Moustache, Manolo," a hit of a year ago. The two state theatres, the Maria Guerrero and the Espanol, are doing well. Hungarian actress Lilly Muratti is at the Reina Victoria in a Spanish version of "Dear Shadow." The Alvarez Quintero is presenting the new show, "Viennese Carousel," for another month prior to a tour abroad.

'Rob Roy' Starts in March

Glasgow, Jan. 20.

Walt Disney starts production on his all-live Scottish film, "Rob Roy," March 16. Pic, which is about the Highland outlaw, will star Richard Todd. Location spots have been chosen at Aberfoyle and Loch Ard in the Scottish Highlands.

U.S. Actress Sues Brit. Studios for Injuries

London, Jan. 20.

American actress Yolande Donlan, who has been in London for several years, has had her labor permit extended to enable her to give evidence in a claim for damages which she is bringing against Nettlefold studios. Her work ticket expired last week when an application was made in the High Court for a date for the hearing.

Miss Donlan claims damages for personal injuries and although liability has been admitted, the action is being contested on the question of damages.

New Hits Perk Up Paris Legit Scene

Paris, Jan. 27.

Replacing Marcel Achard's "Les Compagnons De La Marjolaine" at the Theatre Antoine, "L'Heure Eblouissante" ("The Dazzling Hour") looks like a hit, with the crix giving plaudits to the acting of a fine trio in Pierre Blanchar, Jeanne Moreau and Suzanne Flon. Play was written by Italian playwright Anna Bonacci, adapted by Albert Verly with dialog by Henry Jeanson, and staged by Fernand Ledoux. Slight piece is termed more a delightful vaudeville than a play, with a charming production, savory acting and crisp dialoging.

Comedie-Francaise has come up with a new, highly-polished version of Jules Romains' 30-year-old comedy, "Monsieur Trouhadec Saisi Par La Debauche." Crix have found it still a vigorous human comedy, though gliding over the surface of human foibles and never striking into the depths of feeling and heart. Well played by the polished Francaise troupe, this will be a successful addition to the refurbished rep, which is making the Francaise a more potent b.o. theatre among the subsidized houses.

"En Attendant Godot," written by Samuel Beckett and played in the off-the-main-stem Theatre Babylone, has gotten the nod from crix for its interesting offbeat appeal. A symbolical play of boredom and the pratfalls of illusion, this benefits from fine staging by Roger Blin.

Sacha Guitry is finishing up his 127th play, "Pale Sang Bleu" ("Slight Blue Blood"), which will probably get an airing at the Varietes Theatre this spring. Marc-Gilbert Sauvajon is readying his "Treize A La Table" ("13 At the Table"), a comedy about the mirage and foibles of love, with Simone Renant and Robert Murzeau.

Bruno Coquatrix has snared the Jules Supervielle play, "La Belle Au Bois" ("Beauty In the Woods"), which will be added to the rep of the Comedie-Caumartin Theatre and played alternately with the highly successful "Doll's House." Daniele Delorme will play the lead, with decor to be done by surrealist painter Leonor Fini.

The return of the Jean-Louis Barrault-Madeline Renaud troupe to the Theatre Marigny here will have in the new rep the last, unstaged play of Jean Giraudoux, "Lucrece," and "Ponthesilee" by Eric Von Kleist, which will star Edwige Feuillere.

MEX TOURIST TRAVEL DIPS AT START OF '53

Mexico City, Jan. 20.

Optimistic estimates made here and in the U. S. that 1953 would be a banner year for tourist travel in Mexico are fast falling on their faces as that trade, which by now should have shown strength, is so weak that it has caused real alarm, according to Dr. Francisco del Rio Canedo, chief of the government's tourist department. After a very good year in 1952 with an estimated 525,000 visitors, 85% of them Americans, and over all spending of $254,000,000, Dr. del Rio Canedo fears that 100,000 fewer Americans will visit here this year. He declines to estimate just how many tourists Mexico will draw.

Officialdom doubts that tourism will hold in 1953 the place of Mexico's second top moneymaking industry (next to oil) that it won last year. Europe again looms large as a keen competitor for the U. S. tourist, Dr. del Rio Canedo pointed out.

London's Film Biz Up Despite Fog; 'Flags' Robust $8,500; 'Ruby' 5½G, 'Twilight' Same, 'Nights' Okay 6G

London, Jan. 20.

Despite consistently bad weather, with fog hanging around for an almost endless period, West End first-run biz was perky this last stanza, with most theatres recording good results. The upward trend was shared by new entries and holdovers alike.

Setting the pace was "Prisoner of Zenda" at the Empire, which after a hefty opening frame, continued with solid $16,000 or over in second week. "The Snows of Kilimanjaro," now finishing its nine-week run at the Leicester Square Theatre, maintained a strong gait with $8,400 in ninth. "Hans Christian Andersen" is also proving a big draw with $7,600 in its fifth week at the Carlton. "Against All Flags" is big $8,500 at the Gaumont.

Newcomers include two new British films. "Decameron Nights" at the Odeon, Marble Arch, is shaping to okay $5,500 in first frame. "Women of Twilight" at the Plaza started with an average $5,500 opening week. "Ruby Gentry" for its first week shapes comparatively better at the smaller London Pavilion.

Estimates for Last Week

Carlton (Par) (1,128; 55-$1.70)—"Hans Christian Andersen" (RKO) (5th wk). Holding at solid $7,000 after fourth round hit $7,600. Stays.

Curzon (GCT) (500; 55-$1.35)—"Kon-Tiki (RKO) and "Strangers in House" (GCT) (14th wk). After sagging recently, biz picked up and run now extending until end of January. This frame is above average at $3,300. "Doctor's Knock" (Indie) and "Emperor's Nightingale" (Indie) open Jan. 30.

Empire (M-G) (3,099; 55-$1.70)—"Prisoner of Zenda" (M-G) (2d wk). Opened in great style with $20,100 in first frame with current week headed for over $16,000 solid. Continues.

Gaumont (CMA) (1,500; 50-$1.70)—"Against All Flags" (GFD) and "Time Gentlemen Please" (AB-Pathe). Errol Flynn starrer, "Flags," slipped in without the customary press screening but a big $8,500 looms in first full week.

Leicester Square Theatre (CMA) (1,753; 50-$1.70)—"Snows of Kilimanjaro" (20th) (9th wk). Finishing its pre-release run with a flourish and still doing above theatre's normal break. Final week looks big $8,400. Eighth round was powerful $9,200. "Long Memory" (GFD) opens Jan. 22.

London Pavilion (UA) (1,217; 50-$1.70)—"Ruby Gentry" (20th. Opened modestly with around $5,500 for first week.

Odeon Leicester Square (CMA) (2,200; 50-$1.70)—"Cousin Rachel" (20th) (2d wk). Doing steady biz with $8,600 likely in second frame after first round landed solid $10,400. Stays a third, with "The Net" (GFD) opening Jan. 29.

Odeon, Marble Arch (CMA) (2,200; 50-$1.70) — "Decameron Nights" (Eros). Shaping to get okay $6,000 or close in first frame. Stays another fortnight.

Plaza (Par) (1,902; 70-$1.70)—"Women of Twilight" (IFD). Teedoff in fair style with about $5,500 likely opening week. Continues.

Ritz (M-G) (432; 90-$2.15)—"Quo Vadis" (M-G) (15th wk). A consistent money maker with $3,600 this round. Present run follows an earlier 25-week season. Stays indef.

Warner (WB) (1,735; 50-$1.70)—"Crimson Pirate" (WB) (4th wk). Proved good holiday attraction and still oke at $6,500 for fourth and final round. "Iron Mistress" (WB) opens Jan. 22.

Greek Prod. Hurt By 6% Tax on Native Pix

Athens, Jan. 20.

A 6% tax on boxoffice grosses of all Greek films has been imposed by the government. Decree points out that since all foreign pix distributed in Greece long have paid such a tax, no exception should be made for productions. Greek distributors pay on every film they import.

The 6% levy is regarded as a serious blow to film production here. Producers have protested to the government, but without any success so far. Producers claim that the industry here is still in its infancy, and should have received better treatment, especially in view of the fact that several European countries accord native production special privileges.

Italian TV, Still in Its Infancy, Experiments Via Milan, Turin Stations

Milan, Jan. 20.

Three months after starting telecasts on a daily basis and a month after the inauguration of the new radio-television centre here, Italian TV is continuing an experimental phase. Estimated that regular tele on a national network basis won't begin in Italy until the end of 1953. At present, telecasts are confined to areas within an effective radius of transmitters in Milan and Turin, although in exceptional cases the telecasts have reached Switzerland as well as more distant Italian cities.

It is estimated that roughly 5,000 TV sets are serviced by the two stations. While in the experimental phase, televiewers are strictly on their own, with no promises made and no program schedules printed. Conversely, set owners will not be charged for their slice of the airwaves until TV goes on a regular basis in Italy. Tab then probably will be about $20 per year as compared with the $5 yearly fee charged radio owners under the Italian Government Radio Monopoly setup.

The TV network expansion program now under way is slated to link the Milan-Turin transmitters with Rome, Florence, Genoa, Bologna, Venice and areas surrounding these centres by early fall of next year. Rome is the primary target at the moment, and is eventually slated to become the third Italian TV centre, with its own studios and telecasting facilities. Coverage of the Naples area will follow.

Present heart of Italian TV activity is located in new radio-television centre recently inaugurated here. Aside from new and ample radio facilities, the building houses two TV studios, with a third under construction plus various technical facilities.

Only one local TV production has been recorded on film, the show being re-staged and regularly lensed by outside cameramen. Equipment is principally of U. S. origin, but a considerable amount of British and some French and German stuff is used.

$13,172,100 NIP GROSS FOR U.S. COS. LAST YR.

Tokyo, Jan. 20.

In their first year of operation in Japan independent of U. S. Army control, the 10 U. S. major distributors grossed $13,172,100. There were 149 films released during 1952, with Metro leading both in number of pix released as well as income. M-G released 22 productions and grossed $2,044,800.

Grosses for other companies and number of films follow: Paramount, $1,991,000 (18); 20th-Fox, $1,806,700 (20); WB, $1,502,300 (18); RKO, $1,435,000 (15); Universal, $1,188,700 (14); Columbia, $1,109,000 (14); Republic, $1,025,000 (12); United Artists, $820,800 (9); and Allied Artists, $248,800 (7).

Rank Extends Pension

London, Jan. 20.

An extension of the pension and life assurance scheme, which hitherto had applied mainly to exhibiting personnel, has been announced by the J. Arthur Rank Organization. Employees of eight more companies are to be brought within the setup including staff on production and distribution.

Plan provides for retirement pensions at 65 for men and 60 for women, with financial aid to the dependents of any employee who dies while employed in the group.

M-G-M's BIG 55-CITY
PREMIERE FOR
THE GREAT
TECHNICOLOR
ADVENTURE DRAMA!

"THE NAKED SPUR"

Launching a Big Technicolor Attraction with nationwide publicity where the picture was filmed. Gala Denver premiere night of Feb. 6th. Stars of the production in Person! Civic events in Tri-State (Colorado, Wyoming, New Mexico) promotion. State officials cooperate in memorable celebration as bands, parades, press and public acclaim a new hit!

"The last man alive gets the blonde wildcat"
(James Stewart and Janet Leigh)

YOU'LL AGREE WITH TRADE PRESS!

"The exhibitor who can't make money with this picture should seek other means of a livelihood. Chills, thrills and suspense. High octane acting." *–SHOWMEN'S TRADE REVIEW*

"It's a money picture for just about anywhere. Excellent." *–MOTION PICTURE HERALD*

"Entertainment ingredients, action, suspense, Technicolor." *–MOTION PICTURE DAILY*

"A taut, rough, tough outdoor melodrama made to order for the western action addict...Technicolor and a group of stars headed by James Stewart insure ticket sale." *–VARIETY*

"Absorbing tale. Performances outstanding. Should attract lusty grosses."*–HOLLYWOOD REPORTER*

"Drama topped with action, intrigue, and suspense." *–EXHIBITOR*

"Actionful, suspense laden on every count. Super western. Substantial grosses wherever booked." *–BOXOFFICE*

"Absorbing manhunt in the wilds of Colorado. Outdoor scenery spectacular." *–FILM DAILY*

"Hefty money-getter in all spots. A lulu for action houses. All-star picture in every sense of the word." *–FILM BULLETIN*

M-G-M presents
JAMES STEWART
JANET LEIGH
ROBERT RYAN
RALPH MEEKER
in
"THE NAKED SPUR"
with
MILLARD MITCHELL
Color by TECHNICOLOR
Written by SAM ROLFE
and HAROLD JACK BLOOM
Directed by ANTHONY MANN
Produced by WILLIAM H. WRIGHT

★

(A date to remember, Brotherhood Week's Silver Anniversary Feb. 15-22)

Inside Stuff—Pictures

Behind the scenes of many an independently-made Hollywood film is the moneyman, often referred to as "private interests." Since banks still show hesitancy about providing the indies with production cash, the private investor comes into play, if the film-maker can find one. But where do you look?

Here is one unusual case history. Some time before World War II, Harry Lenart's parents, owners of an extensive tobacco plantation, sold out to American Tobacco. Lenart subsequently inherited the fortune, and his personal interests took him to stock brokerage activities in New York and various art forms. These led to operation of a plant in Italy which turned out unusual articles in leather. Later, he sponsored a group of Czechs who, in Manhattan, turned out glass pieces in artistic design. Lenart had become a "patron of the arts," in a sense.

Early in 1952 Lenart, in Hollywood, saw a print of "Captive City," made by Aspen Productions (Robert Wise and Mark Robson). He was impressed with the film and its budget (under $300,000). That's how he came to put up the coin for "Return to Paradise," which Robson and Wise recently completed with Gary Cooper as star.

Pictures produced in Germany prior to 1947 and owned by German nationals on or after June 14, 1941, are under jurisdiction of the Justice Department's Office of Alien Property, it's stated in a foreword to a listing of more than 4,000 German features pix, shorts, newsreels and documentaries put out by Alien Property office in Washington.

Catalog warns that it is advisable for anyone contemplating distribution of such pix to clear first with the Office of Alien Property. Royalties collected from the German films for the most part go towards compensation of U. S. prisoners of war and internees who were maltreated by the enemy during their imprisonment in World War II. Pix are licensed on the basis of general trade practices for showing in the U. S. only.

Assure U. S.

Continued from page 3

panies are not enthusiastic over the prospect of participating either this year or any other year.

In fact, it's understood that this sentiment, which prevails particularly among the smaller distribs, will be made known also to promoters of other festivals, present or future, who will be given to understand that some restriction in 1954 and thereafter are certainly in the cards. Under the agreement set down by the International Film Producers Assn., of which MPAA is a member, Venice would have a film fete every year, with Cannes coming up on alternating years. There was a film show at Cannes last year.

Matter of costs bothers the distribs and roused some discussion at Thursday's meet when America Aboaf, Universal v.p. and foreign sales head, queried Johnston on the sense and value of higher U. S. spending at Cannes, particularly in view of the European jury approach, which in recent years has made it difficult for American pix to capture many honors.

Foreign managers Friday (23) again brought up the matter of the Cannes budget but talked in terms of 3,000,000 francs (about $8,500).

Skouras at the Thursday luncheon recounted his Far East trip and emphasized again the need for expansion in that area. Ensuing discussion brought up the Export-Import Bank and the Point Four program, but no concrete program was framed.

'Native Son'

Continued from page 3

fore the Ohio Supreme Court. Films involved are "Native Son" and "M."

Pix, originally submitted and nixed by the Ohio censor body, were recently re-submitted following editing, but were turned down again on the technicality that they were not presented again within a specified time required by law.

If the Ohio Supreme Court rules in favor of the censor body on this point, a new approach to test the constitutionality of the censorship law will have to be found. However, if the court decides to hear the cases, a ruling will be forthcoming on the constitutionality of the Ohio censor law, regarded by industryites as the most vulnerable of the state censorship statutes. A decision of the Ohio court may further set the stage for further clarification of film censorship by possibly bringing the cases before the U. S. Supreme Court.

Lessing-Brewer

Continued from page 5

influence." Lessing replied that the American people should be final arbiter as to whether they should see any pic.

In attacking overseas filming, Brewer cited a list of 32 film names who, it was claimed, wouldn't accept any assignments unless they are overseas. Among the 32, some of whom have been back in theU.S. for some time, are Linda Darnell, Humphrey Bogart, Gary Cooper, Kirk Douglas, Clark Gable, Gene Kelly, Gregory Peck, Ava Gardner, John Huston, Robert Wyler, etc.

In connection with the Film Council's opposition to the importation of pix on which communists or Red sympathizers worked, the Legion last week backed up the union's stand. Commenting on AFL opposition to foreign filming per se, Lessing declared flatly that SIMPP would not be bound by any agreement reached between the IA and the majors.

Green Proxy

Continued from page 3

weren't paying enough dividends and that the management was to blame. He ended up as prexy of the Minneapolis Transit outfit for a 16-month period, and still is chairman of the United Cigar-Whelan exec committee.

In Minneapolis he cut services to the bone and at one point reportedly threatened to sell the whole system for scrap unless it began showing more of a profit. Eventually, his own partners bought him up to the tune of a $100,000 profit.

While Green's exact holdings in 20th are unknown, it's believed that under 20th's cumulative voting system he may be able to elect at least one director to the board.

Green has said that he will approach 20th shareholders with his charges vs. the management "at the proper time" via a letter. Meanwhile it's understood that he has been active soliciting proxies and buying up further 20th stock. While he has announced that his ultimate purpose is to oust the present management, he officially admits only to acquiring 20th stock "for investment."

Foreign Prod.

Continued from page 5

out that any drastic reduction in Hollywood activities in that sphere would have repercussions that might well affect the distribs' important foreign revenue. This, in turn, would have long-range effects on Hollywood employment, which is the Coast unions' primary concern.

When faced with union complaints on foreign filming in the past, the standard studio answer has been that cameras are taken abroad only if the particular background of a pic requires it. Point is made also that only a comparatively insignificant number of films are shot out of the country every year when compared with the overall output.

Indie producers in recent months have shown more of a yen to exit abroad since they are not concerned with studio overheads and find production costs in many areas considerably lower than on the Coast. Added argument is that the audience today thrives on realism and on-the-spot filming gives a pic added b.o. value.

Seek $150 Minimum For Senior Publicists In UA-Union Talks

An 11% wage hike, a health and welfare fund, and a new classification for senior publicists are being sought by United Artists homeoffice pub-ad staffers in negotiations with management which got under way last week.

New pact is being discussed to replace the one-year deal which expired Dec. 30. Unlike the other N. Y. flackeries associated with the Screen Publicists Guild, District 65 of the Distributive, Processing and Office Workers of America, UA was the only outfit committed to a one-stanza deal, the other pacts being for two years.

Establishment of a new classifica-introduction of a category aimed to protect and recognize the work of veteran staffers. Union is seeking to have the longtime seniors placed in a senior No. 1 classification calling for a minimum weekly stipend of $150. Present minimum for seniors is $125. Other N. Y. units associated with the District 65 SPG are Warner Bros., Columbia, Universal and 20th-Fox.

RKO Pictures flacks, members of Local 230, Sign, Pictorial and Display Union, AFL, are currently working without a contract, the company's deal with the union having expired Nov. 30, 1952. Talks were set to begin but were delayed pending stabilization of RKO's management problems. With the recent naming of James Grainger as RKO prexy and the appointment of a new board of directors, negotiations are expected to get under way shortly.

McCarran

Continued from page 2

stead of merely commission men. Thus an act will be contracted to work for an agency for a specified number of weeks. Of course, the percentery would be taking a risk on the act which, if it fails to live up o expectations, may stick the agency for the face value of the contract plus fares. Also, the act would be in jeopardy. If the agency so chooses, it becomes a contractor and sells the performer at a far greater salary than the agency will pay him. If latter occurs, an act will have no redress, since one complaint from the percenter and the turn is given a ticket to its point of origin.

The American Federation of Television and Radio Artists has sent out memos to all agencies stating that it is a violation of the McCarran-Walter Act to book a performer on dates that have not been previously specified to immigration authorities. According to strict interpretation of the law, an act must return to its emigration point as soon as its work is completed.

It is quite a problem for an agency to line up all spots where a performer could play, get him over, and then take a chance on the bookings. One percentery was thinking in that direction, only to be reminded that an employer's application stating his need of that particular act must be filed with the immigration authorities.

The effect on show biz of the McCarran Act has scarcely been probed. Agencies feel that the day of easy coming and going of foreign talent is over. There's a feeling among acts that a few sock European imports help stimulate work for American talent. One example is seen in the outdoor fields, particularly circuses, which could hardly exist without imports.

Jan. 31 Deadline

All alien performers are reminded by the Immigration Dept. that failure to register by Saturday (31) provides possible cause for deportation.

Aliens are required to fill out an I-53 form at any postoffice, or Federal building and leave it with the clerk.

The McCarran-Walter Act requires annual registration of all aliens during the month of January and notification of any change of address.

Those in the U. S. on a temporary visa are required to register in January and every 90 days thereafter and must report change of address within 10 days.

H'wood Fears

Continued from page 3

in the propaganda war." That, he said, was the Communist way of doing business, and "it's bad business."

The Motion Picture Assn. of America prexy's talk in New York before the Community Relations Conference of the picture industry was entitled "The Shape of Things to Come," and he devoted a good part of it to the important role played by American pix abroad where, he declared, "by any standard, Hollywood's ambassadorial record is extraordinarily good."

He said people abroad loved and believed American films because they are primarily to entertain, and that this was why they could "whip and outdraw Communist propaganda films in any world battle for the public's support." Another plus, he thought, is that "American films are free from official propaganda. To great masses of people, forced to feed as they are on steady doses of propaganda, this gives our films an unmatched authority and authenticity."

Referring to criticism of films sent abroad, Johnston said he didn't think all U. S. pix were doing a bangup job of selling America abroad "but neither do newspapers, radio, magazines, books and other media of expression. All these are the products of human hands and minds, and we all make errors."

Johnston then took a swipe at industry critics abroad and at home. "It's been my observation that they take the snob's-eye view," he told his listeners. "Many of them . . . were brought up in the classic tradition which decrees that art to be good must be a monopoly of the few. By their very nature they are suspicious and critical of any art form enjoyed by great masses of people. That puts the motion picture low on their art list. The art that is popular is not for them."

Regarding the fight against censorship, "complete victory is not yet clearly in sight although we've come a long way toward our goal," he asserted. "We'll have to fight and scrap every inch of the way from now on before censorship is really routed . . ."

Earlier, the Conference had heard C. C. Rhoden, chairman of the public relations committee of Theatre Owners of America, declare that he would submit the "Children's Vacation Matinees" plan to the TOA board for adoption and presentation to the TOA membership. "This can be one of our mediums to re-establish the public confidence in the motion picture industry," he stressed.

Cost to Fabian

Continued from page 5

It's figured that the reorganization will be completed by the end of February, with the new companies starting separate operations on March 1. New producing company will retain name of Warner Bros. Pictures, Inc. Incorporated in Delaware, each new film will have an authorized capital stock of 5,000,000 shares of common stock. par value $5. New picture company will have full and free right to use the name "Warner Bros." Theatre company may use trade symbol of "Warner," but "Bros." or "Brothers" cannot be part of the corporate title.

Board of the new theatre company, it's expected, will include S. H. (Si) Fabian, Samuel Rosen, veepee and treasurer of Fabian Enterprises; David G. Baird, partner in the brokerage firm of Baird & Co.; Harry M. Kalmine, present prexy of Warner Theatres, and M. A. Silver, WB's Pittsburgh-Cleveland zone manager.

Film company directorate will include Harry, Jack and Albert Warner, Waddill Catchings, Robert W. Perkins, Samuel Carlisle, Stanleigh P. Friedman, Charles S. Guggenheimer and Samuel Schneider, all of whom have been Warner direcors for the past five years.

Transfer of the theatre assets will give the new theatre company 358 theatres, consisting of 186 owned in fee, 163 leased, nine partly owned and leased. Of these theatres, 38 are presently closed, 11 are leased out. Under the consent judgment, present corporation or the new theatre company must, prior to July 4, 1953, divest itself of 24 theatres.

Stress Need To Keep Free Flow Of Pix Abroad

Persistent Congressional critics of the type of U. S. pix going abroad were given the industry's slant on the problem last week in language designed to drive home the undesirability of export selectivity.

Discussion of selectivity in film exports was revived following the dinner meeting between Sen. Alexander Wiley (R., Wis.), chairman of the Senate Foreign Relations Committee, and company toppers at the Motion Picture Assn. of America headquarters in Washington. Powwow was called by MPAA prexy Eric Johnston to facilitate a meeting of the minds on the subject.

Sen Wiley is said to have been impressed by reports brought back by a six-man subcommittee, headed by Sen. Carl Mundt (R., S. D.), which investigated the effectiveness of the State Dept.'s information activities abroad. Group came back with complaints about the effects of certain Hollywood films in the foreign market. Point made was that these pix tended to give audiences abroad a distorted picture of American life.

The industry's reply to this is that it has never received any definitive guide-lines from the Government, which, instead, has stressed repeatedly that it had no intention of imposing censorship on a private enterprise; that the distribs are already engaging in self-censorship to a certain extent both to safeguard American national interests and to comply with foreign prejudices, and that, additionally, the industry has certain business interests to protect.

Distribs' attitude was crystallized last Thursday (22) in N. Y. when Johnston told the Community Relations Conference that "Hollywood is not in the business of grinding out pictures neatly labeled for use as weapons in the propaganda war. That's the Communist way of doing business. It's bad business. Hollywood is in the entertainment business and that's precisely why our films are loved and believed by people abroad." He added that it was a big plus in U. S. pix that they are free from official propaganda.

Johnston expression reflects general industry conviction that it is wiser in the long run to ship the vast majority of U. S. films abroad and impress foreign audiences with American capacity for self-criticism than to export only films showing the U. S. in what the Government considers the "right" light.

"Each of our pictures carries a pro-American message of its own," said one of the execs. "We are far better off spreading that message over as wide an area as possible, than to go in for the State Dept. approach and show selected productions to a restricted audience."

It's been impressed on Congressional leaders that most of the industry brass in the international departments does considerable traveling throughout the world and that operational patterns are shaped by the experience gained by these men.

Film Interest

Continued from page 1

the current "Time Out for Ginger" and "Seven Year Itch."

Point which Hollywood reps are making is that there's currently a greater number of legit entries which lend themselves more aptly to screen adaptation and with more agreeable economic factors. Legiters such as "Angels," "Tea House," etc., have enough "size" to put the facilities of the major studios to full use. Yet they can be lensed at budgets within the studios' tightened pursestrings.

In contrast, the big film plants are continuing to shy away from plays such as "Four Poster," two-character entry which indie Stanley Kramer recently lensed. It's felt that "Poster" was too limited, production-wise as a major studio enterprise.

MPAA Works Out Program

Continued from page 3

tendance at top-level powwows. Under this setup, the foreign managers themselves will meet at a fixed date—the first Wednesday of each month—to take up problems that need decisive action by the heads of the international companies. The first such meet is skedded for Feb. 4.

The managers' assistants and associates will meet at MPAA headquarters on the third Wednesday of every month to take up and dispose of the mass of minor and routine matter. In this fashion it's believed that a lot of waste motion will be eliminated and the business at hand will be considerably speeded up.

Too Many Meetings

Complaint in the past has been that there were too many meetings; taking up too much of the execs' time. Furthermore, it often turned out that those in attendance had no authority to bind their companies to top-level decision and had to report back to their principals for guidance, necessitating further meets.

Current program envisions a stepup in the amount of foreign division biz done over the phone. At the same time, increased emphasis will be put on the distribution of reports and MPAA bulletins both to home office execs and to the field forces concerned.

2. Hetzel and the MPAA staff are currently engaged in a thorough review of the administrative handling of information that continuously flows into MPAA headquarters from all over the world, much of it of vital and immediate concern to the distribs. Effort will be made by George Vietheer, formerly manager of the MPAA's Washington office, to organize this material and possibly digest it.

Vietheer is undertaking a reorganization of the MPAA files as part of a move to set up an information centre dealing with the international market. This will involve also compilation of a country fact book which will give a country-by-country breakdown and analysis, enabling execs to put their finger quickly on any point of information they may seek. The book, which should be ready within six months or less, will be kept up-to-date.

3. The division of the foreign department into three "desks" representing the main world geographical areas will be continued as part of the overall effort to coordinate foreign division execs into an effective team. European desk is headed by Hetzel, with George Canty doing the day-to-day work. Robert Corkery presides over the Latin American desk, and Irving Maas is understood slated to be in charge of the Far East. Hetzel has instituted regular foreign department meetings every morning at which execs are briefed on the overall picture and bring up mutual problems.

4. While no immediate personnel changes are in the offing, the MPAA is aware of the growing importance of both the Latin American and the Far Eastern markets, which still hold an expansion potential. It's likely that the MPAA field force in these areas will be strengthened as time goes by. First move in that direction was made recently when Harry Stone was assigned as permanent MPAA rep in Brazil, working in conjunction with Joaquin Rickard.

Closer Headquarters Field Ties

An attempt also will be made to establish closer relations between MPAA headquarters and the field, and to speed the flow of information as well as improve its quality. In this connection it is hoped to establish closer ties with the film boards in the various countries that do not have MPAA representation. These contacts are now rather vague.

5. Plans are being formulated to strengthen the MPAA's contact with the State Dept. as well as with the various foreign embassies and ministries in the capital. The death of Joyce O'Hara, MPAA exec v.p., has been a hard blow to the MPAA in this connection, and Johnston so far has given no indication of who might take his place. It is fairly certain, however, that Hetzel will not be assigned to the Washington post. Johnston himself is expected to take an active part in establishing embassy contacts at the ambassadorial level, and he may eventually designate a successor to O'Hara to help in carrying that work load.

MPAA feels that in the past it has not exploited the full potential of its foreign contacts in Washington and that many problems arising abroad could be smoothed out in preliminary discussions with embassy personnel.

Information section of the foreign division, in addition to routine factual reports, also will distribute economic analyses prepared for MPAA members by Griffith Johnson, MPAA economist, who is now concentrating on the foreign scene. His statistics and evaluations, as well as confidential information provided by the distribs, will be used in the carrying out of foreign film agreement negotiations which in the past have been handicapped by the lack of available industry figures.

May Give Up

Continued from page 5

New Orleans meeting held early this month, subsequent to the distribs' rentals-conciliation proposal, again voted to nix arbitration.

This latest thumbs-downing by Allied cued some private expressions of bitterness among at least a few sales execs. It's being inferred that Allied toppers may want no part of arbitration in any form, that the existence of an arbitration system would serve to quiet immediately any beefs about distrib practices. "And the Alliedites would be lost without an opportunity to beef," the distribs reason.

Distribs feel that any arbitration plan must have the unanimous consent of all parties, that is, all film companies and the principal theatre associations, before the mammoth job of establishing tribunals across the country should be undertaken. In view of this, plus Allied's continuing aloofness, the distribs may give up.

"It's the same old story," stated one film company exec this week. "When business is good, everything is harmonious and we don't need arbitration or anything else to settle fights, because we don't have fights," he added. "But when conditions are rough, it's just about impossible to bring the companies and the theatre people together on anything. And it's when things aren't good that we should be together."

Urge Industry

Continued from page 4

going into these schools, act in an advisory capacity and encourage training along lines that eventually will be useful to the film industry. Unless that job is done, we shall have to pay heavy penalties later."

Barnett said he would like engineers to attend exhib conventions for a thorough exploration of theatre problems. And he is anxious to see exhib reps go to the SMPTE meets to hear the engineers' side. He thought there was little chance for the Society to establish its own experimental lab "because we must avoid any type of competitive activity. If we are to represent all the companies, we must remain neutral and act in an advisory capacity only."

SMPTE board of governors, meeting in N. Y. last Friday (23), approved a six-point expansion program in terms of motion picture and technical services. Points include: Formation of new SMPTE sub-sections in cities where film and TV engineers need help and stimulation; offer of counseling assistance to colleges and universities; finding gaps in published engineering literature and offer to help them; invite more active participation from other technical societies and groups; publish special engineering studies for businessmen, engineers and others, and intensify SMPTE public relations activities.

Barnett noted that in 1953 the Society's interests would center once more on motion picture engineering projects due to producer and exhib enthusiasm for new developments.

SMPTE is going to try and double its income through the twin approach of soliciting higher dues from its member companies and attempting to enlist additional "sustaining" (member) firms. Example is cited of the National Broadcasting Co., for instance, which is not a SMPTE member, but has reps on eight SMPTE committees. Net is among those that will be approached and invited to join, since the Society is working in its interest.

MPAA's Uncertainty

While no concrete plans have been formulated, the Motion Picture Assn. of America has discussed various aspects of the problem of bringing together branches of the industry for discussions on technological developments and an exchange of views on mutual needs.

An MPAA spokesman said Monday (26) that the subject had come up, but that it was not clear how it might be handled. The companies have from time to time spoken of establishing a research laboratory. The difficulty is that each studio does its own technological sleuthing in the hope of coming up with something new and bringing it out first. MPAA's function is seen as a possible sounding board for needs expressed by the various interest.

Indie Prods.

Continued from page 7

nances several producers who release through United Artists as does the Heller organization.

Lower labor costs at foreign studios plus the advantage of being able to thaw frozen pounds, francs or lire have been the principal magnets in luring the indies abroad. Of the six indie films before the cameras this week, three are shooting outside the U. S. Trio includes Benagoss Productions' "Somewhere in the World" (France), Eros Films' "Morocco Incident" (Italy) and Robert Peters Productions' "Cocobolo" (Peru).

Moreover, of the 11 indie ventures set for the next few weeks, two will be filmed in Europe. They're Santana Productions' "Beat the Devil" and Anthony Landi-Samuel Colt's "Stranger in Munich." A Humphrey Bogart-Jennifer Jones starrer, the former will be made in association with Romulus Films in London and Rome. Landi-Colt pic is set for lensing in the German city.

Bogart, who revived Santana to turn out "Devil," is only one of many top stars who have formed their own independent companies. Through so doing, of course, they reap tax benefits in that dividends from the corporation are classified as capital gains. Among others boasting private production outfits are Rosalind Russell, who's partnered in Independent Artists with husband Frederick Brisson; Burt Lancaster and Harold Hecht (Norma Productions), and John Wayne-Robert Fellows (Wayne-Fellows Prods.).

Grab-Bag

Continued from page 4

beginning, but never taken seriously.

Whole argument arose when the Japanese government reduced from 63 to 59 the number of import permits for U. S. films during the second half of the 1952 fiscal year. Unable to split the four licenses among themselves, the distribs hit on a solution. They each took a cut of one permit each, leaving them 53, and agreed to worry about the remaining six later on the theory that some formula would be found.

Friday meeting, which was continued yesterday (Tues.) with a report from Carl York, MPAA Scandinavian rep, also tackled the allocation of two extra French permits, but got nowhere. Robert Corkery, head of the Latin American desk at MPAA headquarters, outlined the situation in Brazil and Argentina.

The exchange law in Brazil should go into effect by Feb. 22, with regulations detailing its operations due soon. When they are published, U. S. distribs will know how much money they will be permitted to take out of the country under the new setup. Corkery told the foreign managers that there was no change in Argentina and that, unless there was an improvement, MPAA prexy Eric Johnston may again contact high government officials in Buenos Aires to remind them of their agreement to start the processing of U. S. pix imports.

Meeting elected Ralph D. Hetzel, v.p. of the MPAA, veepee also of the Motion Picture Export Assn. Hetzel now runs the MPAA's foreign division under Johnston. On Friday he gave foreign execs a rundown on the revamp of the division.

Amusement Stock Quotations

(N.Y. Stock Exchange)

For the Week Ending Tuesday (27)

1952-'53 High	1952-'53 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net. Change for week
12¾	8½	ABC	31	10⅜	9¾	10⅜	+ ⅝
41	33	CBS, "A"	37	41	40	40¾	+ ½
40⅞	32¼	CBS, "B"	47	40⅞	39⅝	40⅞	+1
13½	10⅞	Col. Pic.	16	12⅞	12⅛	12¼	— ¼
9⅞	8	Decca	142	9¾	9½	9½	— ¼
48	41⅞	Eastman Kdk	180	45	44⅜	44⅜	— ½
18¼	11½	Loew's	366	12½	11¾	11¾	— ⅝
5⅝	3⅜	Nat'l Thea	171	5⅛	4⅞	5	+ ⅛
30⅞	21¼	Paramount	66	27⅝	26⅛	26¾	— ½
36⅜	26⅝	Philco	76	34¾	34	34	— ⅝
29⅜	23¼	RCA	278	27⅞	26¾	27¼	— ⅝
4⅞	3¼	RKO Picts.	72	4	3⅞	3⅞	—
4¼	3⅛	RKO Theats.	87	3⅞	3⅝	3¾	—
5⅛	3¼	Republic	26	3¾	3⅝	3⅝	— ¼
10⅞	9¾	Rep., pfd.	27	11⅛	10¾	10¾	— ¼
14⅝	10⅝	20th-Fx	112	14	13⅝	14	+ ⅜
21¼	11½	U. Par. Th	72	13⅞	13⅜	13½	— ⅜
15⅛	11	Univ. Pic.	35	15⅛	14⅝	14⅞	— ⅛
65	57	Univ., pfd.	1.4	63	62⅝	62¾	—1¼
15¼	11⅜	Warner Bros	129	13½	12½	12½	— ⅞
88½	68	Zenith	28	80¾	79	79¾	— ⅛
American Stock Exchange							
19¾	15	Du Mont	67	17⅛	16¼	16¾	— ⅝
3¾	2¾	Monogram	25	3¼	3⅛	3¼	+ ⅛
27¾	20⅛	Technicolor	26	26	25⅝	25⅝	— ¼
3¼	2¼	Trans-Lux	2	2⅞	2⅞	2⅞	—

Over-the-Counter Securities	Bid	Ask	
Cinecolor	1⅝	2⅛	+ ⅜
Cinerama	4⅜	4⅞	— ⅛
Chesapeake Industries (Pathe)	3⅞	4⅝	+ ⅛
U. A. Theatres	4⅝	5⅜	—
Walt Disney	8¼	9¼	+ ¾

(Quotations furnished by Dreyfus & Co.)

Col. Undeterred

Continued from page 5

leaders are in New York for the outfit's annual board meeting. TOA toppers said they saw eye to eye with Allied on the question of prerelease pix and agreed that a restriction on pictures requiring special handling should be included within the framework of arbitration.

Herman M. Levy, TOA general counsel, stated flatly that the arbitration system should contain "a careful definition of what a pre-release picture is." He was supported in this view by prexy Alfred Starr, executive v.p. Walter Reade, Jr., and treasurer S. H. (Si) Fabian. While TOA leaders declined to attack specifically the Col "Salome" policy, they went on record as opposing the more frequent issuance of pix demanding upped wicket tabs.

Meanwhile, Allied is proceeding with its threats to institute Government action against distribs for latter's alleged illegal trade practices. Allied general counsel Abram F. Myers is amassing data for presentation to the Dept. of Justice. There have been some indications that one or two cases may have already been placed before the Attorney General's office.

4 Cos. Sue Omaha Exhib, Charge Incorrect %

Omaha, Jan. 27.

Adolph Robanek, manager of Time Theatre in Crete and State Theatre, David City, has been named defendant in suits filed by four distributing firms in Federal Court.

Loew's, RKO Radio Pictures, Universal Film Exchange and Warner Bros. Distributing Corp., have charged Rozanek with allegedly making "false and incorrect" reports of his grosses. The companies are on percentage.

MPIC Ups Ralph

Hollywood, Jan. 27.

Ed Ralph was elected veepee of the Motion Picture Industry Council, which means that he will automatically become president on the expiration of Arthur Freed's six-month term.

At the same meeting Ronald Reagan was reelected secretary and Cy Baer treasurer.

Gary Merrill and Jean Peters will costar in "Blueprint for Murder" at 20th-Fox.

Hughes

Continued from page 3

above date and is guaranteed by Hughes Tool Co., this being the parent to all Howard Hughes' film and other interests. It's unofficially reported that Grainger will receive $2,000 per week as RKO prexy.

Grainger's switch from Rep to RKO was accompanied by another twist in the dramatic affairs of the latter company. Dick Condon, RKO's ad-pub-exploitation director, planed to the Coast from the homeoffice over the weekend in the hope of seeing Hughes with a plan of reorganization of the ad-pub department along with some revision of other aspects of the overall operation. Condon's hop to the Coast followed by a few days a decision by the board to shift the ad department to the studio, leaving the publicity-exploitation staffs to N.Y. supervision.

Vaude Death

Continued from page 2

given a break to numerous unknowns several of whom have been elevated to stardom since. A few of the many artists who started in "Revudeville" are such current British names as Jean Kent, Valerie Tandy, Michael Howard, Jimmy Edwards, Richard Murdoch, Kenneth More, Tony Hancock, Arthur English and TV producer Eric Fawcett.

To facilitate rehearsals on new productions the theatre operates on a two-company basis, each working alternate days. On their days out of the theatre, the cast is on call for rehearsals for new productions.

R & H Relax

Continued from page 1

dimension figures in, and they're in the mood now to dicker.

Studios are still pressuring a variety of deals ranging from profit-sharing to special single-picture company. Rodgers admits all offers are flattering. The producer-writers are now studying the various plans.

The national company, now at the Biltmore here, looks for around $80,000 in three weeks despite close to $750,000 grossed in three previous visits.

Krushen's 'Moulin' Trek

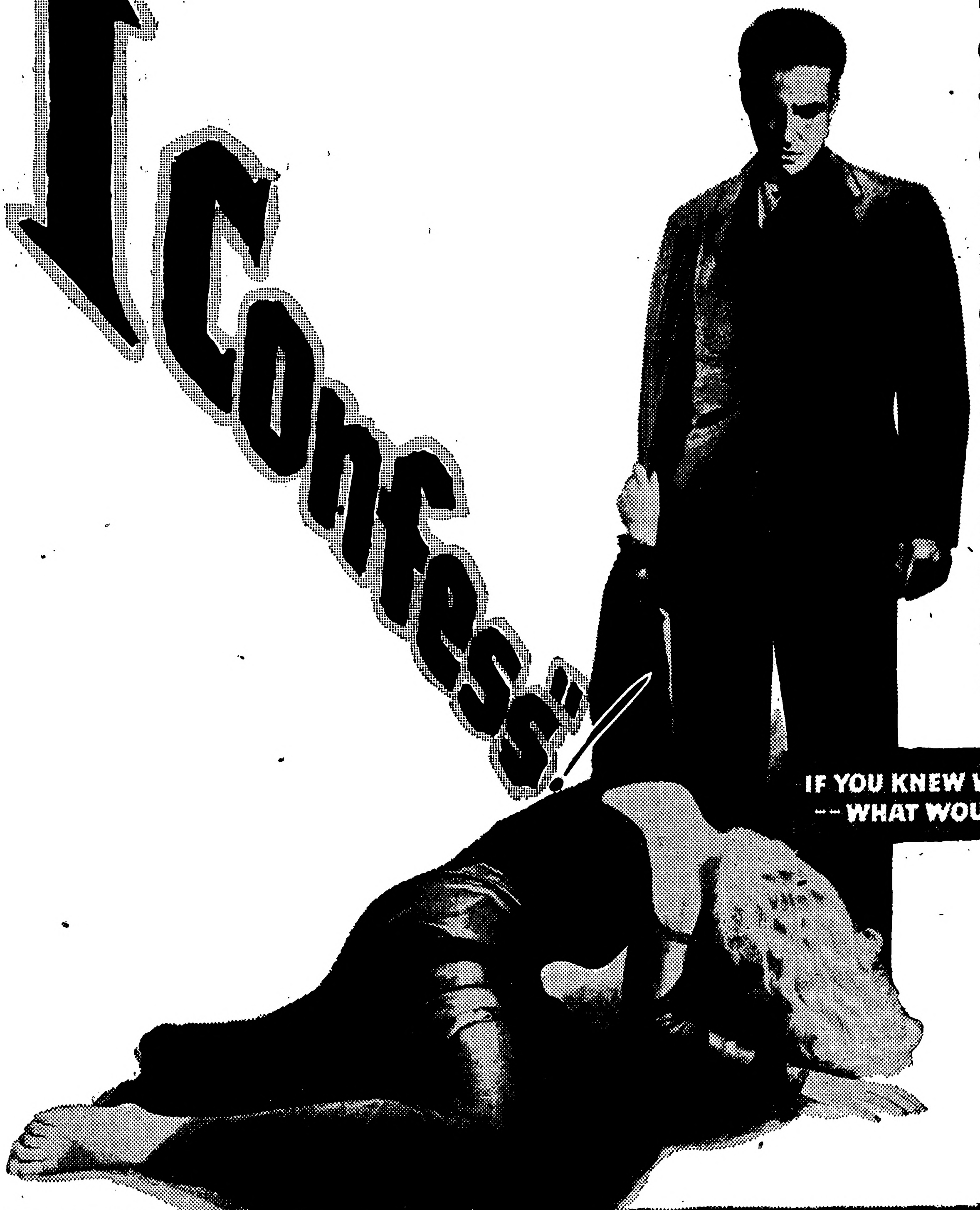
Mori Krushen, exploitation manager for United Artists, left New York over the weekend for a cross-country tour in connection with exploitation and promotion plans for "Moulin Rouge."

He plans to cover Miami, Chicago, San Francisco, Boston and Philadelphia, cities picked for early engagements of the pic.

ALFRED HITCHCOCK'S

"I Confess"

A story of love and man-woman danger that climbs from a shadowed corner of Quebec to a stunning new summit in Hitchcock suspense!



IF YOU KNEW WHAT HE KNEW --WHAT WOULD YOU DO ?

All its excitement filmed in Canada's colorful Quebec by ***Warner Bros.***

STARRING

MONTGOMERY CLIFT · ANNE BAXTER

WITH

KARL MALDEN · BRIAN AHERNE

ROGER DANN
DOLLY HAAS
CHARLES ANDRE

SCREEN PLAY BY
GEORGE TABORI AND WILLIAM ARCHIBALD

MUSIC COMPOSED AND
CONDUCTED BY DIMITRI TIOMKIN

WB

Big Production Upbeat

Continued from page 7

RKO and Republic, will up their schedules. Paramount is one of those expected to wind the year with fewer than last year, despite the announcement of production chief Don Hartman that the number will vary little from last year, and Metro also will bring down its total. Warners is expected to make approximately the same number.

U-I for the past several years has sent 36 pictures to the cameras and is gunning its activities for the same number in 1953. Columbia, which last year turned out 56, expects to continue with this number in the current year. Twentieth-Fox, with 35 on its agenda in 1952, has 36 on its current slate, an uppance of one.

20 For RKO

RKO, with every indication of going ahead with ambitious production plans, turned out only six pictures last year, a new low for the company. Studio has announced that this year it will make a minimum of 20, not counting its outside product. Three are set to go before the cameras in February, and an active slate is already underway for the balance of the year.

Republic, which made a total of 29 films in 1952, including 12 westerns, will now make 34. According to prexy Herbert J. Yates, studio will turn out 20 top-budget features this year, plus 14 oaters, two over last year.

Paramount totalled 20 features in 1952, including four from Pine Thomas, three from Nat Holt and two from Hal Wallis. Wallis' pact with the studio has expired, although there's a chance he may re-sign with company to release his product. In early December, Hartman announced that studio's upcoming schedule called for between 20 and 24 films, but since then it's understood that company has trimmed this figure.

Metro plans cutting its 1952 slate of 46 to 38. Allied Artists, also is slicing its new schedule from 36 to 35, but may take on additional indie product for release.

The indie situation becomes vastly brighter this year. United Artists, which will continue to distribute 36 films annually, this year will boost the number of American-made pictures. In 1952, 23 of its slate of 36 were Hollywood-made. This year, with several UA producers bolstering their programs considerably, the number should hit 30, at least.

Both Lippert Pictures and Realart, distribution firms, are adding to their schedules this year. Lippert in 1952 released eight American-lensed indies, and figures on 10 this year. Realart, which released four made here in 1952, will release an estimated five American-made films to be turned out this year.

Many indies are sparking last year's programs by hefty margins. Edward Small, who turned out four after he returned to production in July, is actively planning 10 this year. Wisberg-Pollexfen Productions, which has been becoming increasingly active, finished three last year, and has set 12 for its 1953 goal, which, even if halved, will still be a 100% boost over the former program.

Six for Kings

King Bros., who also made three in 1952, are setting their sights for six this year. Albert Zugsmith's American Pictures likewise is hiking its program from two to six. Alex Gottlieb turned out one for Warners' release in 1952, but plans completing his five-picture deal with distrib this year, giving him four. Wayne-Fellows also will hop from last year's two to three in the current frame.

A number of new indies also will swell the indie figure. Aubrey Schenck will make a minimum of three for RKO, and Herman Cohen's Abtcon Productions has announced four for completion this year. Dowling Productions, Landi-Colt Productions, Arthur Hilton Productions, Threefellows Productions, Matthugh Productions, Erco Productions also are new, each with a program, several of which already have started.

Others will maintain their same figure. Walt Disney will complete two, Bert Friedlob the same number. Frederick Brisson's Independent Artists, Irving Allen-Cubby Broccoli's Warwick Productions, Edward Alperson and Breakston-Stahl each will continue with one apiece.

Samuel Goldwyn has announced another for 1953, following last year's pace, and Cagney Productions, Benedict Bogeaus, Sidney Harmon, Abbott and Costello, and Cinema are expected to turn out one each. Jack Schwarz also will make his usual output.

Pine-Thomas and Nat Holt, both of whom release through Paramount, also will contribute their usual number, and Hal Wallis will make at least two despite the fact he hasn't yet inked a distribution deal. Santana and Aspen both will get away with one, as per last year, and Benagoss has paired up with Anatole Litvak on a singleton. Frank Melford likewise returns to indie activity for one for Warners, and is prepping a program. Edward and William Nassour will make one.

Sol Lesser, who last made two, also will plunge more heavily into production this year, particularly with his two new three-dimension processes, for which he has commitments. Arch Oboler also is expected to continue with at least make one.

TOA Board

Continued from page 5

meet with the approval of all segments of the industry.

In a prepared statement, Starr declared: "It is not contemplated that any exhibitor rights will be waived. The system will be available for the relief of any of their problems; exhibitors will not have to use the system if they do not want to—they will still be able to go to litigation. Because of all this, and because the proposed plan is for the limited time of 18 months, we are prepared to sit down with Allied and other exhibitor groups for private discussion of the problems standing in the way of acceptance of the proposed plan."

Conciliation

TOA, it was pointed out, believes that the question of film rentals cannot be handled or solved through arbitration, but that they can be worked out effectively through a system of conciliation. At a press confab following the closed sessions, Starr said he believed a strong conciliation plan could solve many of the rental disputes, which he blamed primarily on "a lack of communication." If small exhibs are assured of prompt hearings by authorized reps of the distrib companies, Starr said he felt satisfactory solutions could be found. If the exhib failed in the conciliation attempt, Starr commented that arbitration and litigation were still open to him "without prejudice."

In discussions with Allied, the question of pre-release pictures, which both exhib outfits have condemned, will be thoroughly aired, Starr said. Starr noted that TOA had no intention of going to the government for aid, pointing out that it was not the policy of TOA "to call in the cops."

Board meeting was also informed that substantial progress was being made in lining up Congressmen for support of a bill to eliminate the 20% admission tax.

Prior to the formal board session, executive committee of the exhib outfit met Sunday (25) to set up the agenda for the two-day confab. On Saturday an informal social get-together was held at the home of executive veepee Walter Reade, Jr., in Red Bank, N. J.

Bevhills PTA

Continued from page 2

have such a large swimming pool?" or when an eight-year-old asked, "Why are our daddies always trying to prove something by telling us they came up the hard way?")

Otherwise, the show was paced for laughs and got them most of the time. Particularly strong was the Myrow-Robin special song, "The Gent Who Invented TV," which had Russ Morgan, band-leader-entertainer, as a ballet dancer; John Ireland, as a cowboy star; attorney Harry Sokolove, as a Space-man, and Will Hays, Jr., a shank-boned gent, in the guise of Georgeous George. It was a good-natured spoof at TV's end-result of having kids picture their fathers in the character of their TV favorites. Finale had the characters in a chase after Sheilah Graham, syndicated columnist whose children attend Hawthorne. Miss Graham was a last-minute cheesecake sub for Dorothy Lamour, also a Hawthorne mother, whose son Ridgely took suddenly ill.

George Seaton's contribution was an excellent psychology sketch for character actor Porter Hall, whose problems with his problem child, an offstage voice supplied by Kit Reed, were complicated by his subconscious recollections of his wife's admonitions regarding a psychiatrist's instructions on how the boy should be handled. Carroll Carroll's monolog for Bob Welch was maltreated by Welch's poor memory; but John Tackaberry's material was better treated by Edwards and also in a brief blackout by Bill Meiklejohn, Paramount talent chief, who played the badly beat-up but decorated father who did everything with his son—football, skiing, snow-shoeing, etc.

The hit of the show, however, was the Cummings film—the story of a sleepy father awakened by his small son to take him to Hawthorne school by car. It's all in pantomime, though narrated, but that's the only resemblance to "The Thief." It started with a howl, when the kid, standing in a rare bright California sunshine, convinces his dopey father that it's raining. From then on Cummings, with masterful comedy, gets into all sorts of complications, including the zealous Beverly Hills Police, and finally is seen peddling his way home on a bicycle in his pajamas after being locked out of his Cadillac in front of the school. Edwards' narration was hilarious.

Of course, following this year's reaction to the Hawthorne School's Fathers' Night, next year it will have to be held in the ball park rather than the school auditorium, which seats at most a fast 600.

Training Pix

Continued from page 5

production. A writer engaged by Reade has been at work on getting up a story outline for the series and the latter was presented to the TOA board Monday. If the pilot reels get exhib backing, the number of other films that may follow under TOA aegis could be unlimited, it's said. Where the initialer may be in 16m, the rest would likely be done in 35m.

It's understood that the training film idea for employees was used once before, by Marshall Field in Chicago. Latter had Wilding Films in Chicago turn out a one-reeler in 16m entitled "By Jupiter." The film reportedly was a big success and was considered a valuable aid by the department store's execs.

'Bwana'

Continued from page 7

soon as the novelty of the method of presentation wears off.

Meanwhile, both "Bwana" and Tri-Opticon, currently playing simultaneously in Chicago, continue to show b.o. power.

Next competitive activity will be in New York, where Cinerama, a three-dimensional illusion process requiring no glasses, will face Tri-Opticon and Natural Vision, methods that require polaroid spectacles. Deal has been set by Harry Brandt with Lesser and Tri-Opticon sales chief Seymour Poe for presentation of a series of demonstration shorts at Brandt's Globe Theatre on Broadway. Meanwhile, Oboler's sales rep, George Schaefer, has closed a deal with United Artists for latter to rush into general release "Bwana Devil." UA sales chief William J. Heineman concluded arrangements Monday (26) for the showing of "Bwana" at Loew's State, N. Y., starting Feb. 18 and for the Loew metropolitan circuit following the Broadway run. Fabian's Brooklyn Fox Theatre also gets the pic on Feb. 18.

Cinerama is speeding plans to install the process in other cities besides New York, with a goal of 15 Cinerama-equipped theatres operating within the next three months. Detroit, Boston and Los Angeles are next in line to get Cinerama, with the installation of the process in the Motor City already underway.

TV Execs Inspect 3-D

Hollywood, Jan. 27.

That TV will also have a major stake in three-dimensional films is seen here in convergence on the Hollywood scene of top video execs to appraise 3-D. Robert Sarnoff, who heads NBC's tele film operations, is here to study 3-D's potential for NBC, which has $3,000,000 already invested in vidpix. Consensus of feeling here is that 3-D makes any new vidpix obsolescent.

Out here, too, this week was Frank M. Folsom, RCA prez, who believes that color TV and 3-D may come coincidentally in the next three years. This ties in with Gen. David Sarnoff's observation that the next big project of TV will be 3-D.

Hectic 3-D Race

Continued from page 3

1937. Zukor, just turned 80, with the same dispatch as when sound came into being and he halted all production and ordered everything possible to be shot in sound and dialog, ordered "Sangaree" to be reshot in 3-D. This Pine-Thomas picture includes Fernando Lamas, Arlene Dahl and Francis O'Sullivan in the cast. "Sangaree" will be shot also in a conventional version, and that will be the technique of all future 3-D pictures on all lots.

It is no secret every major has its own dual-lensing system which creates a third-dimension illusion. It is expected that eventually most will eliminate the need for polaroid or other glasses.

The Paramounters are of the opinion that polaroid or other glasses — "compliments of the Roxy" or "compliments of Fox-West Coast Theatres"—will soon become both a goodwill getter and an inexpensive giveaway for 3-D showings, and that film fans will not mind carrying a better-grade polaroid spectacle as a prop for filmgoing akin to the opera glasses at the Met.

The metallized screen and the two-projector filters (costing about $1,200) are deemed inexpensive appurtenances to the average theatre, compared to the thousands it cost to rewire for sound.

The sudden visits here by Metro's Nick Schenck and Charlie Moskowitz, the stoppage of Paramount's production, the halting in midstream of other picture-making, or the retarding of scheduling of new pictures, is all geared to 3-D.

The daily tests of 3-D are constant shockers to production braintrusters that third-dimension must quickly displace conventional picture-making. Many have already expressed that "after seeing a 3-D test, this (meaning the current standard of films) looks as old-fashioned as the daguerretype."

New Personalities

Don Hartman, Par's production chief, is of the further opinion that "some really exciting new 3-D stars and personalities will emerge as a further hypo and excitement to the boxoffice. We have seen some of our stock company youngsters take on a completely new and exciting value under third-dimension."

Harry M. Warner thinks "everything will be in 3-D in two years." Dore Schary thinks "the best dimension for Hollywood is boxoffice pictures" but nonetheless there is a 3-D in Metro's future. Warners' Bryan Foy, who has the historic industry distinction of having produced the first all-talker film, "Lights of New York" (as against Jolson's "Jazz Singer" with its no-dialog and several songs) is rushing "Waxworks."

Columbia has sent "Fort Ti" into 3-D production under the banner of Sam Katzman and has plans for two more Natural Vision pix. Metro rolls next month with its own 3-D process. "Arena," a rodeo story by Arthur Loew, Jr., will get the tri-dimensional treatment.

Universal-International's production chief, William Goetz, meantime, has been quietly working on U's own 3-D idea, and U prexy Milton R. Rackmil, who returned to New York today (Tues.), and worldwide sales chief Alfred E. Daff, just back from a month's globe-girdling sales jaunt, inspected it along with board chairman Nate Blumberg.

Sol Lesser, among others industry execs, is cautiously opining it's no longer a question of how many 3-D films there will be this year but rather a question of how many two-dimensional pix majors will be stuck with. Lesser plans to produce two full-length 3-D features as well as six 20-minuters.

20th-Fox's Darryl Zanuck is hosting Spyros Skouras, William Michel and Al Lichtman at a special screening of Anamorphoscope tomorrow (Wed.) Special screen has been installed in a Western ave. theatre for the showing. Device, found in France by Earl Sponable, requires no glasses for viewing, no camera changes except a new lens. Slight theatre changes are needed but none in the projection room. Twentieth reportedly feels process will revolutionize studio's production activity, "if it works."

The transition period from normal filming to third-dimension is part of Hollywood's current two-ply crystal-ballgazing. The other is TV and films, and the degree to which current local video will veer to celluloid.

RCA prexy Frank M. Folsom, in his first Hollywood inspection in sometime, is more convinced than ever that programming will be 50 to 70% on celluloid. CBS's new Television City apparently was geared chiefly to live originations, and, in fact, veepees Harry Ackerman and Charles Glett are currently in New York to influence more live shows from here. Otherwise CBS-TV city is not well fortified for filming, whereas NBC's more compact TV studios in Burbank have some 45 acres of property to use for vidpix production, when and if.

Vidpix Production

Universal, which was also offered to RCA before the deal, has ABC-UPT in sight for vidpix production, but insists on a non-exclusive deal, indicating the lot will be available to all networks for telepix making. This is aimed primarily at the rich RCA potential.

Meantime, Louis B. Mayer states he's going to New York next week to further Cinerama, and Harry M. Warner reveals that WB was primed for the Vitascope (third-dimension) process 25 years ago, but Vitaphone came along instead and WB packed away much of its 3-D research plans and equipment in a warehouse until ready. Warner says it's ready now.

The dawn of 3-D at this moment is as historic in its show biz import as was sound. Milton Gunzburg's Natural Vision, with which Arch Oboler produced "Bwana Devil" (and sold for a nice capital gain to United Artists for $500,000 outright plus a %) for all its production quality shortcomings, may well prove to be as historic in its b.o. hypo impact as was Jolson's "Jazz Singer" and Foy's "Lights of New York."

Spottiswoode

Continued from page 7

stereoscopic fashion, and a half-hour variety film, Spottiswoode said.

When a producer in Hollywood is licensed, Stereo Techniques will make the camera equipment available along with various other patents and the special screen. The British firm will retain supervision from the script stage up.

Spottiswoode explained that his company had sold five of its 3-D pix to Lesser for a seven-year period and that these rights covered the U. S. only. Lesser is importing between 20 and 25 of the special screens, which are excellent also for theatre TV, according to the British exec. He declared that his company was taking exception to Lesser's calling his recently acquired 3-D process Stereocinema since it considers this too close to its own trade name. Stereocinema was developed by Raphael Wolff, a producer of industrial and ad films on the Coast.

Stereo Techniques has "fooled around" with various 3-D systems sans glasses but so far has found that all usable processes of that type are of the "dead end" kind, according to Spottiswoode. "We are moving slowly because we are aware of the difficulties," he declared.

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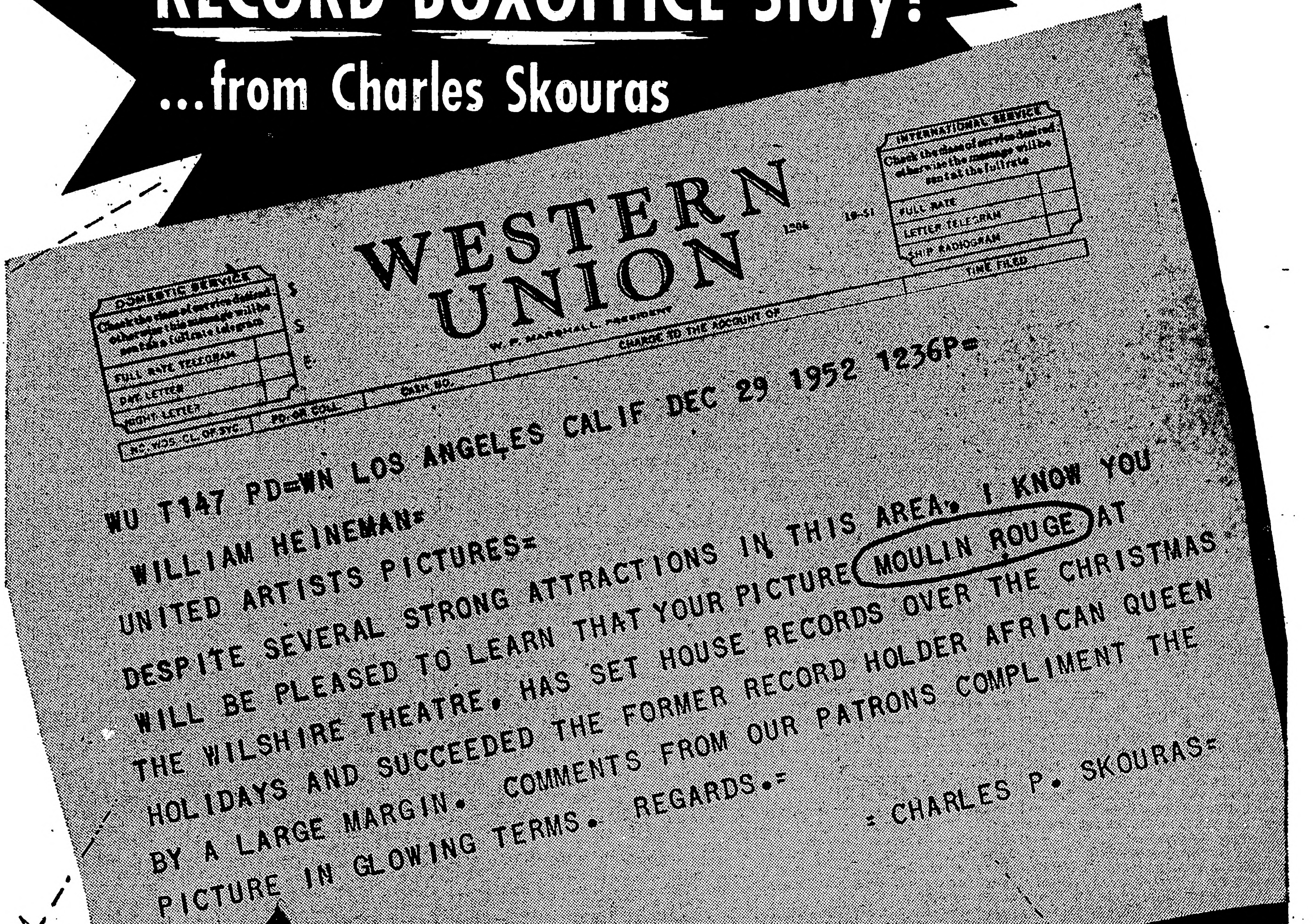

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(DON'T FORGET BROTHERHOOD WEEK'S SILVER ANNIVERSARY, FEBRUARY 15-22)

Clips From Film Row

NEW YORK

Appointment of five division managers for IFE Releasing Corp. last week completes the lineup of top distribution execs for the outfit, which expects to name additional sales-exploitation reps for its southern, central, midwest and western offices shortly. Company handles Italo product in the U. S. market. The five named by Bernard Jacon, v.p. in charge of sales, include Seymour Schussel, eastern division, who will also be assistant to Jacon; Mark Goldman, central division, with headquarters in Cleveland; Hubert M. Lyons, southern division, with Atlanta headquarters; Harry H. Walders, midwest, who will work out of Chicago, and Alex Cooperman, western division, with Los Angeles headquarters.

Lloyd Lind, Allied Artists' supervisor of exchanges, back from the Coast after confabs with company prexy Steve Broidy.

Metro shorts sales topper William Z. Zoellner to Coast on first lap of six-city western tour.

Jay Eisenberg, of Metro's legal staff, back from tour of southern branches.

Winners of the New York Journal-American film contest will be guests of the Organization of the Motion Picture Industry at a cocktail party at the Stork Club tomorrow (29)). The contest awards, based on results of an Associated Press poll and totalling $1,040, will be presented to the 18 winners.

Lige Brien, United Artists' special events director, has taken over supervision of all UA exploitation activities for "Bwana Devil." Pic, made in the Natural Vision tri-dimension process, is owned by UA, has just been purchased from producer Arch Oboler.

Joe Sugar, recently-named United Artists branch manager in New York, will be guest of honor at a luncheon today (Wed.) to be given by N. Y. film buyers. Circuit op Harry Brandt will be toastmaster.

MINNEAPOLIS

Unpleasant surprise is in store for the combined local 16 indie nabe and suburban theatres that persist in continuing with their advertised slashed admissions under a two-for-one plan guise. Distributors are preparing to demand that on its percentage pictures an accounting be made on the basis of a full admission for every patron attending the theatre, regardless of whether the customer was admitted free with a paid ticket puchaser. Idea was hit upon by 20th-Fox. If it can be made to stick, other distributors have indicated they'll follow the lead.

Lyceum, legit roadshow house, now bidding competitively for several big pictures, including "Hans Christian Andersen."

Chet Allen, teen-aged singer who made screen debut in "Meet Me At the Fair," making Minneapolis Radio City and St. Paul Paramount theatres personals to plug film.

Congressman C. H. Hagen of Minnesota among those who have introduced bills in Congress for repeal of the 20% federal admission tax. But four of state's 13 members of House and Senate have been lukewarm or undecided on appeals for help to wipe the levy off books, according to North Central Allied.

Johnson-Peterson circuit to have firstrun policy for its new Redfield, S. D., drive-in.

After 10 days delay allowed by federal district court, major distributors and United Paramount Theatres, defendants in anti-trust suits brought against them by the St. Louis Park and the Edina, indie suburban houses, asking $2,804,000 have filed answers, denying the allegations.

New York Theatres

RADIO CITY MUSIC HALL
Rockefeller Center
LANA TURNER • KIRK DOUGLAS
WALTER PIDGEON • DICK POWELL
"THE BAD AND THE BEAUTIFUL"
An M-G-M Picture
plus SPECTACULAR STAGE PRESENTATION

WARNER BROS'
THE JAZZ SINGER
Color by TECHNICOLOR
Starring DANNY PEGGY
THOMAS • LEE
in person
CARMEN CAVALLARO
AND HIS ORCHESTRA
TOY AND WING
Extra
LARRY STORCH
PARAMOUNT
Midnight Feature

Warner Bros. held exhibitor trade screening of "Jazz Singer," drawing largest crowd of exhibs for any screening in more than year.

Bennie Berger, North Central Allied president, and the wife off on a West Indies vacation jaunt.

"Meet Me At Fair," at Radio City, tied in with WTCN radio station beauty and cooking contests, set by Nancy Seibel, daughter of Minnesota Amus. Co. ad-publicity head, now is in charge of the station's sales promotion.

OMAHA

Nebraska Theatre Assn. holding a dinner at Cornhusker Hotel in Lincoln, Neb., tomorrow (Thurs.) to discuss legislation plans to be taken up at the lawmakers' winter session.

Elmer Haines of the Fox, Sidney, reports SRO on three of four nights that "Greatest Show" (Par) played his house.

Donna Stahlnecker named manager of the Island Theatre, Grand Island, by Owner Steve Kasai.

Woodrow Simek unveiled his new Circle A, 403-seat house Ashland Saturday (17) with dedicatory program that included free roses, cigars and popcorn.

O. Goodman, Villisca, Ia., exhibitor, named justice of peace there.

LOS ANGELES

Paramount closed deal to finance and distribute forthcoming Danny Kaye starrer, "Knock on Wood," on a participation basis. Film will be made in London with Norman Panama and Melvin Frank as producer and director.

Zollie M. Volchok resigned as general manager for John Danz' Sterling Theatres, effective Feb. 2.

Hallmark Productions named Charlie Mohler, of Coffeyville, Kas., as head of its booking and printing control department.

John O'Neill upped to office manager of Allied Artists exchange here. Henry Balk rejoined the branch as city salesman after four years in real estate biz.

PORTLAND, ORE.

Mrs. J. J. Parker back from biz trip to N.Y.

Broadway Theatre now has TV in its lobby.

Paramount Theatre manager Oscar Nyberg getting ready for his second stageshow in nearly 15 years, Betty Hutton Revue.

City council may eliminate the censor board here soon.

ALBANY

Julius Perlmutter, chief barker of the Albany Variety Club, has added the Warren, formerly the Fairyland, in Warrensburg to his string of houses. He set theatre's long-time owner, Jerry La Rocque, in as manager.

Lou Golding and Joe Eagan, Fabian Theatres executives in New York, sold the Delaware to Sharine Trading Corporation, headed by Samuel Jaffe, of Sherry's store, for about $50,000. Golding, one-time Fabian division manager here, and Eagan, head of Fabian realty department, owned the 650-seat nabe.

A Variety Club dinner and a meeting of exhibitors, exchange workers and theatre employees at Delaware Theatre Monday (26), will be followed by a civic luncheon at the Ten Eyck Hotel, Feb. 9, to launch formal observance in the exchange district of Brotherhood Week, Feb. 15-22.

BOSTON

Terry Turner in town tubthumping "Jeopardy" via TV and radio campaigns.

Ray Feeley and Nathan Yamins lone New Englanders to attend mid-winter board meetings of National Allied at New Orleans.

PITTSBURGH

Leo Wayne returned to Film Row as a booker for Paramount, where he replaces Melvin Mann, resigned. Wayne was a 25-year veteran here in distribution before he quit in 1950 to go into the tavern biz.

Penn Theatre, Uniontown, made a first-run along with Manos circuit's two other sites there, the State and Manos.

Art Cohen, just back from service in Korea, named Manager Charlie Eagle's assistant at the Stanley. He follows Tommy Budjanec, just recently tapped for service. Another downtown man tapped was Jack Dolde, manager of Loew's Ritz; his successor not appointed yet.

John Dugan, formerly with 20th-Fox in St. Louis, replaced R. M. Lynch as northern area salesman for WB. Lynch has been with various film companies, also including Metro, for about 25 years.

Norbert Stern, drive-in pioneer in this district and now owner of a string of ozoners, bought property in Miami Beach for an outdoor theatre there.

ST. LOUIS

Harry Londoff ceased operation of his Palm in North St. Louis; will convert into a recreational center with a bowling alley.

The West End, St. Louis Amus. Co. house, shuttered.

J. R. Thompson, who ran the Community, in Raymond, Ill., closed the house after less than a year of operation.

James Brunton of the Br-Anco Film Delivery injured in a fall from an ice-covered platform on film row.

Cleon Crum, formerly projectionist at the Court, Vienna, Mo., now owner of the house; formerly was operated by Elmer Chambers and his wife.

CHICAGO

Monroe Theatre switching to art policy this week with "Anna," Italian import.

United Artists asked for extended run on "Moulin Rouge."

Balaban & Katz Palace in South Bend shuttered for several days because of smoke damage.

Dave Gould taking over the Newberry from Bartelstein chain.

Jack Kirsch now managing the New Strand.

Gold Coast Theatre changed to arty film policy.

George Murphy, film actor, will be toastmaster at Chicago Variety Club installation dinner Feb. 18.

Tom McConnell, film attorney, will ask for writ of certiorari on Towne Theatre decision of U. S. District Appeals Court, denying Milwaukee house first bidding rights.

Park Theatre, Oak Park, Ill., shuttered.

'At Fair' Lofty $19,000, Denver; 'Clown' Hot 9G

Denver, Jan. 27.

"Bad and Beautiful" is showing enough to land a holdover this week at the Orpheum. "Meet Me At Fair" shapes lush in two houses while "The Clown" is nice at the Broadway. Tri-Opticon shorts with "Tangier Incident" are well above average at the Tabor but not warranted good enough to hold. Upped scale may have hurt. The third dimensional shorts won fine reviews and scored nicely with audiences.

Estimates for This Week

Broadway (Wolfberg) (1,200; 50-85)—"Clown" (M-G). Fine $9,000. Holds over. Last week, "Million Dollar Mermaid" (M-G) (4th wk), $4,500.

Denham (Cockrill) (1,750; 50-85)—"Thunder in East" (Par). Fair $9,000. Last week, "Road To Bali" (Par) (4th wk), $9,000.

Denver (Fox) (2,525; 50-85)—"Meet Me at Fair" (U) and "Scotland Yard Inspector" (Lip). Fine $15,000. Last week, "Hangman's Knot" (Col) and "Ladies of Chorus" (Col) (reissue), $20,000.

Esquire (Fox) (742; 50-80)—"Meet Me at Fair" (U) and "Scotland Yard Inspector" (Lip). Good $4,000 or near. Last week, "Hangman's Knot" (Col) and "Ladies of Chorus" (Col), (reissue) same.

Orpheum (RKO) (2,600; 50-85)—"Bad and Beautiful" (M-G) and "White Corridors" (Indie). Good $14,000 or close. Holding. Last week, "Above and Beyond" (M-G) and "Desperate Search" (M-G), (2d wk), $8,000.

Paramount (Wolfberg) (2,200; 50-85)—"Montana Belle" (RKO) and "Voodoo Tiger" (Col). Fairish $10,500. Last week, "Redhead From Wyoming" (U) and "Bachelor and Bobby Soxer" (RKO) (reissue), $12,500.

Tabor (Fox) (1,967; 85-$1)—"Tangier Incident" (AA) and dimensional Tri-Opticon shorts. Big $9,000. Last week, "Lawless Breed" (U) and "Cuban Pete" (Indie), $7,000.

Vogue (Pike) (600; 60-85)—"On Approval" (Indie). Good $2,200. Last week, "Promoter" (U) (3d wk), $1,500.

Col to Donahue & Coe

Columbia has switched ad agencies, dropping Weiss & Geller for Donahue & Coe.

Joseph Curtis, son of Col exec v.p. Jack Cohn, also transferred to Donahue & Coe. He had been a W&G v.p.

Picture Grosses

CLEVELAND

(Continued from page 10)

Light $1,700 following $2,000 last folio.

Ohio (Loew's) (1,300; 55-85)—"Road to Bali" (Par) (4th wk). Excellent $4,500 after $7,000 last chapter.

Palace (RKO) (3,300; 55-85)—"Flat Top" (AA) and "Torpedo Alley" (AA). Oke $9,500. Last week, "Androcles and Lion" (RKO) (2d wk), ditto.

State (3,450; 55-85)—"Thunder in East" (Par). Mild $8,000. Last week, "Above and Beyond" (M-G), $15,000.

Stillman (Loew's) (2,700; 55-85) "Above and Beyond" (M-G) (m.o.). Sturdy $8,000. Last week, "Clown" (M-G) (m.o.), $5,500.

'Barrier' Bright $9,000, Seattle; 'At Fair' Same

Seattle, Jan. 27.

"Breaking Sound Barrier" shapes strongest entry here this session with big total at the Coliseum. "Meet Me At Fair" also is okay at Orpheum. "The Clown," after big opener at Liberty, looks nice in second round.

Estimates for This Week

Blue Mouse (Hamrick) (800; 65-90)—"April in Paris" (WB) (4th wk) and "Cattle Town" (WB) (m.o.). Good $3,500. Last week, $3,800.

Coliseum (Evergreen) (1,839; 65-90)—"Breaking Sound Barrier" (UA) and "Fangs of Arctic" (AA). Big $9,000. Last week, "Invasion of U. S. A." (Col) and "Pathfinder" (Col). $8,600.

Fifth Avenue (Evergreen) (2,366; 65-90)—"Flat Top" (AA) and "Tangier Incident" (AA) (2d wk). Okay $6,000. Last week,, good $8,700.

Liberty (Hamrick) (1,650; 65-90)—"The Clown" (M-G) (2d wk). Nice $7,000 or near after fancy $9,500 opening week.

Music Box (Hamrick) (850; 65-90)—"Face to Face" (RKO). Fair $3,500. Last week, "Lawless Breed" and "Secret People" (Lip) (2d wk-6 days), $2,500.

Music Hall (Hamrick) (2,283; 65-90)—"Man Behind Gun" (WB). Fair $7,000. Last week, "Above and Beyond" (M-G), $7,000 in 8 days.

Orpheum (Hamrick) (600; 65-90)—"Meet Me At Fair" (U) and "Marshal Cedar Creek" (Rep). Okay $9,000 or near. Last week, "Stop, You're Killing Me" (WB) and "Cattle Town" (WB), $6,600.

Palomar (Sterling) (1,350; 45-70)—"Bachelor and Bobby-Soxer" (RKO) and "Bachelor's Mother" (RKO) (reissue). Opened Monday (26). Last week, "Because You're Mine" (M-G) and "Battle Zone" (AA), (2d runs), fair $3,000.

Paramount (Evergreen) (3,039; 65-90)—"Ruby Gentry" (20th) and "White Corridors" (Indie). Fairly good $10,000. Last week, "K. C. Confidential" (UA) and "Hell Sold Out" (Indie), $7,300.

'Limelight' Great 15G, Balto; 'Lion' Good 9G

Baltimore, Jan. 27.

A rather steady weekend has most of the current entries here pointing up a bit. "Limelight" is drawing well at Keith's while "I Don't Care Girl" is barely okay at the New. "Androcles and Lion" looms fair at the Town.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-70)—"Against All Flags" (U). Starting tomorrow (Wed.) after second week of "Million Dollar Mermaid" (M-G) hit good $7,200 after $13,300 opener.

Keith's (Schanberger) (2,460; 25-90)—"Limelight" (UA). Nice $15,000. Holding.

Little (Rappaport) (310; 25-90)—"Four Poster" (Col) (4th wk). Trim $3,500 after previous rounds got $4,000.

Mayfair (Hicks) (980; 20-70)—"K.C. Confidential" (UA) (2d wk). Still nice at $4,000 after better-than-average getaway at $5,900.

New (Mechanic) (1,800; 20-70)—"Don't Care Girl" (20th). Oke $7,000. Last week, "Cousin Rachel" (20th) (2d wk), $5,400.

Playhouse (Schwaber) (430; 50-90)—"Promoter" (U) (5th wk). Big $4,000, same as last week.

Stanley (WB) (3,280; 25-75)—"Assignment Paris" (Col). Blah $8,000. Last week, "Stop, You're Killing Me" (WB), $7,600.

Town (Rappaport) (1,500; 35-70)—"Androcles and Lion" (UA). Good $9,000. Stays on.

'A&C' SOCKO $11,000, PROV.; 'LIMELIGHT' 9G

Providence, Jan. 27.

Majestic's "Meet Captain Kidd" is the town topper this stanza. Most first-runs are now back to normal biz, which though lower than the past lush years, is now considered good. Next in line are RKO Albee's "Limelight" and Strand's "Flat Top."

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Limelight" (UA) and 'Face To Face" (RKO). Very nice $9,000. Last week, "Breaking Sound Barrier" (UA) and "Dangerous Years" (20th), good $7,500.

Majestic (Fay) (2,200; 44-65)—"Abbott-Costello Meet Captain Kidd" (WB) and "Star of Texas" (UA). Packing them in for a socko $11,000. Last week, "Stop, You're Killing Me" (WB) and "Tangier Incident" (AA), fairish $6,000.

Metropolitan (Snider) (3,100; 44-65)—"Jumping Jacks" (Par) and "Branded" (Par). Opened big Sunday (25). Last week, "Man Behind Gun" (WB) and "Strange Woman" (WB), average $4,000.

State (Loew) (3,200; 44-65)—"Above and Beyond" (M-G). Fair $12,500 in 9 days. Last week, "Thief" (UA) and "Hour of 13" (M-G), $8,000.

Strand (Silverman) (2,200; 44-65)—"Flat Top" (AA) and "No Holds Barred" (AA). Good $8,500. Last week, "Pathfinder" (Col) and "Target Hong Kong" (Col), $7,000.

'Devil' Sockeroo $25,000, Buff; 'Thunder' Big 12G

Buffalo, Jan. 27.

Big interest here this stanza centers in launching of third-dimensional type pic, "Bwana Devil," at the Center where a huge session is in prospect. Biz done by this far out-shadows other newcomers, best of which is "Thunder in East," with smart takings at Paramount.

Estimates for This Week

Buffalo (Loew's) (3,000; 40-70)—"Above and Beyond" (M-G) (2d wk). Trim $8,500. Last week, nice $11,500.

Paramount (Par) (3,000; 40-70)—"Thunder in East" (Par) and "Canyon Ambush" (Indie). Smart $12,000. Last week, "Stop, You're Killing Me" (WB) and "Tangier Incident" (AA), $11,000.

Center (Par) (2,100; 40-$1)—"Bwana Devil" (Indie). Huge $25,000. Last week, "Anna" (IFE) (2d wk), big $7,000.

Lafayette (Basil) (3,000; 40-70)—"Redhead From Wyoming" (U) and "Forced Landing" (U). Oke $9,000 or near. Last week, "Invasion U.S.A." (Col) and "Golden Hawk" (Col), $10,000.

Century (20th Cent.) (3,000; 40-70)—"Breaking Sound Barrier" (UA) and "Bomba Jungle Girl" (UA). Okay $8,000. Last week, "Androcles and Lion" (RKO) and "Face to Face" (RKO), $10,000.

ST. LOUIS

(Continued from page 10)

000. Last week, "Ruby Gentry" (20th) and "Franchise Affair" (AA), $10,000.

Fox (F&M) (5,000; 60-75)—"Road to Bali" (Par). Opened today (Tues.). Last week, "Mississippi Gambler" (2d wk), solid $15,000 after smash $27,000 opener.

Loew's (Loew) (3,072; 50-75)—"K.C. Confidential" (UA) and "Sky Full of Moon" (M-G). Mild $12,000 or near. Last week, "Above and Beyond" (M-G), $15,000.

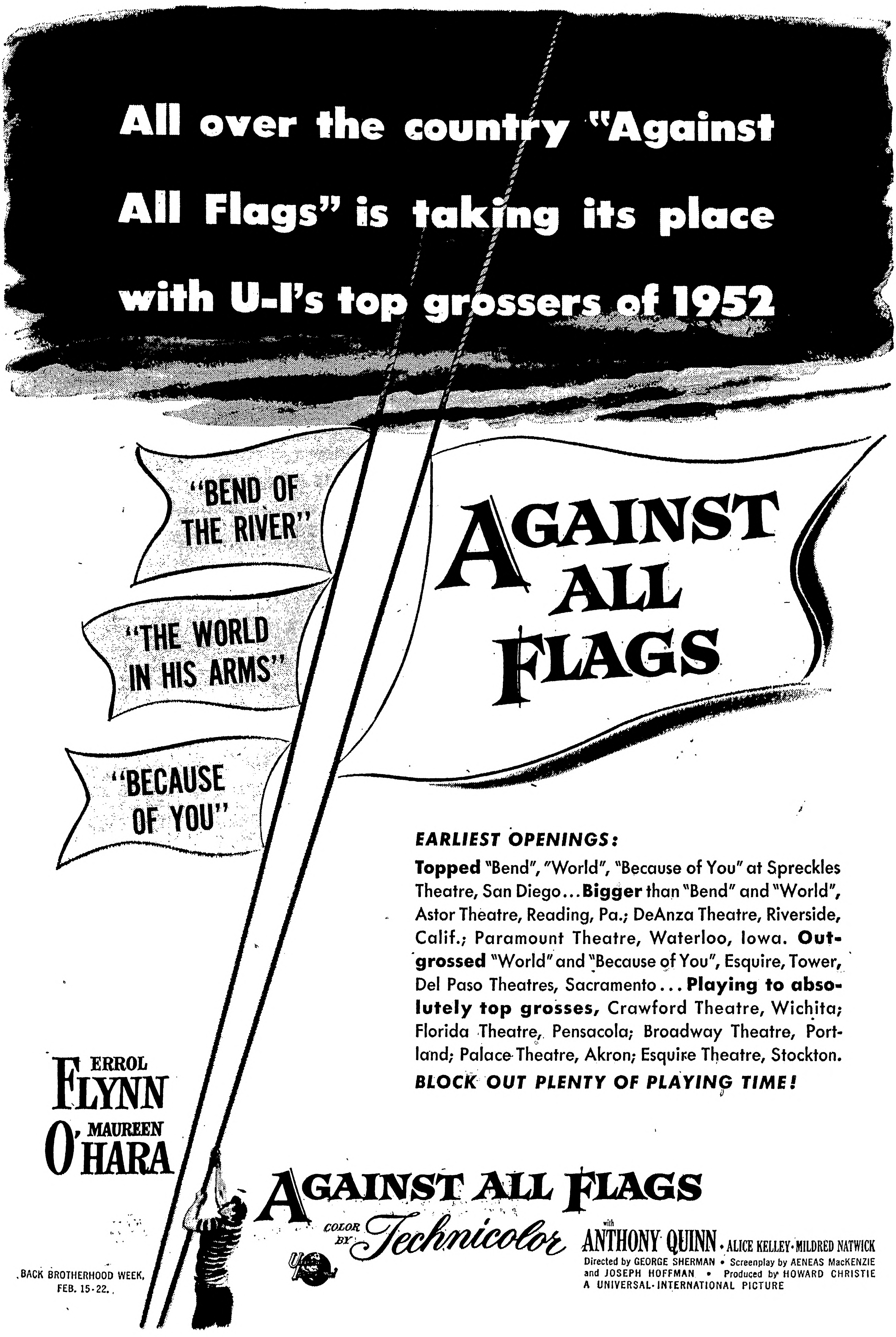
Missouri (F&M) (3,500; 60-75)—"Ruby Gentry" (20th) (m.o.) and "Montana Belle" (RKO). Oke $10,000. Last week, "Against All Flags" (U) and "Horizons West" (U), $6,000.

Pageant (St. L Amus.) (1,000; 90)—"Actors and Sin" (UA). Good $3,000. Last week, "Promoter" (U) (4th wk), big $2,500.

Shady Oak (St. L. Amus.) (800; 90)—"Androcles and Lion" (RKO). Nice $3,500. Last week, "Under Red Sea" (RKO) (2d wk), $3,000.

Shubert (Indie) (1,500; 40-50)—"Prisoner Zenda" (M-G) and "Pardon My French" (UA). Good $5,000. Last week, "Outpost in Malaya" (UA) and "St. Benny the Dip" (UA), $4,000.

OUTDOOR REFRESHMENT SERVICE from Coast to Coast over ¼ Century
Refreshment Service for DRIVE - IN THEATRES
SPORTSERVICE CORP



All over the country "Against All Flags" is taking its place with U-I's top grossers of 1952

AGAINST ALL FLAGS

EARLIEST OPENINGS:

Topped "Bend", "World", "Because of You" at Spreckles Theatre, San Diego... **Bigger** than "Bend" and "World", Astor Theatre, Reading, Pa.; DeAnza Theatre, Riverside, Calif.; Paramount Theatre, Waterloo, Iowa. **Outgrossed** "World" and "Because of You", Esquire, Tower, Del Paso Theatres, Sacramento... **Playing to absolutely top grosses,** Crawford Theatre, Wichita; Florida Theatre, Pensacola; Broadway Theatre, Portland; Palace Theatre, Akron; Esquire Theatre, Stockton.

BLOCK OUT PLENTY OF PLAYING TIME!

ERROL
FLYNN
MAUREEN
O'HARA

AGAINST ALL FLAGS

COLOR BY Technicolor

with
ANTHONY QUINN • ALICE KELLEY • MILDRED NATWICK
Directed by GEORGE SHERMAN • Screenplay by AENEAS MacKENZIE and JOSEPH HOFFMAN • Produced by HOWARD CHRISTIE
A UNIVERSAL-INTERNATIONAL PICTURE

BACK BROTHERHOOD WEEK, FEB. 15-22.

Snader's Legal Vidpix Tangles Resolved; Distrib Rights Set

Hollywood, Jan. 27.

Last strands of the legal snarl surrounding the Snader Telescriptions properties were untangled last week with a decision by Arbitrator Samuel R. Rosenbaum awarding distribution rights of two Snader packages to United Television Programs.

In addition, UTP got an option to buy the packages, comprising the Dick Tracy vidfilm series and 14 theatrical features produced by Sir Alexander Korda. It's not expected that UTP will exercise its option immediately, and consequently it won't be known for a while just how much return the Snader stockholders will get on their $1,000,000-investment in the now inactive firm.

What remains now is distribution of the monies resulting from sales of the Tracy and Korda packages. UTP will get a regular sales commission, and it's likely that after a sizeable sum piles up from commissions, will buy the packages outright. Proceeds from this, plus another $300,000 due in March from Ben Frye and representing the remaining half of his $600,000 purchase of the Snader musical film library, constitute the greater part of the funds that will go back to the 200 investors in the Snader outfit.

Asking price for both the Korda pix and the Tracy series, of which 39 half-hour reels are in the cans, is said to be $200,000. Tracy series was shot at a reported cost of $600,000, while the Korda package is said to have cost in the neighborhood of $350,000.

Both packages have been shown in parts of the country. In N. Y., for example, WPIX has a one-year exclusive on the Korda pix while WNBT is showing the Tracy series.

TV Helping British Pix Win Hinterland Over; Better Product an Aid

English films are winning new friends in the U. S. hinterlands via video, and the reaction against early British imports is being eliminated as better quality London pix are released to TV, according to Nathan Kramer. Latter is prexy of ABTV (American-British Television), distributor of English features, which has sold its packages to such western tele markets as Tucson and Denver as well as metropolitan centres like N. Y. and L. A.

ABTV, which was launched last summer as TV Movies, has just completed a deal for Reub Kaufman's Guild Films to handle distribution in the midwest, with ABTV retaining distribution on both coasts. Kramer said this week that the negative reaction to some of the first British pix screened on U. S. tele was justified, since much of it was product that was rejected years ago by British theatregoers. ABTV is concentrating on new pix, and is handling the TV distribution here of Eros Films. It will also distribute theatrically Eros' product deemed suitable for U. S. exhibs.

In 1946 Kramer started with Eros, British outfit which distributes some Universal-International pix, and also got into production. As general manager for Eros, he was invited to the U. S. in mid-1951 by the prexy of U-I, and decided to relocate here. He relinquished that post and came over permanently eight months ago, bringing a package of 13 Eros features. Later he acquired a batch of 25 other English films, and just picked up "40,000 Horsemen" from United World Films, U subsidiary.

Associated with him in ABTV is Michael Hyams, owner of the Hopkinson, Brooklyn, and a former owner of the City and Cinema Verdi, N. Y., and related to the Hymas family, which owns Eros.

One ABTV package has been screened on WCBS-TV, N. Y., and deal has been completed for a subsequent run on WOR-TV.

In the theatrical field, Kramer is negotiating for a preem of "Voice of Merrill," Valerie Hobson-starrer, currently playing the big Odeon circuit in Britain.

'Movie Quick Quiz' Into Schwimmer Fold

Chicago, Jan. 27.

Walter Schwimmer Productions has taken over the selling of its syndicated "Movie Quick Quiz," formerly distributed by United Television Programs. The quarter-hour five times weekly quizzer is currently running in 29 markets.

George Guyan, Schwimmer sales chief, said the show has sold to WNBK, Cleveland; WNBW; Washington; KHQ-TV, Spokane; KDUB-TV, Lubock; WHIO-TV, Dayton; WSLS-TV, Roanoke, and KTSM-TV, El Paso within recent weeks.

WOR-TV Sets 35 Pix

WOR-TV last week set a deal for 35 full-length films, 10 of which are American and the remainder British. Pix are medium-type product of the 1947-50 vintage.

Purchase of the Yank pix was made from Television Exploitation Co., while the English product was obtained from TV Movies, Inc. Milford Fenster handled deal for WOR.

Vidpix Chatter

Hollywood

James and **Pamela Mason** left for N. Y. and TV guestings . . . National sales headquarters of Major Television Productions shift from N. Y. to Culver City Feb. 1. **Robert Guggenheim** exited firm as general manager . . . **Louis D. Snader** resumes production of Telescriptions April 15 . . . **Bob Forrest, Louis Jean Heydt** and **Emile Meyer** cast in Gross-Krasne's "Big Town." . . . **Otto Waldis** inked for Sovereign's "The Gingerbread Man." . . . **George Nader** cast in "Front Row-U.S.A.," produced by **Paul F. Heard** and **Louis Forbes** . . . **Charles Bickford** stars in Meridian's "The Copper Ring," for Schlitz Playhouse of Stars, with **Katherine Warren, Dani Sue Nolan, Ann Loos, Colin Campbell** in cast also, **Roy Kellino** directing. **Harold Peary** toplines "Call Me Papa," next on sked, with **Ted Post** helming . . . **Robert Y. Libott** joins Lawrence & Lee as associate and writer on Ziv's "Favorite Story." . . . **John Kellogg, William Bakewell, Stephen Chase, Emory Parnell, Paul Maxey, Elaine Williams, Beverly Thompson** in "Maternity, Third Floor," latest "Mr. and Mrs. North" episode. . . . **George Chandler** in Revue's "Mr. George."

Purity Biscuits Sets Markets on Residuals

"Counterpoint," half-hour vidpix series, which first-runs under the "Rebound" label, has been set by Purity Biscuits for three western markets. Purity will bankroll the pix for 26 weeks over KDYL, Salt Lake City: KOPO, Tucson and KPHO, Phoenix.

"Rebound" is produced by Bing Crosby Enterprises and currently sold directly to Packard Motors. United Television Programs, which set the Purity deal, has second run rights under "Counterpoint" title.

Yank TV Rome Series

Rome, Jan. 20.

Andre Luotto of the Andre Luotto Productions, of N. Y., has started 13 26-minute dramatic shorts here for TV release in the U. S. Although they have numerious plans for TV series here, with many tele producers in the city in the last few months, Luotto is the first actually to start a 13-pic series in Rome. Four are already in the can and six go into production early in February. Luotto, assisted by his sons, Gene and Paul, has retained the DePaolis studios here.

Each 26-minute script was done in a week, including rehearsing of the actors and cutting. John Mantley, who directed several live shows in N. Y. as well as TV films, is director of the series, and helped write several of the scripts.

Vidpix Reviews

THE UNEXPECTED
(The Numbers Game)
With Marshall Thompson, Richard Crane, others
Distributor-Producer: Ziv TV
Director: Eddie Davis
Writers: Hugh Brooke, Patrick Whyte, Tom Gries
30 Mins.; 8 p.m. Wed.
IRONITE IRONER
KECA-TV, Hollywood

A grimly realistic drama of the Korean war, "The Numbers Game" is one of Ziv's finest "Unexpected" vidpix to date. Title refers to the numbers on each soldier's dog-tag, and the belief of some that it's predestined as to when their number is up. Theme is played for all its worth, with suspense and emotions involved skillfully drawn.

Key figure is an officer who feels sure his number is up, that he'll be killed on a dangerous mission for which he's volunteered. He dreamt, just before taking off on the mission, that his number came up, and this convinces him he will never return.

His buddy, a sergeant with a fatalistic conviction in the so-called numbers game, tries to dissuade him from his belief. Officer takes his mission into enemy territory, and they achieve their objective, eliminating a gun nest which had been delaying the advance. Officer is shot, and comes to in a field hospital, dazed at fact he's still alive. Gimmick ending, peg for this series, reveals one of the enemy killed had the same number on his dog-tag that the officer had. In other words, the number was up—for someone on the other side.

War scenes are very well done, with stock footage inserted so adroitly it looks like the real McCoy. Infinite care given his production is manifest throughout.

Marshall Thompson is excellent as the lieutenant whose courage overcomes his innate fear, and Richard Crane delivers strongly as his tough, war-hardened buddy. Sean McClory, Lalo Rios, Carleton Young and Chet Marshall are good in lesser roles.

Eddie Davis directs with firmness and imagination. Teleplay is by Hugh Brooke, Patrick Whyte and Tom Gries. *Daku.*

REBOUND
(Quiet Sunday)
With John Doucette, Fay Baker, Lorna Thayer, William Fawcett
Producer-director: Bernard Girard
Writer: Girard
Thurs.; 30 mins., 8:30 p.m.
PACKARD
KTTV, Hollywood

(*Maxon*)

This vignette is a sentimental favorite of Bernard Girard and will strike a popular note with all who view it. It was this can of footage that won him his contract with Bing Crosby Enterprises. Basil Grillo ran it off, liked it and pens were poised. For those who like mysteriosos, it's their dish.

Most "advanced thinker" of tele plotting and production, Girard relies here more on movement and motive than conversation. He takes four characters, moves them in and out of situations and, for the most part, lets the looker supply his own dialog. With him it's a game and might well serve as a pattern to depart from the stereotyped formats of these categoried dramas. The cinema's "The Thief" is doing alright without lip work.

The story is a simple one of a man doing his wife in so he can pair off with his extra-curricular playmate. It follows the usual tack up to a startling payoff. The wife is dispatched, stuffed into the car's trunk compartment and taken out of town where an anniversary party for the couple is in progress. Like most dames she's late for the grisly rendezvous and the bad timing traps him. As he walks into the house of revelry with the body, to deposit at the bottom of the stairway to make it look like an accidental death, the lights come on and there he stands before the celebrants holding the corpse.

It's a one-emotion play, everyone looking as dour as death. These include John Doucette, Fay Baker, Lorna Thayer and William Fawcett, the latter a quaint character to provide the killer with an alibi. They are reasonably convincing under the dark spell created and maintained by Girard's gripping suspense. Packard breaks in twice to snap the story thread, which is selling the unpopular way. *Helm.*

TV Films in Production

as of Friday, Jan. 23

ARROW PRODUCTIONS
KTTV Studios, Hollywood
Second set of 13 in "RAMAR OF THE JUNGLE" half-hour jungle adventure telepix series shooting. Jon Hall stars.
Producers: Harry S. Rothschild, Leon Fromkess
Film producer: Rudolph Flothow
Director: Paul Landres

BARRY-ENRIGHT PRODUCTIONS
On Location, N. Y.
"OH BABY" series of 13 five-minute telepix. Being sonsored by Mennen through the Grey agency.
Producers: Jack Barry, Dan Enright

JACK CHERTOK PRODS.
General Service Studios, Hollywood
"PRIVATE SECRETARY" series of half-hour comedies shooting. Ann Sothern stars.
Producer: Jack Chertok
Director: Christian Nyby

BING CROSBY ENTERPRISES
Hal Roach Studios, Culver City
"REBOUND" series of half-hour adult dramas. Sponsored by Packard Motor Car Corp. Now shooting.
Executive producer: Basil Grillo
General Manager: Harve Foster

JOAN DAVIS PRODUCTIONS
General Service Studios, Hollywood
"I MARRIED JOAN" series of half-hour situation comedies currently shooting for General Electric sponsor. Starring Joan Davis & Jim Backus.
Producer: P. J. Wolfson
Associate Producer: Al Simon
Director: Hal Walker.
Writers: Arthur Stander, Phil Sharp.

DESILU PRODUCTIONS
General Service Studios, Hollywood
"OUR MISS BROOKS" half-hour comedy drama series now shooting for CBS-TV General Foods sponsor.
Cast: Eve Arden, Gale Gordon, Jane Morgan, Dick Crenna, Gloria McMillan, Bob Rockwell, Virginia Gordon.
Production Executive: Larry Berns.
Director: Al Lewis
Assistant director: Jim Paisley
Writers: Al Lewis, Joe Quillan

FAMILY FILMS TELEVISION
KTTV Studios, Hollywood
Twenty-six half hour religious dramatic shows "THIS IS THE LIFE" resume Feb. 1.
Cast: Forrest Taylor, Onslow Stevens, Nan Boardman, Randy Stuart, Michael Hall, David Kasday
Producer: Sam Hersh
Director: William F Claxton

FANTASY FEATURES, INC.
315 W. 57th St., New York City
Shooting 15-minute series entitled "BOBO THE HOBO AND HIS TRAVELING TROUPE," musical puppet fairy tales (based on an original idea by Stella Unger).
Sponsored by the Independent Bakers of America.
Producer: Lorraine Lester
Associate producer: Samuel H. Evans
Music: George Lessner
Lyrics: Alice Hammerstein
Author & director: Budd Fishel
Puppets by: Nat Norbert & Zuny Maud
Distributed by: Mahlon Mohr Associates, Inc.

FEDERAL TELEFILM, INC.
Goldwyn Studios, Hollywood
"MR. AND MRS. NORTH" series of half hour situation comedies now shooting first 39. A John W. Loveton Production starring Barbara Britton and Richard Denning.
Producer: Federal TV Corporation.
Director: Ralph Murphy.

FILMCRAFT PRODS.
8451 Melrose, Hollywood
GROUCHO MARX starred in 39 half-hour audience participation film productions now shooting once a week for NBC. DeSoto-Plymouth sponsoring.
Producer: John Guedel
Film producer: I. Lindenbaum
Directors: Bob Dwan, Bernie Smith

FLYING A PRODUCTIONS
6920 Sunset Blvd., Hollywood
Second series of 52 half-hour Gene Autry Western telepix shooting. Gene Autry Pat Buttram set leads.
"RANGE RIDER" shooting second series of 52 half-hour videoters. Jack Mahoney, Dick Jones head cast.
Producer: Louis Gray
Directors: Wallace Fox, Geo. Archainbaud
New series of half-hour western dramas entitled "DEATH VALLEY DAYS" now shooting.
Producer: Darrell McGowan
Director: Stuart McGowan

FOUR STAR PRODUCTIONS
RKO Pathe Studios, Culver City
Half-hour dramatic shows featuring Charles Boyer, Dick Powell, David Niven and guest stars.
Producer: Don W. Sharpe
Director: Robert Florey
"MY HERO" series of 36 comedy dramas starring Robert Cummings now shooting.
Producer: Ed Beloin
Director: Les Goodwin
Assistant director: John Pommer
Production supervisor: Ruby Rosenberg

GROSS-KRASNE, INC.
California Studios, Hollywood
Now shooting "BIG TOWN" series of 26 half hour telepix sponsored by Lever Brothers. Patrick McVey and Jane Nigh set leads.
Producers: Jack J. Gross and Philip N Krasne
Director: E. A. Dupont.

JOHN GUEDEL PRODS.
600 Taft Bldg., Hollywood
Art Linkletter starring in a series of 104 15-minute vidpix titled "LINKLETTER AND THE KIDS."
Producer-director: Maxwell Shane
Associate producer: Irvin Atkins

PAUL F. HEARD, INC.
KTTV Studios: Hollywood
Series of 13 quarter-hour telepics entitled "WHAT'S YOUR TROUBLE?" with Dr. and Mrs. Norman Vincent Peale.
Producer: Paul F. Heard
Director: Paul F. Heard
Production supervisor: Harry Cohen

VERNON LEWIS PRODUCTIONS
Lewis Sound Films, 71 W. 45th St., N. Y.
"NIGHT EDITOR" series of 15-minute weekly newspaper-localled dramas, starring Hal Burdick. Now shooting. Sponsored by Kaiser-Frazer in five markets, via Weintraub.
Producer: Vernon Lewis
Director: M. Baron

THE McCADDEN CORP.
General Service Studios: Hollywood
"THE BURNS AND ALLEN SHOW" now shooting series of half hour comedy telepix. The Carnation Co. sponsor.
Cast: George Burns and Gracie Allen, Fred Clark, Bea Benadaret, Harry Von Zell.
Producer: Ralph Levy
Associate Producer: Al Simon
Director: Ralph Levy
Writers: Paul Henning, Sid Dorfman, Harvey Helm, William Burns

MARCH OF TIME
369 Lexington Ave., N. Y.
"AMERICAN WIT AND HUMOR" series of 26 half-hour pix. Thomas Mitchell, narrator, with cast including Gene Lockhart, Jeffrey Lynn, Arnold Moss, Ann Burr and Olive Deering.
Producer: Marion Parsonnet
Director: Fred Stephani.

MARK VII PRODUCTIONS
Walt Disney Studios, Burbank
Now shooting "Dragnet" series of half-hour telepix based on actual cases from police files.
Producer: Mike Meshekoff
Director: Jack Webb
Executive producer: Stanley Meyer
Production supervisor: Sam Ruman

MERIDIAN PICTURES, INC.
Goldwyn Studios, Hollywood
"SCHLITZ PLAYHOUSE OF STARS" series currently shooting 13 half hour telepix. Different stars featured each week.
Producer: Meridian Pictures, Inc.
Associate producer: William Self

PARSONNET TV FILM STUDIOS, INC.
46-02 Fifth St., Long Island City, N. Y.
Casting: Michael Meads.
Shooting half-hour dramas for series entitled "The Doctor," sponsored by Procter & Gamble. Features Warner Anderson.
Producer: Marion Parsonnet
Production manager: Henry Spitz
Directors: Robert Aldrich, Peter Godfrey

ROLAND REED PRODUCTIONS
Hal Roach Studios, Culver City
"MY LITTLE MARGIE" series of 30-minute situation comedies resume Jan. 15.
Producer: Hal Roach, Jr.
Director: Hal Yates
Associate producer: Guy V. Thayer, Jr.

REVUE PRODUCTIONS
Republic Studios, No. Hollywood
"BIFF BAKER, USA" series of 30-minute adventure telepix currently shooting. Randy Stuart, Alan Hale, Jr., head cast.
Director: Richard Irving
Assistant director: Willard Sheldon

HAL ROACH PRODUCTIONS
Hal Roach Studios, Culver City
"AMOS 'N' ANDY" series of character comedy telepix now shooting. Sponsored by Blatz Beer for CBS-TV.
Cast: Tom Moore, Spencer Williams, Alvin Childross, Ernestine Wade, Johnny Lee, Horace Stewart
Supervisors: Freeman Gosden, Charles Correll, Sidney Van Keuren
Director: Charles Barton
Production executive: James Fonda
"LIFE OF RILEY" series of 30-minute situation comedies shooting for NBC.
Supervisor: Sidney Van Keuren
Producer: Tom McKnight
Director: Abby Berlin

ROY ROGERS PRODS.
Goldwyn Studios, Hollywood
Series of 12 oater telepix to shoot in January. Vidpix half-hour each. Roy Rogers, Dale Evans topline. Pat Brady in support. General Western parts to fill. Sponsored by General Foods for NBC-TV.
Executive producer: Roy Rogers
Producer: Jack Lacey
Director: Les Martinson

SCREEN GEMS
1302 N. Gower, Hollywood
Now shooting the FORD THEATRE series of 39 half-hour telepix.
Producer-director: Jules Bricken
Assistant director: Eddie Seata

SHELDON REYNOLDS PROD.'S
Post Parisien Studios, Paris
FOREIGN INTRIGUE series of half-hour adventure films for presentation in U. S. TV for various sponsors now shooting in Paris, starring Jerome Thor and Sydna Scott.
Producer-director: Sheldon Reynolds
Assoc. Producer: John Padovano
Director of Photography: Bertil Palmgren
Musical Director: Paul Durand

SHOWCASE PRODUCTIONS
Hal Roach Studios, Culver City
"RACKET SQUAD" series now shooting half-hour telepix.
Producer: Hal Roach, Jr.; Carroll Case
Director: Jim Tinling

LOUIS D. SNADER PRODS.
177 S. Beverly Dr., Beverly Hills
117 half-hour Liberace shows shooting weekly at KLAC-TV Music Hall Theatre. Guild Films Release.
Producer: Louis D. Snader
Associate producer: Robert Snader
Director: Duke Goldstone

SOVEREIGN PRODUCTIONS
Eagle Lion Studios, Hollywood
Shooting series of half hour dramas for Cavalcade of America.
Producer: Gil Ralston, Arthur Ripley
Production manager: C. A. Beaute

VOLCANO PRODUCTIONS, INC.
General Service Studios, Hollywood
"THE ADVENTURES OF OZZIE AND HARRIET," half-hour comedy series now shooting.
Cast: Ozzie Nelson, Harriet Hilliard Nelson, David Nelson, Ricky Nelson, Don DeFore
Producers: Robert Angus and Bill Lewis
Director: Ozzie Nelson
Writers: Bill Davenport, Don Nelson, Ben Gershman, Ozzie Nelson

ZIV TV
5255 Clinton St., Hollywood
Four in "FAVORITE STORY" series of half-hour dramas shoot in January.
Directors: Eddie Davis, Sobey Martin
General casting for all pictures.
Directors: Eddie Davis, Sobey Martin.

HUTTON-BOLGER FILM & LIVE TV

SAG's Pay-as-You-Play Gains In Teleblurb Strike; Talks Recess

Negotiations between the Screen Actors Guild and the film producers and ad agencies, in the TV-film commercial strike are continuing with both sides having trimmed their delegations to small units in an effort to speed a settlement.

In a joint statement yesterday (Tues.) both sides announced that "material progress has been made toward agreement on a collective bargaining contract covering rates and conditions" and that "a temporary recess is being taken for the purpose of making progress reports to the principals of each group."

It's inferred that while no agreement has been reached, the areas of agreement and disagreement have been defined.

While both employer and union reps are refusing to discuss the specifics, feeling that proposals and counter-proposals could change rapidly, it's been reported that currently the discussions are on a SAG demand for a "pay as you play" arrangement. This proposal would involve the employers paying $70 to film a teleblurb for a network show and $57.50 for each subsequent network use. This proposal differs from a previously considered plan for a flat fee, such as $700, for which the employer would have unlimited use of the blurb on network shows for a 13-week period. It's stressed that there has been no agreement on this approach and that some new formula may be forthcoming.

In the field of blurbs to be placed locally on a spot basis, the consensus of opinion is that one payment would cover use of the plugs for a set period of time. However, no figure has been agreed on yet.

The strike, which started Dec. 1, has hit actors, film producers, agencies and technicians hard. Some of the film producers, who have overhead costs to meet, are being squeezed. Agencies, particularly those with new campaigns in the works, are squawking. But at the same time they've been expressing fear that agreeing to SAG demands will "raise TV commercial costs prohibitively."

The advertisers are taking part in these negotiations more actively than in previous labor bargaining; in live tele and radio they usually have let the skeins carry the ball. But here they feel very directly affected and are presenting a strong front.

Some agencies say they are planning to re-edit old teleblurbs to give them a "new look" and to use new live narration over the old celluloid. They also say that they will use animation and/or lens straight displays and non-pros if the strike drags on.

135G Suit Rap In Vidpix Sale

Hollywood, Jan. 27.

The daughters of Harry Sherman, who died last September, have filed a suit in Probate Court contesting the sale of California Studios to telepic producers Jack Gross and Phil Krasne for $135,000.

The daughters, Theodora Sherman and Arlynne Sherman Wood, allege misrepresentation at the time of the sale, diversified interests of the attorneys repping both estate and studio, and claim other qualified purchasers were not allowed to bid on the property. George T. Goggin, attorney who handled the sale, said the daughters had had two opportunities to intervene before the deal was consummated, but didn't.

'Steve Randall' Axed

DuMont is dropping the Melvyn Douglas starrer, "Steve Randall" after the Friday (30) segment. Web had carried the filmed mystery series for 13 weeks, nine of them sustaining.

Swank had the first four weeks, mainly as a Christmas promotion.

Says Vidpix Cost Can Be Halved in Denmark

Hollywood, Jan. 27.

Producer-director Thor Brooks, here from Denmark ogling TV properties for production in Copenhagen, contends vidpix can be shot there for approximately half the production costs it takes in the U. S.

Brooks was production supervisor and director of Scandinavian-American TV Company's "Hans Christian Andersen Tales" series, scripted by Malvin Wald, and being distributed here by Interstate Television.

Beanery Chain's Self-Liquidating TV Film Series

An experiment in tele film production financing started by the Chock Full O'Nuts, a N. Y. chain of eateries, is being watched carefully by the trade. Concern is planning a self-liquidating film series which, initially calls for 13 quarter-hour variety revue films. Eatery will sponsor the series in New York over WNBT starting in March. Films will be open-ended so that they can be sold to local sponsors in other cities. If plans work out, then the beanery-bankroller will not only get his outlay back, but can eventually make a profit on the deal.

It's estimated that each film costs between $7,000 and $8,000. Series will star Don Cornell and Jean Martin. Latter is the wife of the head of the chain. Production will be by Joe Caites, with Harry Anger of General Artists Corp. as supervisor. Film ways will do the camera work and Audio-Video will do the sound.

The idea of self-liquidating sponsorship is comparatively new, thus the results of this trial is important. A successful series may cause other local sponsors or a combination of sponsors in other cities to work out cooperative deals and thus eliminate producer and distribution profits. Or this try may cause other local sponsors to create their own films for resale in other markets.

KLING INTO SPORTS WITH FIGHT VIDPIX

Chicago, Jan. 27.

Kling Studios is invading the tele film sports field with a series of half-hour boxing shows lensed at the Rainbo Arena. First 13 half-hours are in the can and work has been started on the second 13 under direction of Fred Niles, Kling veepee.

Jack Drees, who works WENR-TV's Monday live boxing telecasts from the same arena, is handling the narration on the celluloid shows. Kling will do its own distribution on the new series.

Girard, Dorso Settle Differences Vs. Crosby

Hollywood, Jan. 27.

Settlement between Bing Crosby Enterprises and producers Bernard Girard and Richard Dorso, who have ankled company, gives BCE rights to "Those Were the Days," while producers retain rights to "Corny Johnson" and "Dreams of Glory."

BCE keeps rights on Louis Bromfield series, but Girard and Dorso get interest in vidpix shot before they exited. Pair was under pact to BCE as producers-directors-writers.

UNIQUE PATTERN FOR VIDSHOW

Something unique in TV programming is on the William Morris agency agenda for the near future, involving a 26-week series of shows for Betty Hutton and Ray Bolger, two of the most sought-after stars on the video horizon. (Bolger has already done a "Colgate Comedy Hour" stanza, but otherwise has no hidebound commitments.)

Morris agency is currently going ahead with its plans to package the two stars as alternate-week attractions in a half-hour show enlisting a new pattern for production which would include both live and filmed stanzas. Miss Hutton's signature is all that remains to finalize the deal.

Each of the stars will do their first 13 shows live. On the week that they're not on, they would be shooting another installment of the series on film. Thus at the end of their initial cycle another 13-week round of shows would be ready for showcasing without interruption, but permitting the stars an extended layoff.

Show, obviously, would be one of the costliest on TV rosters. There had been some talk that, when and if the projected merger with United Paramount Theatres goes through, ABC-TV was shooting for both Miss Hutton and Bolger (along with Danny Kaye) as exclusive properties to establish itself in the bigtime TV sweepstakes. How the Morris agency package ties into the AB-PT aspirations, however, is a conjectural point.

Roach Sez He's Turning Out More Footage Today Than Metro and 20th

Hal Roach Studios on the Coast are being expanded and are negotiating for other shows to be lensed on the lot next summer and fall. Hal Roach, Jr., east for the Screen Actors Guild negotiations with the TV film producers on teleblurbs, said that two new stages are being added and that the biggest studio is being split into two, which it previously had been. Film storage facilities are also being added.

Roach estimates that the studio is now turning out more footage than Metro and 20th-Fox combined. Lensed on the lot are nine vidpix: "My Little Margie," "Trouble With Father," "Racket Squad," "Amos 'n' Andy," "Life of Riley," "Abbott & Costello," George Raft's "I Am the Law," "Beulah" and "Mystery Theatre."

Roach will add some new properties of his own to those being lensed at the studio.

WPIX's Major Pix Stake

Following up its recent purchases of 41 theatrical pix from Atlantic Films and 14 Sir Alexander Korda films from Snader Telescriptions, WPIX, N.Y. Daily News station, last week acquired another block of 36 United Artists releases from George Bagnall & Associates.

Total of 91 additions to the WPIX film library within the past three weeks puts it in strong contention for the N.Y. film audience. WPIX has adjusted its film showings to a pattern competing with WCBS' "Early" and "Late" shows. In addition to the old "Night Owl Theatre," station has a 7:15 to 9 p.m. offering, "The First Show," and the 4 to 5 p.m. "Rainbow Theatre."

Telenews Women's Strip

Telenews has completed a 15-minute syndicated film strip for use on women's shows. Series, "For Women Only," will be sold on the basis of the entire 15 minute reel, or in shorter clips for use as film feature on live women's shows.

Leona Carney produced, while Amy Sedell narrated.

Agencies Eye Own Facilities To Pare Costs on Vidpix Production

A full-scale scramble is developing among the advertising agencies to latch on to low-budget film facilities. Inspiring the moves are two motives: (1) the growing desire to cut production costs on teleblurbs; and (2) recognition that pre-testing of film spots not only slashes costs but also results in more effective commercials.

The ad-men and sponsors are convinced that pre-testing is an important phase of television selling, but find that facilities for this type of work are limited. Most of the bigger studios aren't geared for turning out trial vidfilm blurbs at a price that's feasible. While NBC-TV has offered spenders the use of its kine facilities for the tests, the sets available and the times they can be used are limited. As a result, some agencies are thinking of farming the work out of town or setting up their own small studios and putting a skeleton crew on staff.

Calkins & Holden, Carlock, McClinton & Smith, agency for Prudential, had six one-minute commercials made recently for $2,000 to test the approaches to be used for the insurance firm's plugs on NBC-TV's "Your Show of Shows." Made by American Film Producers, Inc., the sample blurbs used a live announcer plus still photos and stock footage, and on the basis of which appeals were most effective the actual plugs were angled.

Colgate, which was one of the first bankrollers to develop cost-trimming techniques in expensive finished teleblurbs, and has made intensive survey of eastern and Coast film facilities, including college and local camera groups, has hooked up with Filmways.

Latter outfit, which prior to TV specialized in scientific and industrial training pix, was selected because of its special facilities for lab work on 16m, enabling Colgate to approximate, for test purposes, a $5,000 finished commercial for under $750. Company is now on a retainer basis both to Colgate and Horace M. Schwerin, the qualitative analysis exec. Latter has in the past two months rigged up an extensive new setup for pre-testing commercials. Filmways, incidentally, shot the 90-minute "sales convention on film" for Colgate AM-TV chief Leslie Harris.

Technique employed by Film-

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Durocher-Laraine Day Telepix Series Expanded

In a move to expand the Leo Durocher-Laraine Day telepix series into an all-year-round program, producer Ted Kneeland has shot an additional 13 of the 15-minute vidpix. New pix have the N. Y. Giants manager and his wife interviewing personalities from sports other than baseball, thereby removing the seasonal peg from the series.

New pix, now in the labs, bring the total of the series to 39 films. United Television Programs is handling distribution of the series, titled "Double-Play With Durocher & Day."

Old Celluloid Into New Vidpix On NBC Agenda

NBC Film Division is planning to expand the product it syndicates by building some programs from the vast amount of footage the network has accumulated at the old Pathe studio on New York's East 105th St.

No specific programs have been set to date, but the unit is surveying the tremendous quantity of celluloid for potential shows into which the old celluloid could be combined. Thus it might be possible to extract travelog footage for a travel series, or use other shots as vignettes for a quizzer, etc. In some cases, it's thought, some new footage, such as that featuring an emcee, would be added to provide the element of continuity.

The project is under the aegis of veepee Robert Sarnoff, whose bailiwick as head of the film division includes the web's syndicated film shows such as "Dangerous Assignment," "Hopalong Cassidy," and Douglas Fairbanks and Lilli Palmer shows. Production of the successful "Victory At Sea" was handled by Sarnoff, and the syndicate is going to handle the market-by-market distribution of "Victory" after its network run.

Some personnel from other NBC units are being moved into the film division in view of the anticipated expansion. Some WNBC-WNBT (N. Y.) staffers, including George Wallach and Jay Smolen, have been transferred to the expanding film division.

The vast amount of film in the library, which includes the newsreel shots, some old Mack Sennett product, etc., has already been made available to advertisers, agencies and producers for stock shots to be used in commercials, film and live programs needing footage for integration or rearscreen projection and similar fill-in needs. The new concept is to find other by-product uses for the collection.

Sovereign Preps 19

Hollywood, Jan. 27.

Sovereign Productions has 19 telescripts in the works for series being shot for DuMont, Hamilton Watch Co., and its own Sovereign Theatre.

Included are "Life of Father Serra," by Alden Nash; "Fifth Commandment," Sig Herzig; "Bridal Suite," Joel Judge and Tim Whelan; "Hired Mother," Myna Lockwood; "Walter and Blanche," Frank Moss; "Three and One-Half Musketeers," Sheldon Leonard; "The Gingerbread Man," Frederick Jackson and Robert Stevenson; "Never Trust a Lady," Victor Canning; "Daniel Webster," N. Richard Nash, and "Naughty Night," David Boehm.

Reiner Exits PSI For Goldwyn Post

Mannie Reiner, v.p. in charge of sales for PSI, Inc., the vidpix subsidiary of the Bernard Prockter packaging operation, is resigning on Feb. 1 to return to the film business. Reiner joins Samuel Goldwyn as his foreign manager. While he'll he headquartered in N. Y., Reiner will be travelling abroad about six months of the year.

Before entering radio-TV, Reiner was associated with the David O. Selznick organization as foreign manager. He joined PSI about six months ago after an 18-month stint with the Lou Cowan radio-TV operation.

'ALDRICH' AS TV FILM SERIES NEXT SEASON?

There's a strong possibility that the NBC-TV "Aldrich Family" show, currently sponsored by Campbell Soups, may join the vanguard of programs that have made the transition from live to film.

William Morris agency, which packages the show, is mulling the idea of moving the program to the Coast as a vidpix entry. However, this may not be done until next season. Alex Segal's contract to produce-direct the live version is on a firm 26-week deal basis.

ABC'S DAY-NIGHT RATE PARITY FOR O&O STATIONS, MBS IN TV CITIES

In a move expected to have important industry repercussions, ABC is instituting a single rate for its five owned radio stations, equalizing the nighttime and daytime rates. Three outlets, WJZ, N. Y.; WENR, Chicago, and WXYZ, Detroit, place the new time card in effect Sunday (1) and web's other AM-ers, KECA, L. A., and KGO, San Francisco, make the move in about a month.

The shift means that a nighttime hour on WJZ, which had cost $1,200 will now cost $720—the new base rate. While nighttime charges have been lowered, there's an increase in the 6-9 a.m. period.

Meanwhile, Mutual's new rate plan, which went into effect Jan. 1, has had the effect of equalizing nighttime and daytime rates in tele cities. MBS plan, which was its answer to the rate cuts by the other AM webs, offers a 50% discount in nighttime charges on outlets in TV areas. Thus, a bankroller buying TV only stations on MBS would pay for an evening slot only what he'd spend for a daytime period.

On a national basis, the MBS reduction parallels the cuts made by the other three chains, but costs for stations in TV markets are lower and costs for stations in non-tele areas (where Mutual shows great strength) are higher. Because the MBS setup opens a station's rates for reappraisal six months after video enters its area, the trend is towards a gradual equalization of nighttime and daytime rates as TV becomes national in scope.

Ted I. Oberfelder, veepee in charge of ABC's owned radio stations, told VARIETY that ABC's policy for its o&o's means "an increase in the efficiency of nighttime radio." He said that advertisers, who pay attention to cost-per-thousand homes figures, will be lured into the after-dark time segments. Spenders putting coin into evening AM, he noted, will get a bonus in that there are more dialers per set in the evening, plus the fact that listening in autos is a "big extra."

Rejected By Affiliates

Single-rate policy recalls the fact that ABC had proposed such a move for the network last fall in regional meetings with its affiliates. At that time, however, some affiliates felt that a nation-wide adoption of a single-rate was premature, with outlets in non-tele areas arguing that TV had made no inroads into their after-dark audiences. The new move, it's felt in the trade, is likely to spur similar action at other outlets in areas with TV competition.

A single night-and-day rate has

(Continued on page 40)

O'Neil Shifts His Hdqs. to Mutual

Mutual board chairman and president Tom O'Neil is moving his headquarters into the Mutual offices at 1440 Broadway, N. Y., in consequence of the more active role he's to take in MBS affairs since the announced departure of exec veepee William H. Fineshriber, Jr., to NBC.

Movement of his offices from the Hotel Lombardy, N. Y., to the MBS headquarters, plus emphatic statement by Mutual that there are no personnel changes planned for the present, would appear to set at rest speculation as to a possible successor to Fineshriber.

Mutual execs point out that when Frank White held the presidency of the web, he had no exec veepee but worked directly with the operational vice presidents. Fineshriber at that time was program veepee. With O'Neil now to be on the scene permanently, they say there's no reason why he can't operate the same way.

O'Neil will either move into Fineshriber's old office or that of Glen Taylor, chief of his General Teleradio interests. Taylor's status won't be changed—he'll continue to concentrate on the Teleradio interests without gaing too much direct influence in Mutual affairs.

Tintair Back

Tintair, which has been out of the AM-TV picture for some months as a result of the financial difficulties of the Bymart outfit, is returning to the airlanes with a once-weekly five-minute segment on CBS-TV's "There's One in Every Family." It will occupy the 11:25-11:30 a. m. Wednesday portion.

Sponsorship starts Feb. 4 on 25 stations, and will run for 13 weeks. New agency for Bymart is Ruthrauff & Ryan. Cecil & Presbrey, which had had the account and is a Bymart creditor, relinquished the account.

Scott Paper: From One AM Spot To $3,000,000 in TV

How television is attracting new types of sponsors who in the past had never courted radio but put all their coin into newspaper and magazines, is reflected in the case history of Scott Paper, which is keeping the video boys jumping at the J. Walter Thompson agency.

Prior to their "discovery" of TV, Scott had kept its distance from broadcasting and only on one occasion agreed to divest itself of a couple of hundred dollars by buying a single local radio spot. That was its last time up in AM.

Today, Scott is represented by an investment in TV exceeding $3,000,000, with a stake in three network attractions. These include the alternate-week sponsorship of the Patti Page-Frank Fontaine "Scott Music Hall" on NBC-TV; a participation in the CBS-TV "Omnibus" and, effective Feb. 5, sponsorship of the Thursday segment of the new NBC-TV morning kid show, "Ding Dong School," which it bought last week.

As with Scott, there are innumerable accounts in television which register as a "first" in the broadcasting medium, particularly on such shows as the early morning "Today," which permits for flexible insertions and short-term deals paralleling magazine-newspaper space buying.

PITT WDTV CLIENT BEEFS—AN OLD STORY

Pittsburgh, Jan. 27.

Sponsors of "Chance of a Lifetime" and "Big Town" are fretting and fuming at WDTC because they're being dropped in this single-station market middle of next month for the George Raft vidpix series, "I Am the Law," which will plug Monarch wine. But that's an old story to the DuMont station here, and probably will continue to be until another channel finally gets on the air here. The way things stand now, that should be late this summer as the result of three UHF allocations.

"Chance" and "Big Town" had been alternating on Thursday nights at 8:30, the slot that will go to "I Am the Law." Sale of "I Am the Law" to several DuMont affiliates was predicated on the inclusion of Pittsburgh, which has long been the apple of an advertiser's eye due to the fact that so far there's no competitive TV locally.

Don Bestor, Frau Set WICC Mr. & Mrs. Show

Norwalk, Conn., Jan. 27.

Don Bestor, the ex-orch leader with the Jack Benny show, and his wife, Beulah, cover girl model, have left WNLK here after 18 months to join WICC, Bridgeport, Mutual affiliate, Feb. 3.

The Bestors will do the same kind of Mr.-and-Mrs. chatter show for WICC as they had been doing on WNLK, gabbing about show biz, spinning records and Bestor's pianistics. New stanza will be heard cross-board from 10-10:45 a.m.

'Toast' Shifting to Bigger B'way Playhouse to Ease Seats, Production Calls

Lincoln-Mercury's "Toast of the Town" is moving from the Maxine Elliott Theatre to the bigger CBS playhouse on Broadway and 53d St. Shift will give the Ed Sullivan vaudeo a bigger stage and better production facilities, as well as more seats, the latter being an important factor because there's a big backlog of ticket requests.

Sponsor is promoting the move due to the fact that the old Oscar Hammerstein Theatre was acquired about 15 years ago for the late Major Edward Bowes' "Amateur Hour." Major Bowes at the time was the top-ranking auto salesman (for Chrysler) and L-M feels Sullivan has stepped into his mantle as the top car-peddler today. "Toast" will have salutes to Bowes in upcoming weeks.

Sullivan's value as a salesman for L-M was kudosed this month by the committee of dealers representing the dealer-sponsors. Despite the fact that ratings for "Toast" are under those for the NBC-TV competition, "Colgate Comedy Hour," the dealers said that the ratings don't tell the whole story. They expressed their endorsement for "Toast" on the basis of a virtual 100% sponsor-identification score for "Toast," the fact that their busiest sales days are Mondays, following the Sullivan stanza, plus the series' effective merchandizing aid.

Dealers, who put up the coin, point out that the airer has to produce sales, and does. Other veteran dealer-backed automotive show in TV is DeSoto-Plymouth's "You Bet Your Life," but "Toast" antedates the Groucho Marx opus by a couple of years.

Chi AM-TV Again Nixed on Hearings

Chicago, Jan. 27.

Chicago radio and TV stations lost another round in their running battle with City Council over the right to cover committee sessions when the City Fathers yesterday (Mon.) ruled out mikes and cameras at Emergency Crime Committee public hearings which started today (Tues.).

Since crime hearings loom as a red hot local yarn with far-reaching ramifications, radio-TV newsmen were eager to give sessions the widest possible play. WGN-TV had formally asked for the green-light to beam the hearings live, a la the national Kefauver probe of two years ago. WNBQ planned to film high spots and its sister radio station, WMAQ, was poised for a big scale tape coverage. WBBM likewise planned full tape reports.

ABC RADIO SHELVES 'THIS IS YOUR FBI'

ABC radio is shelving "This Is Your FBI," which was dropped a couple of months ago by Prudential, but will continue to peddle the airer. As a result of the move, the skein is shuffling its program lineup.

Program topper Ray Diaz is moving Toni's "Adventures of Dan Dodge" down one half-hour into the FBI's old 8:30 p.m. Friday slot, effective Feb. 5. "Michael Shayne" is being moved over from Thursday into "Dodge's" 8 p.m. niche. "Shayne's" old 9:30 p.m. Thursday post will be taken over by "Time Capsule," which has been on Sundays.

A new show with tieups with Hollywood pic studios will go into the 7:30 p.m. Sunday vacancy. It will feature tunes which garnered their success via films. Diaz is giving the web's Sunday evening a news-and-music flavor. Featured are several newscasts and gabbers, such as Winchell and Pearson, and the "American Music Hall" in the 8-9 p.m. span.

TV's 'Little Adults'

Television in its relation to children received some forceful accenting in the extemporaneous talk given by Sylvester L. (Pat) Weaver, NBC's vice-chairman of the board, at the writers' clinic he called in N. Y. For example:

"Since the beginning of time, men have been brought up in groups that were we-groups. Against everything outside these groups, the disciplines have been to hate, to fear, to make fun of, to be prejudiced. Now you can't have we-groups with television. You can't bring up a child exposed to television who doesn't know from the time he's that high that there are Indians and that there are Pakistanis and that there is the UN, and that there are all the other things that are going on today—that the real rule of the world is not uniformity but diversity, that in its difference in individualism, and difference in groups, it will change the whole approach of society. The old tribal chant will dim in the ears of the people because now they will be brought up in this new pluralistic real world as little adults, whereas we were all brought up as big children."

Report to the People

Louisville, Jan. 27.

WHAS, Louisville, reports that Kentucky's U. S. senators Earle Clements and John Sherman Cooper have agreed to report their activities to listeners via alternate week airings over the 50,000 watter.

Program director Sam Gifford has the series booked for presentation at 7:15-7:30 p. m., Wednesdays beginning tomorrow (28).

Clements is a Democrat and former Kentucky Governor. Cooper, a Republican, until recently was serving with the United Nations.

Wanted: 'Format' For Presidential TV Press Parley

Washington, Jan. 27.

Can White House press conferences be televised?

This is the question Washington reporters were tossing around last week after President Eisenhower's press secretary, James Hagerty, disclosed that the General "would like to work out a system whereby he could give talks to the people and that this could be done by televising press conferences. What we are thinking of is something like a once-a-month TV conference."

The usual White House press conference just couldn't be televised, reports agree. Frequently, the President talks to reporters for background purposes and stipulates that his remarks cannot be attributed to him. Obviously, this could not go on TV. Also, there are frequent questions put to the President to which he must answer "no comment." Not only would this be monotonous to the TV viewers but it might also be confusing, if not embarrassing to the President in relations with Congress and foreign countries.

Presence of TV cameras, it's also pointed out, might set off a rat race among correspondents to advertise their newspapers via questions. The White House press conference could become a "show," it's feared.

How to tailor the conference for TV without taking away their flavor is the problem which the President's advisors are up against. If they can find a way, President Eisenhower's meetings with the press via TV may become the counterpart of President Roosevelt's radio fireside chats.

CBS Radio Power Plan Achieves SRO Status

CBS Radio has sold out its Power Plan, horizontal participation sales setup, with Nescafe buying in for three spots weekly, starting April 1. Agency is Sherman-Marquette.

Other participants in the Power lineup are Brylcreem and Procter & Gamble, which started in January. Under the setup, each bankroller gets a one-minute blurb on each of three shows, "FBI in Peace and War" (Wednesday), "Meet Millie" (Thursday) and "Mr. Keen" (Friday).

Nila Mack's Work With Kids, Warmth Win Unique Spot in AM's History Book

New York.

Editor, VARIETY:

Nila Mack, who died last week, wrote, I believe, a proud page in radio's history book. She, and what her "Let's Pretend" program stands for, are now almost unique in an industry which, seemingly, is more and more preoccupied with the $1,000,000 deal, the commercialized leg show and the 21-inch screen. Also, the relationship between Nila and her cast of child actors was something unusual in show business—a personal and continuing friendship and mutual dependence which, in the case of some of us, has lasted for 22 years.

In 1930, when she first came to radio, newly-widowed after years of one-night stands with her husband, Roy Bryant, CBS asked her to take over a children's program called "Helen and Mary." Nila wasn't so enthusiastic over radio, and said she hated children, but a steady job was probably too tempting to overlook, so she accepted. "Helen" and "Mary" were Patricia Ryan (who died three years ago at the height of a very successful radio career) and Gwen Davies.

Somewhere along the line they were joined by "Captain Bob" (Harry Swan, now retired), and enacted fairy stories from Grimm, Andersen and other famous story books, with special radio adaptations by Nila. All of the roles were played by children, who formed one of the few real stock companies of radio. In those days our acting was only for fun, and so we were glad to accept $3.50 per show, for the opportunity of breaking into radio. (Need I add that this was long before the days of AFTRA?)

Her Big 'Family'

The actors of "Let's Pretend" were, in her later years, Nila's only immediate "family," except for her intimate friends, Howard Lindsay and Dorothy Stickney, and it was inevitable that this close relationship I spoke of should grow. First, doing the show every week provided some stability in our lives, as we started to grow up, and found what fierce competition and quiet frustration the life of an actor could hold. Secondly, I sincerely believe that Nila made actors out of many of us who would otherwise have been doomed to quick

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Split Down Middle For Ad Council

The Advertising Council at its meeting last week gave official recognition to the fact that radio and television are two separate media, each with its own competitive problems, when the Council voted to adopt a "split down the middle" technique in its radio-TV directorate setup. Whereas there is at present a tendency within the Ad Council to pare its list of directors, radio and TV take on an added lustre within the organization by separate set of directors.

Frank White, new NBC prexy, has applied for a place on the board of directors, which also includes such major broadcasting emissaries as ABC prexy Robert Kintner, Mutual prexy Tom O'Neil, DuMont general manager Chris Whitting and Paul Morency of WTIC, Hartford. Frank Stanton, CBS president, is a board member, but as a director at large.

AB-PT MERGER OKAY NEXT WEEK

Commercial-Happy TV Shows

With the NBC-TV early morning "Today" show having attained its first anniversary maturity last week as one of the more successful offbeat commercial entries in TV, John K. Herbert, newly-appointed head of radio-TV for the network, is inaugurating a full-scale campaign for additional sponsorship. "Today" is today approximately 30% sold out. A 100% SRO, of course, would mean all plugs and no show, but the network is confident that a 50% sponsorship saturation would permit for maximum billings without impairing the program's entertainment quotient.

Even so, that would mean a 50-50 split for commercials and program, which raises the question anew of how far TV can go toward inundating shows, particularly those inviting participating sponsorship, with commercial spiels. At a time when there's an increasing clamor over "plug-happy" programs and with the industry's Code Committee becoming increasingly alerted to abuses, the question is being raised: "How far can you go without killing the goose that laid the golden TV egg?"

What If TV Clients Don't Want East Slippery Rock?; Webs Up Tree

The hazards of participating sponsorship (as in the case of "Omnibus," the Jackie Gleason Show, "All Star Revue," "Show of Shows," etc.) are pointed up anew in the current dilemma confronting networks and advertisers as new TV stations begin to open up.

Some sponsors on these major showcases are riding along with a blank check, with orders to the network to "include me in" on all additional markets. On the other hand, some participating sponsors are working on limited budgets or have little if any desire to penetrate East Slippery Rock, Mo., or Lubbock, Tex., or such remote areas that are opening up.

It's a toughie for the networks to hurdle, and as yet they haven't got an answer as new TV affiliations are being signed up. Obviously the client or network doesn't care to give away free advertising, and on the other hand it can't black out a commercial in one market and retain it in another.

It's considered possible that the networks will poll the participating sponsors. If the majority want the additional markets, the others will be obliged to take all the availabilities. Or vice versa.

Lotsa Live Music On 'B'fast Circuit'

With morning radio becoming increasingly lucrative, more live music is being added to the breakfast circuit shows.

Since Elliot Lawrence quartet was added to the Jack Sterling ayemer on WCBS, N. Y., three months ago the rating has perked. Gene Rayburn, who two months ago moved over to WNBC, N. Y., from WNEW, has added Stan Freeman, the pianist, with the WNBC show's rating uptrend continuing.

In Philly, WCAU is putting Davy Stevens' band on the Bill Sears early morning show to replace records. Bobby Sherwood, bandleader who is also a regular cast-member on the NBC-TV "Texaco Star Theatre," two months ago launched his own breakfast stanza on WJZ, N. Y., on which he also plays several instruments and sings, to supplement pop disks.

The Bob Haymes show on WCBS, N. Y., which replaced the Phil Cook and Margaret Arlen programs also uses live music in the form of Haymes' vocals and pianistics by Sy Mann, in addition to canned tunes.

CBS-TV AFTERNOON SHOW FOR ED ALBERT

CBS-TV will try again with Eddie Albert, this time as a cross-the-board daytime situation-comedy entry. Albert was the star of the ill-fated Tuesday night "Leave It To Dad" series which was slotted back to back with Red Buttons. ("Dad" got the heave while Buttons emerged as the TV comic find of the season.)

Plan is to slot Albert in a half-hour program either in the 3 or 3:30 afternoon period.

Lolly's Bigger Format

Colgate is expanding its Louella Parsons show on CBS Radio from five minutes weekly to a quarter hour. Currently in the Tuesday 10-10:05 p.m. period, it will go to 10-10:15 p.m. effective March 31. Agency is Lennen & Newell.

The Doris Day show, which has been in the 10:05 slot for 10 minutes, backed by CBS-Columbia, will bow out.

KFMB Turnover Netting Kennedy $1,750,000 Profit

San Diego Jan. 27.

John A. Kennedy, who bought KFMB and KFMB-TV from Jack Gross a year ago for $1,250,000, sold the stations over the weekend to Jack Wrather and Helen Alvarez, of Tulsa, for $3,000,000, subject to FCC approval.

Gross, onetime KFSB (Hollywood) sales manager, invested part of his coin in a San Diego baseball club, retiring from radio and television.

It's understood Kennedy, formerly with the Hearst publications, liquidated most of his properties to swing the purchase from Gross.

Wrather - Alvarez Broadcasting Co. owns KOTV, the only tele station in Tulsa. Wrather, indie film and telefilm producer, is the husband of Bonita Granville.

ABC-TV BOXING SRO WITH JOHNSON'S BUY-IN

ABC-TV's new Saturday night boxing program, half of which had been sold to Bayuk cigars, is now SRO. Johnson's Wax is picking up the tab for the other half, starting April 25, which is start of the second 13-week cycle. Agency for S. C. Johnson is Needham, Louis & Brorby.

New fightcast, aired Saturdays at 8 p. m. CST until conclusion, is being entirely backed by Bayuk for the first 13 weeks. Bayuk, which previously had bankrolled "Adventures of Ellery Queen" on the web, originally had put up coin for only half, but has now added to the kitty for the whole program, which will compete against NBC-TV's "Your Show of Shows."

P&G's WCBS-TV Spots

In a major buy of spot television, Procter & Gamble has bought 13 spots a week for a 52-week period on WCBS-TV, N. Y. The heavy campaign is for Joy, liquid detergent, and starts Feb. 16.

P&G will have daily participations on the "Late Show" and also on the "Early Show," film programs. Three days a week "Early Show" will have two spots. Agency is Biow.

6 TO 1 VOTE FOR APPROVAL

Washington, Jan. 27.

Final decision of the FCC approving the merger of ABC with United Paramount Theatres will be issued next week, VARIETY learned today (Tues.). The decision, affirming recommendations of Examiner Leo Resnick, will also clear the license status of Paramount Pictures Corp. in the TV field, and allow Par and DuMont (in which Par owns a 25% interest) to each apply for the limit of five video stations.

It's understood that the Commission has voted six to one for approval of the ABC-UPT combine, with Comr. Frieda Hennock dissenting. The vote is reported to be six to one also on renewal of Par's TV station, KTLA, in Los Angeles, with Comr. Edward Webster as the dissenter. A split vote is likely on the Par-DuMont control issue.

The full membership of the Commission is expected to work out the finished language of its decision at executive sessions this week following hearings yesterday and today on theatre TV. By the beginning of next week, it hopes to give the document a final okay.

The agency, it's learned, will not be dissuaded from issuing its decision because of plans of Chairman Charles W. Tobey (R-N. H.) of the Senate Commerce Committee to conduct an inquiry to determine whether legislation should be enacted to prevent mergers of theatres and networks. Tobey notified the Commission three weeks ago he would start hearings in two weeks but, it's understood, his committee has not yet discussed the matter and no hearings have been scheduled.

Recently, the Commission advised former Atty. Gen. James McGranery it could not "entertain contentions" advanced by non-participants in the merger hearings. McGranery had written the agency that the merger "may encourage" monopoly and "serious competitive problems."

Only one aspect of the merger problem remains to be resolved. This has to do with a contingent agreement by CBS to purchase the Balaban & Katz TV station, WBKB, for $6.000,000.

Since WBKB is required to move from channel 4 to channel 2 under the new allocation plan and since Zenith Radio Corp. had applied for channel 2, approval of the WBKB-CBS deal presents difficult legal problems. Just how the Commission will decide the problem in a way which is acceptable to CBS remains to be seen.

Philip Morris Auditions Radio Show for NBC

Philip Morris and the Biow agency are auditioning new stanzas, with an eye to possible insertion into a Thursday night spot on NBC Radio.

One of the properties on which a trial session was taped is a half-hour show produced by Charles Martin, "Thrill of the Week." It's aimed as a crime show with sociological overtones.

Cafes TV Test Ground

Cafes are likely to prove a valuable adjunct of network operation as a proving ground for material. NBC, which recently signed Helen Halpin, got her spotted in the Blue Angel, N. Y., so that writers can see her in operation, and thus devise a means of presenting her.

Theatres had been used previously for such purposes. At one time Bob Hope brought his tele show into the Brooklyn Paramount so that he could get audience reaction on his material.

No Telethons in 1953, NBC Tells M&L, Berle as Stations Squawk

NBC-TV has called it quits on telethons, at least for 1953, and the network has so advised Dean Martin and Jerry Lewis. Latter received notification last week as they were blueprinting their most ambitious telethon to date, on behalf of their Muscular Dystrophy campaign, in which they were hopeful this season of attaining a $2,000,000 goal for the 24-hour (Saturday noon to Sunday noon) all-star coast-to-coast benefit.

NBC says it was obliged to take the action as result of squawks from affiliate stations, which appealed to the network for a '53 sabbatical from the telethons on complaint that they play havoc with station schedules, necessitating costly preemptions of locally-sponsored shows, plus the fact that it adds up to a lot of expense in keeping the transmitters warmed up through the night. Martin & Lewis agreed to forego this year's benefit.

In addition to the Martin & Lewis telethon, Milton Berle has also been planning his annual Damon Runyon Cancer Fund performance. NBC notified Berle of the stations' reaction. Berle still wants it, but indications are that, like the M & L show, it'll be bypassed this year.

Only Talkies Now

In order to squeeze Strauss' "Fledermaus" into 62 minutes of music for the Metropolitan Opera's "Omnibus" TV production on CBS-TV Sunday (1), scripter John Gutman, of the Met staff, had to cut out some arias as well as incidental music.

At one point in the excisions, Met tenor Charles Kullman, singing the male lead of Eisenstein, let out a yelp. "What is this?" he asked; "a Shakepearean drama? I don't sing anymore; I just talk."

Sarnoff Reserves Trammell's Suite For NBC Move-In

From all indications, Gen. David Sarnoff, the RCA (and now) NBC board chairman, will be doing a continuous shuttling job from his 53d floor executive suite in the RCA Bldg., N. Y., to the sixth floor NBC layout formerly occupied by Niles Trammell, who announced his resignation a month ago because of his TV station aspirations in Florida.

The report that Sarnoff has "reserved" the Trammell suite for his own use practically clinched the accepted fact that the RCA Boss Man will personally guide the destinies of the NBC operation.

The question as to who would grab off the coveted Trammell suite (the most swank in the entire NBC operation) remained a moot point for some time. (Frank White, the new prexy, has moved into ex-prexy Joseph H. McConnell's office, while Sylvester L. (Pat) Weaver, though still occupying his fifth floor offices, is expected to move into the sixth floor board room next month.)

Meanwhile, it's understood that Trammell (whose application for a Miami TV construction permit has been meeting with competition, necessitating a hearing before a final FCC decision) will establish interim headquarters in the sixth floor office once occupied by former public relations veepee William F. Brooks (since resigned).

WJZ-TV NABS SPONSOR FOR 'OCTOPUS PLAN'

New "Octopus Plan" of WJZ-TV, N. Y., has snagged its first bankroller, Casite, automotive product.

"Octopus" package plan is similar to WCBS-TV's "12-45" plan, which gives a spender buying 12 daytime spots weekly a 45% discount. However, the WJZ-TV "Octopus" has a smaller minimum, with an advertiser able to come in with as little as five 10-second station identification plugs for $160 a week (in Class C time). It goes up to 20 one-minute and/or 20-second announcements for $4,400 per week (in Class A time), with any sked over 20 announcements earning the same 20-time maximum discount.

WJZ-TV plan permits a bankroller to make up his own schedule from available spots in any time classification, although some premium positions in live personality shows (such as Nancy Craig or Johnny Olsen airers) are not included.

In Class A time, five one-minute or 20-second announcements weekly cost $1,400, and five 10-second tags cost $550. Conditions of sale permit the outlet to pre-empt the spot on reasonable notice, with the advertiser allowed to choose substitute spots.

Madden Resigning NBC Exec Berth?

With exception of the William H. Fineshriber appointment to a veepeeship and general manager of the AM and TV networks, under the new Frank White regime, NBC says there will be no further top or lower echelon shifts on the immediate agenda.

However, there are reports that Edward A. Madden may resign his job as the network's public relations veepee and assistant to the president, to join his ex-boss, former NBC prexy Joseph H. McConnell, who resigned from the network recently to become prez of Colgate-Palmolive-Peet. (McConnell is scheduled to move into the Colgate setup about the middle of February, after a board of directors revamp the C-P-P bylaws to permit a non-director or officer to assume the presidency.)

Madden was brought into NBC by McConnell to spearhead the sales operation as a veepee and a few months back was moved into the public relations post. He is presently vacationing on the Coast.

DEAN MILLER SIGNED FOR CBS-TV BUILDUP

Hollywood, Jan. 27.

CBS-TV has signed Dean Miller, comic-emcee, for a buildup on both daytime and evening variety shows. Recently under contract to Metro, where he made four films, he was formerly in television in Cincinnati.

His first assignment is to take over "Houseparty" on Feb. 23 while Art Linkletter is on a one-week vacation. Miller deal was negotiated by the Morris Agency.

Forrest's WCAU-TV Post

Philadelphia, Jan. 27.

Robert A. Forrest, director of program development at WCAU-TV, has been named program manager for the station, and will supervise all local and network originations working directly under Charles Vanda, v.p. in charge of television.

Forrest will continue his present producing assignment on "What in the World," as associate producer of "Candy Carnival" and writer for "Big Top,"

King-Size Ciggie Comes Into Own, Presaging Battle of the Kilocycles

Broadcasting industry is looking to a hypo from cigaret companies as a result of the battle shaping up for dominance in the kingsize field. It's felt in the trade that 1953 will be "the year in which the long cigaret comes into its own" and that the tobacco firms will have to up their ad budgets, with network and spot AM and TV benefiting.

Last week Philip Morris came out with its longer version, even though the outfit already has a long brand, Dunhills, which backs "My Hero" on NBC-TV. Cigaret trade estimates are that the long Pall Malls last year moved into fourth place in sales, replacing Philip Morris after Camels, the leader, Lucky Strike and Chesterfield.

Trade speculation is that both Camels and Luckies may be prompted to bring out kingsize versions of those brands. While R. J. Reynolds (Camels) has Cavaliers, which showed a phenomenal 150% increase in output, and American Tobacco (Luckies) has the booming Pall Mall and Herbert Tareyton (latter going strong in seventh place), those two companies may have to meet the competition of Philip Morris and Chesterfield which are packaged in both regular and king size. Economic reason which might prompt the moves is that advertising and distribution can be more efficient when the longs and shorts are both put out under the same name.

P. Lorillard has Old Golds in fifth place, but its long smoke, Embassy, is estimated as being in 18th place, just behind Dunhills, which incidentally, quadrupled its sales last year. That's cued talk that OG might also be introduced in a longer edition.

However, even if more long cigarets are not introduced, a battle of the long weeds is envisaged. In addition to the network billings which may accrue, spot biz should get a bigger slice. Sales volume increased about 5% (in cigarets) last year, continued growth should support heavier ad budgets, broadcasters feel.

With predominantly spot AM-TV campaigns, Kool and Viceroy, both Brown & Williamson products via Ted Bates agency, have racked up impressive gains. The mentholated Kool has shown a steady increase and is now doing better than 10% as much as the top cigaret, Camels. It has been on spot radio for years, and on spot TV since 1951, with about 80% of its consumer advertising dollar going into spot (250 radio stations and 60-odd TV stations). As a result of its spot success, TV lineup was increased for first quarter of '53 to 125 stations in 114 markets. It had the largest percentage gain of any regular size smoke.

Viceroys, filter-tip product, introduced in '47, has had a 50% increase for each of the past three

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Mex TV Border Squabble to FCC

Hollywood, Jan. 27.

Opposition is expected to be registered with the FCC this week to an application to originate programs in San Diego, Calif., for transmission over a Mexican TV station soon to go on the air in Tijuana. Request was filed by Alvin Flanagan, program praducer and former manager of ABC's Western Division, who asked permission to maintain studios in San Diego for Mexican station XETV.

Joining in the move against Flanagan will be KFMB-TV in San Diego and several applicants for TV in the area. Establishment of a studio, which would furnish XETV 30% of its programs, would have effect of making XETV a local station, they contend.

Mexico's largest TV operators, Emilio Azcarraga and Romulo O'Farril, joined forces to build XETV which will operate on channel 6 and cover a substantial border area, largely with English programs. The channel was originally assigned to San Diego but later allocated to Mexico under national agreement.

Jackie Sheds WNBC Stint For Sun & Baseball Calls

Jackie Robinson, Brooklyn Dodger baseballer and community relations director for WNBC, N. Y., leaves for a vacation in Puerto Rico, Feb. 13. Asked by station topper Ted Cott when he'll be back, Robinson said, "In October, after the World Series."

After his vacation, he'll join the Dodgers for spring training. However, when the nine is in N. Y., Robinson drops in to his WNBC office. His Saturday morning show for Topps chewing gum will bow off shortly, due to his baseball chores.

Pro Gridders Pat On TV Policy For '53 Despite Suit

Philadelphia, Jan. 27.

The National Football League meeting here on the eve of a Federal suit charging monopoly in the television and radio broadcasting of its games adopted the identical program for 1953 which brought on the Government charges.

The professional football league adopted "word-for-word" its policy which it calls a "reasonable restraint" on air programs. The policy permits one game a week with a blackout of the area in which the NFL game is being played.

First round in the anti-trust suit was won by the Government today (Tues.) with the assertion by Federal Judge Allan K. Grim that the public's right to free radio and television broadcasts of pro games is the "fundamental problem" in the case.

Trial in the 15-month-old suit kicked off yesterday (Mon.) before Judge Grim in district court. It's expected to take a month, with 65 witnesses scheduled to appear.

Judge Grim's statement came after a defense objection to testimony by a goverment witness. Defense claimed that public "has no right in this case and can't claim damage or wrongdoing."

If the Government wins against the pro gridders, similar suits will

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Havana TV Signs Josie

Havana, Jan. 27.

Josephine Baker has been signed to appear on CMQ-TV. She is expected to appear on the "Cabaret Regalias" and "De Fiesta Con Bacardi" programs.

Miss Baker stayed in Cuba awhile two years ago en route from Paris to the States. She appeared at Tropicana nitery.

1st TV Permit To Radio Rivals

Washington, Jan. 27.

The first TV permit to a company formed by two radio competitors was issued last week when the FCC authorized Wichita Falls Television, Inc., to build a station in Wichita Falls, Tex. Stock in the company is equally owned by radio stations KRTN and KWFT of Wichita Falls.

Theatre as well as radio and newspaper interests have stock in the permittee company. John H. Rowley, who holds a 40% interest in KWFT, and E. Rowley, who owns 20% of KWFT, are large stockholders in Rowley United Theatres. Kenyon Brown, president of Wichita Falls Television, is 20% owner of KWFT and has other radio interests in California, Nevada and Oklahoma. Houston Harte, 20% owner of KTRN. has extensive stock in various newspapers. A vice president in the company is Rhea Howard, prexy of the Wichita Falls Times which owns 49% of KTRN.

The permit was granted without explanation, although the agency had announced that a previous joint application by radio competitors in Macon, Ga., would require a hearing.

Recently, the Knight and Cox radio and newspaper interests, in an effort to get a quick permit, joined in an application for a TV station in Miami, Fla., with former NBC board chairman Niles Trammell as 15% owner. Before the Commission could act on the application several competitive applications were filed, killing the Knight-Cox-Trammell chances of avoiding hearings.

The Commission advised Sen. Edwin C. Johnson (D-Colo.), former chairman of the Senate Commerce Committee, last summer that it could not state its policy regarding joint applications because of monopoly problems involved.

After The Ball Was Over

Veteran network special events chiefs are still shaking their heads in bewilderment over the multiple snafus in last week's pickup of the Inaugural Ball. But no heads have fallen; despite a myriad of seemingly potential complications, none has arisen except some frayed tempers.

All the trouble, it seems, developed from the pool agreements among the nets for video pickup of the proceedings, the fact that there were two balls, and all the attendant confusion of Inaugural Washington itself.

One key problem involved was that of talent. Three of the webs had already pacted sponsors for the ball pickup when it was decided between the American Federation of Television and Radio Artists and the Inaugural Committee that only sustaining broadcasts could pick up live talent at the balls. Pooled cameras picked up some of the talent and result was frantic insertion of film clips by the commercial webs while the talent was on, plus gray hairs as to whether AFTRA would consider the pickups a violation of the talent clearance ruling. As it turned out, AFTRA didn't.

Another of the complications arose over the question of a pool announcer for the pickup from the Georgetown Gym. Because of confusion over the pool agreement, there was no pool announcer and no pool audio line present, with the result that at least one of the webs had to provide audio commentary on the Georgetown proceedings from a monitor miles away at the Armory, where the first pickup was made.

This, as far as can be determined from the conflicting stories, is what happened:

The Inaugural Committee, headed by George Murphy, ruled that pool video pickups must be made, but that each net could provide its own audio. CBS drew the Armory assignment, NBC the Georgetown. NBC was to provide a pool announcer at Georgetown while ABC was to provide the multiple audios, apparently including the pool audio line. According to NBC they had Ben Grauer as their own announcer and Ray Michael set for the pool. But nobody asked for the pool, according to NBC, and they put Michael to work with Grauer. Anyway, they claim, ABC failed to provide the pool audio line.

Result of this was that DuMont,

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So Go Do Something!

Washington, Jan. 27.

WTTG, the DuMont o. & o. outlet here, has a candidate for screwball telephone calls received last Tuesday (20) when Gen. Dwight Eisenhower was being inaugurated President. A woman phoned the studio and declared in irate tones:

"There's a man in the lower left hand corner of the screen on your channel who is blocking the chest of the President. And besides, he's wearing a hat cocked at a very rakish angle. Will you kindly have your cameraman tap him on the shoulder and tell him to remove his hat and be more respectful while the President is speaking."

Embellishing a Beef With a Chop

St. John, N. B., Jan. 27.

Fred Sonier, of suburban St. John, mistook his target and bent a right hook on the facial topography of the wrong gent. He conceived a grudge against one Bob Bowman, manager of CFBC here, based on Bowman promoting a vote at CFBC. The subject was whether Canada should shift from volunteer to compulsory army service. Sonier was claimed to object to the shift so militantly, he decided to register his protest with a punch on Bowman's button.

But, he became so heated, he mistook CFBC and CHSJ, opposing broadcasting entities, walking into CHSJ lineup and socking one Bob Millet, of the combined radio and newspaper staff on the frontispiece, as Millet was seated at a desk. Millet was so surprised he didn't recover from the assault until the attacker had disappeared to the street, leaving the victim with a facial cut as a memento. Shortly afterward, Millet notified the local police, and from the description, Sonier was picked up on a charge of assault. He pleaded guilty. The damage was considerable over the right eye.

P. S.: The telephone vote strongly favored compulsory soldiering.

Gotham TV Breakdown: Dramatic Shows Up; Violence on Increase

A marked increase in drama programs, and declines in general variety, sports and quiz shows on the seven New York television stations highlight the findings of the third annual report on telecasting in the N. Y. area by the National Association of Educational Broadcasters.

The survey, based on monitoring of all telecasting on all seven channels during the week of Jan. 4-10, also found that air time has increased (only among the network stations), that primary advertising —actual breaks in program continuity for delivery of a commercial—had increased for the third successive year, and that acts or threats of violence on the air had also risen in number.

Most marked increase in the drama category was the general audience class, excluding children's and domestic drama. This type jumped from 35.7% of total programming in the comparable 1952 week to 43.1% in 1953. Total drama, including domestic and children's, increased from 42.4% in 1952 to 47.0% of total time in 1953. Crime drama occupies the most time on the air: 15.3%; it registered a slight increase over 1952. Westerns declined from 8.3% of total time in 1952 to 7.3% this year. Comedy and domestic drama increased slightly, children's drama decreased substantially.

While children's and domestic audience variety shows increased, variety programs for the general audience dropped to occupy only

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N.Y. Herald Tribune Buys Collingwood on WCBS-TV

Unusual situation of a newspaper sponsoring a television news show which it doesn't produce has developed at WCBS-TV, N. Y. The Herald Tribune has bought the five-minute Charles Collingwood segment on the Saturday night "6 O'Clock Report" and has an option on any other portion of the show which opens. Order is for four weeks, starting Feb. 7.

Agency is Donahue & Coe.

Radio Spot Buyers Can Blanket U.S. For 1 Min. at 5G

Cost of covering the entire U. S. with a one-minute spot for one time, using the average network affiliate, is only $5,033, according to the second edition of the Spot Radio Estimator published this week. New book put out by the Station Representatives Assn. estimates that covering the country via the average indie stations would cost $3,904. Figures would, of course, be considerably reduced when frequency discounts are counted.

Using the Estimator, an agency can figure that if it has a budget of $300,000 and an interest in minute announcements in markets of 100,000 population and over, it can buy more than 104 spots in each of the 160 markets over 100,000 population. It can work out similar figures for a wide variety of situations.

The book has three main divisions: (1) dividing costs according to city size; (2) dividing costs by city size and geographical sections of the country; and (3) showing the costs of 160 individual major markets.

Figures are given for the highest station in each population group, the average network affiliate and the average non-network station. Figures are also reported for 30-minute and 15-minute time periods and for one-minute and station break announcements. Formulas for computing five-minute or

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METRO'S TV SPLURGE TO BALLY 'BEYOND'

Metro, apparently convinced that television can sell motion pictures, is bankrolling a half-hour TV and radio pick up of the opening night ballyhoo of its "Above and Beyond" tomorrow (28) over WJZ and WJZ-TV. It's also purchased 38 spot announcements pushing the pic over WJZ-TV.

Understood the decision to advertise via tele stems from Robert Taylor's guest appearance on the Ed Sullivan "Toast of the Town" telecast a couple of weeks ago. Taylor's appearance is said to have caused lots of comment and interest in the pic, in which he's starred.

Metro's signed Tex & Jinx McCrary to do the teevee chores at the opening. Both tele and radio pickups are skedded for 8 p.m.

WFIL-TV Models Auto Show for TV

Philadelphia, Jan. 27.

A two-and-a-half hour automobile show designed exclusively for TV has been set by WFIL-TV for Sunday, March 1, in the 2 to 4:30 p.m. slot. Show will feature most of the recent models of American automotive industry, along with special exhibits of foreign-made cars.

According to present plans, each of the 19 manufacturers participating, will be allowed ample time to show one body style of 1953 line, with expert commentary on outstanding features and recent developments. Auto show is the first ever attempted on large scale for TV alone.

Plans for the television auto show were outlined to more than 40 automotive advertising managers and agency account execs Jan. 6 by James T. Quirk, director of promotion for the Philadelphia Inquirer, and Kenneth W. Stowman, general sales manager of WFIL and WFIL-TV.

Luncheon conference was arranged by George S. Dix, Detroit representative of the Inquirer. Coinciding with the televised auto show on WFIL-TV, the Inquirer will run a special supplement devoted to latest developments in automotive engineering design and production in issue of Sunday, March 1.

Proposed program had previously received enthusiastic endorsement of auto dealers in Philadelphia area, who approved project at meeting early in December. Local dealers will arrange for prospective clients to view program in their display rooms.

TV DOOMING PACKAGE HOUSES

'Buy Me, Buy My Show'

How the major television networks (notably NBC and CBS) have jockeyed themselves into program ownership supremacy, even to the degree where the agency and client have no alternative but to accept the webs' "buy me, by my show" edict, is reflected in the current rating picture.

The revelation that practically no one with top rating aspirations can move into the favorable 8 to 10 p.m. TV time segments without latching onto network-built or controlled shows, doesn't particularly come as a surprise any longer. But the fact that only one show in the coveted Top 15 position (as compiled by NBC as a composite ARB-Nielsen study) carries an outside package tag without exclusivity entanglements with the networks, has some overtones bordering on the shocking.

Reading from top to bottom, it shows "I Love Lucy," with a 72.3, as a CBS-TV "baby.' Arthur Godfrey's Talent Scouts, in the No. 2 position with a 62.0 rating, is also a CBS-owned property. "Colgate Comedy Hour" (Martin & Lewis segment) with a 59.4 in the No. 3 spot, belongs strictly to NBC. Milton Berle's "Texaco Star Theatre," in fourth place with 57.9, is all NBC's.

In fifth position is the CBS-owned "Arthur Godfrey & His Friends," with 49.7. "Dragnet" is No. 6 with a 49.0 rating, and to buy it you have to do business with NBC. "All Star Revue," in seventh place with a 46.8, is an NBC creation. Groucho Marx's "You Bet Your Life," No. 8 with a 46.5, while a John Guedel production, involves Groucho's contractual commitment making him an NBC "must." No. 9 is Jack Benny, and CBS owns the show lock, stock and barrel. Philco-Goodyear TV Playhouse, in No. 10 spot, is an NBC presentation.

The Sid Caesar-Imogene Coca "Show of Shows," is in 11th place with 43.4. If you want to buy in, see NBC. The Pabst Blue Ribbon Bouts with 42.5 is No. 12, and as CBS' answer to the Gillette bouts, is a CBS "exclusive." "My Friend Irma," in 13th place with 41.1 is a CBS-TV production. The lone "outsider" occupies No. 14 spot (Walt Framer's "Strike It Rich") with a 40.6. In 15th position with a 40.4 are the Gillette bouts, NBC's Friday night baby.

Similarly, such items as the Jackie Gleason show and "Our Miss Brooks," all part of the Top 25 rating picture, carry the CBS owned-and-operated production tag.

Legit, Radio, TV Combine on Cleve. To Spur B.O., Community Interest

By SANFORD MARKEY

Cleveland, Jan. 27.

That theatres, radio and television can join hands in a series of community gimmicks to spur boxoffice and air interest, has been highly evidenced here through a series of promotional ventures adding up to a wholesome marriage of entertainment.

Efforts of the past four months have now blossomed into a series of stage reviews to open (31) at the 3,700-seat Telemanagement Hipp with the WTAM "Johnny Bandwagon" two-hour daily 7 a.m. radio review taking on a seven-act stanza twice on Saturday nights, and with WXEL reporting that the theatre-sponsored "Lights, Camera and Question" has been renewed for another 13-week stanza. Also, the latter is being considered for an Ohio network Sunday afternoon attraction for Toledo, Columbus, Dayton and Cincinnati.

The newest move, the WTAM-Hipp showcase, will bring the 17-piece WTAM house band, under Henry Levine, two singers, Jackie Lynn and Jay Miltner, and emcee Johnny Andrews, along with at least three acts, onto the Hipp stage for two 45-minute shows. It marks the first major return of a local-prepared stage show to a major first-run house since films went talkie.

The stanza will also mark a return to use of Greater Cleveland pro stage talent, in that three of

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Bob & Ray Facing Colgate Radio Axe

Colgate is considering replacing Bob Elliott & Ray Goulding, 11:30 a. m strip on NBC Radio, with a Harry Babbitt starrer, "Family Portrait," currently aired on the Coast.

Babbitt's stanza, a Frank Cooper package, is an audience participationer, which Colgate feels may prove a bigger audience lure than Bob & Ray. William Esty agency isn't happy with the rating, 2.3, although it's a shade higher than Bob Hope's 2.1 for General Foods immediately after the Colgate strip. Sponsor has Horace M. Schwerin, program analyzer, studying audience reaction to both shows.

Marcalus' WABD Shift

Marcalus Co. (Marcel Tissues) has switched its WABD account, cancelling "The Life of Buster Keaton" and moving over to "The Weather Girl" on the N. Y. DuMont station.

Keaton half-hour stanza was due to be axed following tomorrow's (29) performance, but it may run a couple of weeks sustaining until a replacement can be found for the Thursday 7:30 p. m. spot.

NBC Selling Bklyn. TV Studio; Other N.Y. Shutterings

NBC-TV is selling the old Warner Vitaphone studios in the Flatbush section of Brooklyn, at a $100,000 profit. Web finds it doesn't need the old film lot, on which it had intended to originate the now-shelved "Hometown, USA" hour-long morning TV-er. Original NBC purchase price reportedly was $500,000.

The network is also losing the International Theatre, on New York's Columbus Circle, because of the new sports arena that will be erected in the area. The web is also to relinquish some other theatre leases, which deliberately had been inked on a short-term basis. The short-term leases were part of the thinking of RCA board chairman David Sarnoff and prexy Frank M. Folsom that more and more television programs will go on film, thus cutting the amount of theatre space need for live shows.

KOIL Fetches 189G

Omaha, Jan. 27.

Proposed sale price of KOIL, Omaha, to Lexington, Neb., Station KRVN has been revealed as $189,274.51. Application has been presented to FCC.

KRVN is owned by a cooperative of Nebraska farmers and ranchers. KOIL is a wholly-owned subsidiary of Stuart Investment Co., Lincoln.

ONLY FEW SEEN SURVIVING '53

The package house boys are finding it rough going these days. The year 1953 may witness their demise, with but few exceptions. Tele, with its continually rising costs, is the chief villain in their book. Unable to cope with the situation, a lot of them are gradually folding their tents.

In radio, things were different. One audition platter, and they were in business. But TV is something else again. Sponsors aren't buying shows on the basis of a cold reading off paper. Audition kines cost money—more than a lot of the package boys are willing to gamble on. As for radio, there isn't enough sponsorship coin to be salvaged to make it worth their while anymore.

Clients aren't shopping for $5,000 AM shows these days, and they can do a lot better buying a show from the networks, where they can get them at practically cost—and frequently even less if there's a TV deal also involved.

But there are a lot of other factors involved in the decline of package operations. The ascendancy of the TV film as one of the major sponsorship staples today has dealt the packager a severe blow. There's hardly one around today who can afford to gamble on a 13-week series unless he's got a sponsorship commitment in advance. (Nobody's buying on the basis of a single pilot pic.) The indie producer on the Coast is taking over the celluloid realm lock, stock and barrel.

Too, daytime TV hasn't turned out to be the bonanza that was anticipated. The package boys had hoped to unload their modest-budgeted panel-quiz-audience participation stanzas in the morning and afternoon network segments. But the client isn't nibbling too frequently at daytime.

And as for nighttime TV programming, the networks themselves rule the programming roost. Few are the packagers who can play around with the kind of top-budgeted shows that are inviting sponsorship coin. And with the networks bent on disposing of their own homemade properties, the package house-built creations hardly stand a chance these days.

Some of the package impresarios are still riding high, such as Goodson & Todman, Lou Cowan, the two Bernards (Prockter and Schubert) and perhaps a few others, but even here it's conceded that when their "house specialties" and individual formats go into a decline they, too, will be in trouble.

CBS-TV Still Sweating It Out on Ernie Kovacs

CBS-TV execs are still undecided on the disposition of the Ernie Kovacs Tuesday night (opposite Berle and Bishop Sheen) showcase, with the web deciding to ride along strictly on an interim basis "until something we like shows up."

With the Bishop's religioso stanza hitting a new 19.7 rating high last week and Berle riding the "top Three" crest, CBS-TV is practically resigned to the current stalemate, but is equally convinced that Kovacs isn't the answer to its Tuesday night aspirations.

Geo. Foley in Quest Of 'Freedom Rings' Emcee

George Foley, indie packager, was on the Coast early this week to select an emcee for the upcoming Westinghouse show, "Freedom Rings," starting on CBS-TV in March.

Richard Linkroum, producer-director formerly associated with Alan Young, Jack Benny and Arthur Godfrey shows, has joined Foley outfit as exec producer on "Freedom." Package house has also added Maurice E. MacMurray as a sales exec.

CBS Radio Evolves Checkerboard Suppertime Plan as Client Come-On

As part of AM's moves to provide sponsors with new sales formats, CBS Radio has evolved a "Checkerboard Plan" for the 7-7:45 p. m. block cross-the-board. Idea is to make the three shows in the suppertime span available on a staggered basis, so that a bankroller buying three quarter hours weekly would have the advantages of (1) three different program vehicles; (2) three different nights of the week; and (3) three different time slots.

Importance of the staggered-program principle is that it enables an advertiser to get a bigger cumulative audience than would be the case if he were in the same slot with the same program. A bankroller using the Checkerboard three-times-weekly will reach 21% more different people in a week than on in the same strip, and a twice-weekly Checkerboard user will reach 14% more different dialers than one using two broadcasts in the same slot. Plan should prove attractive for spenders interested in mass-circulation, according to CBS Radio sales manager Eldon Hazard.

The three shows involved are "Beulah" (7 p. m.), "Junior Miss" (7:15), which has been trimmed to quarter hour format, and Jo Stafford (7:30). Hazard pointed out that unlike CBS' Power Plan or NBC's Tandem, where the sponsor gets one-minute participations, under Checkerboard the backer is identified with the entire program on his night.

A thrice-week sked on Checkerboard can be bought for $20,900, counting discounts. A twice-weekly sked can be bought for $14,300. Figures cover time and talent.

Thrice-weekly sked will hit about 13,900,000 dialers a week and twice-weekly about 10,900,000. Cost-per-thousand will be about $1.27 and $1.30, respectively, compared to the cost-per-thousand of of $1.40 for the average daytime serial.

Advertisers will have choice of several different Checkerboard patterns, including the possibility of three programs one week and two programs the next week.

NBC's (AM & TV) Staff at 4,239

NBC's latest census of its employees shows a total of 4,239 staffers. Figures, which do not include persons hired weekly, talent or performers, represent a good segment of the 65,000-75,000 estimated employed in AM-TV broadcasting in the U. S.

Executive offices and staff administration in New York, including the staff offices and integrated services, account for 626 persons. The radio and tele networks account for an additional 2,302 employees, of whom 1,761 are in N. Y., 509 are in Hollywood and 32 are in Chicago.

The owned-and-operated stations employ a considerable number, 1,124, almost half as many as the NBC and NBC-TV networks. Owned-and-operated administrative setup includes 24 and spot sales, 69. Working on the individual NBC-owned stations are: WNBC-WNBT, N. Y., 115; WMAQ-WNBQ, Chi, 409; WTAM-WNBK, Cleveland, 149; KNBH, Hollywood, 75; WNBC, San Francisco, 106, and WRC-WNBW, Washington, 177. Interestingly, WMAQ-WNBQ, in Chi, have a relatively big staff, but there are relatively few network employees in the Windy City. Conversely, in N. Y. and L. A., where the web staffs are big, the o-and-o's have smaller complements.

Staff engineering accounts for 161 men, and public relations 26.

NBC personnel in N. Y. totals 2,782, against a total of 1,457 out of town.

On & Up With 'Show Biz'

Initial rating on the Saturday night at 9 slotting of "This Is Show Business" translates itself into a potential threat for the NBC-TV "Show of Shows." (Up till now the Sid Caesar-Imogene Coca display had had the play pretty much to itself.

In its first time out last week (24) in the new time period, "Show Business" copped a 21.9, edging up to the "Show of Shows" rating of 29.8. Ratings are based on a 10-city Trendex compilation.

CBS-TV's Jackie Gleason continues to pull away from the rival "All Star Revue," copping a 33.2 against the George Jessel "All Star" stanza's 21.7.

TV 'Ding Dong's' $3,000,000 NBC Biz Potential

NBC-TV's elation over its new morning "sleeper," the Chi-originating "Ding Dong School," stems not only from the fact that the network has come up with the show that, ratingwise, is taking CBS' Arthur Godfrey over the coals, but shapes up as a $3,000,000 baby, in terms of annual billings. Fact that it's a one-woman show whipped together for practically no cost hasn't exactly dampened the enthusiasm of the network over the potential bonanza.

Couple segments of the cross-the-board show have already been sold, with Scott Paper last week joining General Mills for a one-day-a-week sponsorship. Meanwhile, the web reports likelihood of several other imminent deals. With a five days' SRO sponsorship status, half-hour program will bring in $60,000 a week in time charges.

If the web is excited over "Ding Dong's" click, it's because, too, it helps take the network off the hook in view of the clamor of affiliates to "give us some daytime programming we can sink our teeth into." Further, NBC sees in "Ding Dong" the eventual opening up of a whole new merchandising subsidizing operation. In the past, the merchandising aspect has been known to transcend in coin the program's value.

CBS-TV's Champ Status

The new Nielsen TV charts, covering the second half of December, show ABC-TV making considerable rating gains over a year ago and CBS-TV nosing out NBC-TV for top position.

Figures are the average audience of all evening network commercial programs. DuMont, which one year ago was in third place, dropped 23% while ABC-TV picked up 24%. CBS-TV, in second place a year ago, picked up 10% to emerge in No. 1 position, while NBC-TV lost 9%.

Picture for the second report of December, 1952, shows CBS first with 28.6 average audience; NBC, 28.0; ABC, 17.8; and DuMont, 13.1. Picture for the comparable period of 1951 was: NBC first with 30.8; CBS, 26.0; DuMont, 17.0; and ABC, 14.4.

Como's Week Layoff

Perry Como will take a week's vacation from his Chesterfield-sponsored tele show, Feb. 23, on CBS-TV. He'll vacation in Florida. Replacement hasn't been set as yet.

The New Jo Stafford

"solid

A solid sales opportunity, across-the-board or as part of a new "Checkerboard Plan"—which offers multiple sales impressions at a low, low cost per thousand. (Ask to see this new plan—being released this week.)

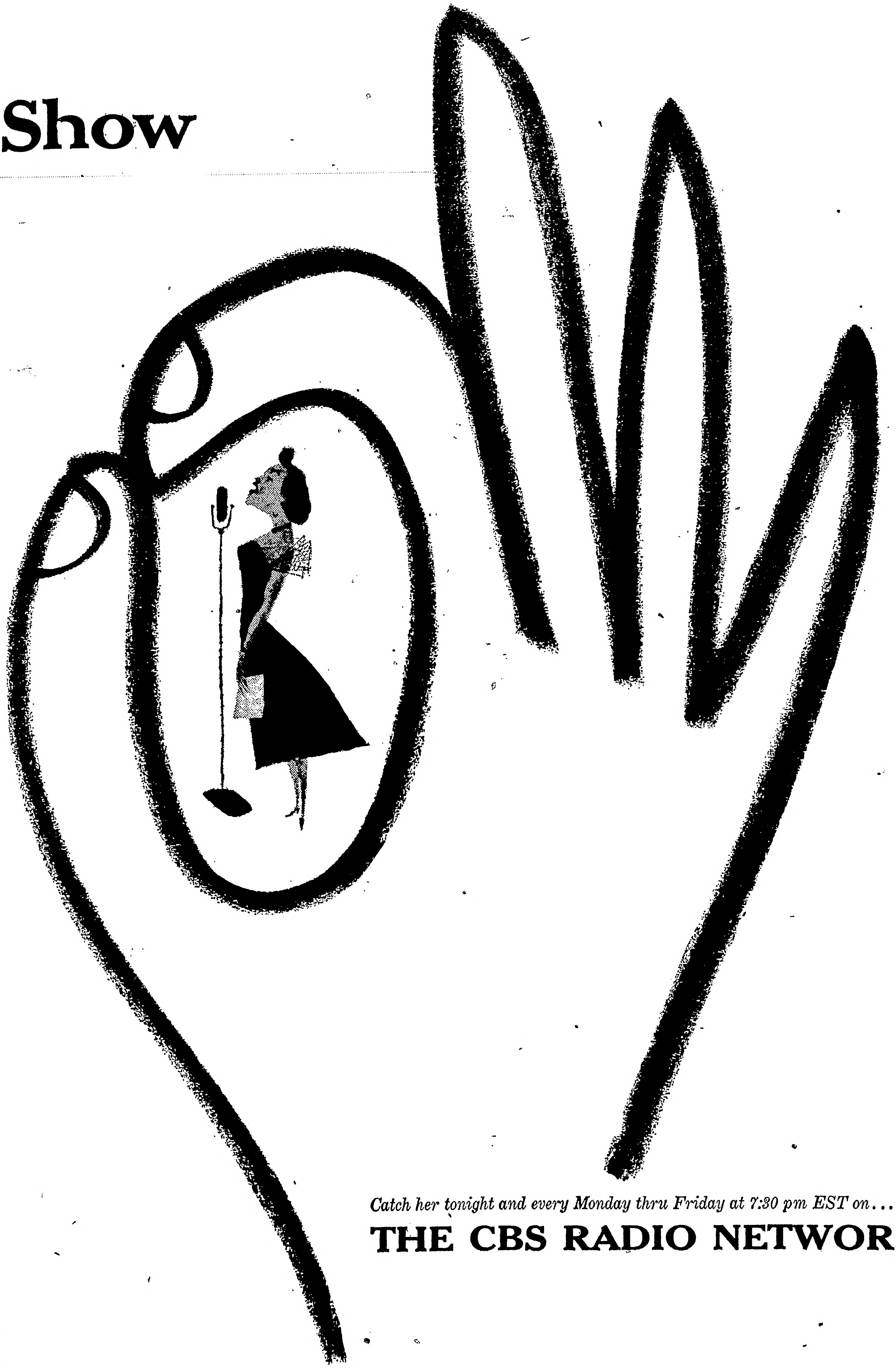
song

Jo Stafford's sock singing has sold more than 22 million records to date! In Variety's book, she's "one of the hottest vocalists in the business." And Time Magazine agrees: "Bestselling Jo...is one of the greatest record-sellers of all time."

sesh!"

This happens 5 nights a week, with the Page Cavanaugh Trio and big-name guest stars (current examples: Frankie Laine, Johnny Mercer). Variety wraps it up as "first-rate musical quality...expert scripting...breezy dialog framework with considerable comedy punch...a powerful commercial bet!"

Show



Catch her tonight and every Monday thru Friday at 7:30 pm EST on...

THE CBS RADIO NETWORK

ANSWERS FOR AMERICANS
(Where Is The Eisenhower Administration Headed?)

With Dr. Leonard B. Job, Dr. Hall M. Griffith, Devin A. Garrity; Sen. James H. Duff, guest; Hardy Burt, emcee
Producer-director: Burt
30 Mins., Sun., 9:30 p.m.
COLORADO FUEL & IRON
MBS, from N. Y.

New Mutual series, judged by Sunday's (25) opener, is a worthy one—an interesting, sensible and serious discussion of important civic questions. Gimmick is to have queries on major problems mailed in by listeners, with prizes given for questions used. Three men constitute a permanent panel, in Dr. Hall M. Griffith, writer-editor; Dr. Leonard B. Job, prez of Ithaca (N. Y.) College, and Devin A. Garrity, book publisher. Hardy Burt, newspqaperman and writer, is emcee (as well as producer-director). A special guest joins in each week.

Program, in makeup, panel, questions and answers, hews to the conservative line, but intelligently and on a high level. Since Sunday's was the opener, Burt chose the question, which was: "Where Is The Eisenhower Administration Headed?" Sen. James H. Duff (R., Pa.) was the special guest.

Question certainly was timely. Under its general head, Burt threw a half-dozen "sub"-questions at the panel. As to what clues for the future one saw in Ike's inaugural address, Garrity found a little war talk in it though seeing Ike as an able politician; Dr. Job thought it showed Ike's evident understanding of the problems ahead, while Dr. Griffith,, with Gen. Grant in mind, was afraid of Ike's too open trust in other men.

Other queries concerned reduction of taxes (which panel felt could be realized by cutting waste and bureaucracy); continuance of price control (all were against continuance, either at once or gradually); civilian control of defense expenditures (Sen. Duff was for it); a more aggressive policy towards Russia (panel here was divided and somewhat cautious), and possibilities of labor trouble (Sen. Duff didn't anticipate any based on Ike's win).

Panel was literate and informed, while Burt made an articulate, breezy, competent emcee, keeping questions and answers moving along. He may have been a little too polite and deferential to his panel. Sometimes, too, one didn't know who was answering a query, although at other times under these circumstances Burt did mention the speaker's name to keep the record straight. *Bron.*

ROBERT Q. LEWIS' LITTLE SHOW

Director: Bruno Zirato
Writer: Ray Allan
5 Mins., Mon.-thru-Fri., 4 p.m.
GENERAL FOODS CORP.
CBS, from New York
(Foote, Cone & Belding)

What all the parties concerned hope to accomplish with this five-minute, cross-the-board stanza is hard to understand on this point. Thus far the show has nothing to say and no place to go, except to push hard for General Foods' Post Toasties.

Robert Q. Lewis presides, and while he's supposed to provide light quips on the news and such, he devoted the first airing to commenting on how little a show it is. And so it will remain, in point of view of audience, unless some kind of format or peg for the show is provided. Once he's integrated his personality into the quickie more firmly, Lewis may find it smoother sailing.

Post Toasties managed to squeeze two commercials into the five minutes, one live by Lewis and one recorded. Lewis handled the commercial nicely, as he did the rest of the show, but he'll have to have some angle on which to peg the show. *Chan.*

THE BOY WHO WOULDN'T SMILE

With Burgess Meredith, Kelvin Keech, Announcer
Director: Warren Bryan
Writer: Max Ehrlich
30 Mins., Mon. (26), 9:30 p.m.
Sustaining
ABC, from N.Y.

This one-timer presented over ABC in cooperation with the National Y.M.C.A., was dramatically ineffectual, but nevertheless succeeded in pointing up some of the work done by the Y. Transcribed by ABC's Public Affairs Department, airer leaned too heavily on the tear-jerker aspects normally associated with an organization that gives aid to the needy. Incidents depicted were credited as being taken from actual Y files

(Continued on page 36)

MY SON JEEP

With Donald Cook, Martin Huston, Joan Lazah, Leona Powers, Lynn Allen, others; Fred Collins, announcer; John Geller, music
Director: Dan Sutter
Writers: Walter Black and Bill Mendrek
30 Mins., Sun., 7 p.m.
NBC, from New York

Walter Black and Bill Mendrek have come up with a pleasant, if not entirely original family comedy series, and NBC has manned it with a capable and amiable cast headed by Donald Cook. Judging by the first segment, "My Son Jeep" could be developed into one of NBC's more valuable radio properties.

Story line revolves about a small-town doctor, a widower, and his 10-year-old son and 13-year-old daughter. Jeep, the son, has his own ideas on how the medical profession should be run, especially after he gets the idea of his fathers' hiring his substitute teacher as a receptionist. When Cook, as the father, explains that he can't afford a receptionist. Martin Huston as Jeep goes around town soliciting patients and collecting unpaid bills. He even puts an ad in the local newspaper.

All ends well, as it should, after the initial storm, and the doings made pleasant listening. Cook displays wry humor and plays in an amiable and restrained manner. Young Huston is excellent as the energetic son. Joan Lazah, Leona Powers and Lynn Allen are good as the daughter, housekeeper and teacher-turned-receptionist.

Basic situation and characters are good enough to provide momentum for an indefinitely-long series, and NBC has fitted it out with fine production. *Chan.*

RADIO FOR POLIO

With Bob Haymes, Bill Pope, Bill Hickok, Les Deuel, Bill Bennett; Keyes Perrin, Paul Flanagan, Earle Pudney, Steve Fitz, others
Producer: Ernie Hartman
265 Mins.; Mon. (19), 8 p. m.
WPTR, Albany (Tri-City net)

Eight stations—WABY, WHKW, WOKO, WPTR and WROW, Albany, WGY and WSNY, Schenectady, and WTRY, Troy—joined for the first time in a broadcast to raise funds for the March of Dimes, with $10,000 pledged up to sign-off time, 12:25 a.m., via a listenable though naturally uneven program, featuring the outlets' disk jockeys. Bob Haymes, of WCBS, New York, emceed the show.

The format called for each record-spinner to do a quarter-hour of set schedule and to return for informal periods. Spacing the transcribed music and pleas for donations were interviews, (live and recorded) with polio victims, National Foundation workers and celebrities. Mayor Erastus Corning, of Albany; Mayor Archibald C. Wemple, of Schenectady, and Thomas J. McEnaney, of Albany, upstate campaign director for the Foundation, were among those delivering brief addresses. Vocals by Haymes, Bill Bennett (WPTR) and Audrey Ellis, a childhood polio sufferer, who won a Vaughn Monroe contest here in 1948 and has since appeared in night clubs and with the Hormel Girls, topped the long session. Earle Pudney (WGY) included pianoing in his block.

The organization, before an audience in the ballroom of the Ten Eyck Hotel, picked up somewhat after 10:45 p.m., although the final moments of the extended segment were up and down. Message-wise, the climax was reached near 11 p. m., when Louis Ramundo, youthful CP and presenter of teenage shows for cerebral palsy suffers, ad libbed an articulate, powerful plea for polio victims. Though slightly too long, it packed a punch strong enough for any network show.

Paul Flanagan (WTRY) handled a touching interview with a Troy young woman who had polio; Bill Pope (WABY), an excellent one with Miss Ellis. Pudney interviewed a Schenectady service officer stricken with the ailment. Also brought up Bill Carpenter, WGY announcer, suffered an attack. Haymes acquitted himself creditably in an exhcange with a sospital nurse, recovered completely from the disease. Toward the end, Haymes sang pops very smoothly. Others teaming with Haymes were Les Deuel (WOKO), Bill Hickok (WXKW), Keyes Perrin (WROW), and Steve Fitz (WSNY).

Ernie Hartman, of WCBS, achieved good production results, considering the inherent difficulties. Howard Maschmeier, of WPTR, assisted him. Jim Cruise and Lee Carle, of WPTR, with Gus Coopersmith, of WGY, manned the controls. Winslow Leighton, of WSNY, who arranged the show and who drew praise from Haymes, spoke a convincing note of appreciation. *Jaco.*

THE PEOPLE ASK WHY

With Julian Bentley, John Harrington, Paul Gibson; Chuck Wiley, moderator
Producer: Al Bland
30 Mins.; 7 p.m.
Sustaining
WBBM, Chicago

The current wave of radio-TV forum shows dealing with community problems is rated as another sign of the industry's maturity at the hometown level. Although generally in the sustaining pub-service bracket, these electronic probings into local affairs are paying off in prestige and dialer interest. Within recent months, radio and tele stations with their various panels and "press conferences" and hypoed cityside coverage have emerged as potent factors in civic affairs alongside the city's four newspapers.

Newest starter in the field is WBBM's "The People Ask Why," which features a top local news figure as the roundtable focus. Session is moderated by Chuck Wiley, whose weekly taped reports on the Sunday "WBBM Was There" series have earned attention as a good reporting job. Regular panelists are WBBM news chief Julian Bentley, newscaster John Harrington and commentator Paul Gibson.

As is frequently the case with these rostrum affairs, the jumpoff stanza (19) showed the need for some minor re-tooling for maximum results. The topic was hot—the current City Council crime probe—and the guest was a key figure—State's Attorney John Gutnecht. But the 30 minutes of grilling were pretty much a rehash of the crime-politics alliance debate which has been thoroughly kicked around of late. Fact that few new angles were brought out stemmed from Gutnecht's adroitness in avoiding the personality angle, and because some of the queries tossed at him showed a lack of homework on the matter under discussion. Quizzing might be sharpened by moving Gibson into the moderator's chair with Wiley, who's more familiar with the City Hall picture, joining Bentley and Harrington as an interrogator.

Despite these reservations about the opener and recognizing that the success of subsequent airers will depend upon the guest under the spotlight, there's no reason to believe this new series won't settle down into an important contribution toward John Q.'s understanding of city politics. That the project is getting a prime nightime showcase certainly helps, too. *Dave.*

WASHINGTON, USA

With Don Hollenbeck, Ron Cochran
Producer: Al Morgan
30 Mins.; Sat., 4:30 p.m.
Sustaining
CBS, from Washington

Columbia has wrapped up a fairly interesting feature program of recorded segments from the capital. On the show caught Saturday (24), the ingredients included: a chat with a D. C. hairstylist on bangs, a coif mode which may become a fad as a result of Mamie Eisenhower's sporting them; Lawrence Lee, prexy of the U. S. Chamber of Commerce, speaking on the need for overhauling social security and cutting the budget; a State Department employee on the life of the Government Girl; Hugh Baughman chief of the U. S. Secret Service on the work of guarding the President; auto labor leader Walter Reuther on his views of the new Administration; and Bertha Adkins, head of the women's division of the Republican party on the femmes's part in the Eisenhower setup.

It was a varied program, covering several aspects of the Washington scene. Chief asset is Don Hollenbeck, who imparts a warm, knowledgeable quality to the narration and interviews; some of latter were ably handled by Ron Cochran. Production and editing was smooth, although audio quality of some bits, taped on location, was under par due to background noises. *Bril.*

SCOTCH CORNER

Producer: Archie P. Lee
30 Mins.
BBC, from Glasgow

Slow, contrived stanza proved an unusual hodge-podge of magazine items from various parts of Scotland. Majority had little entertainment value. One talkie-talkie piece from northern Orkney Island was completely boring and overlong. Scot radio gives unmerited proportion of air space to both Orkney and Shetland Islands.

Program had several novel sound-radio tricks, including intro using off-the-mike conversation. Latter didn't click with dialers. The producer tried hard with material of limited appeal. *Gord.*

From the Production Centres

IN NEW YORK CITY . . .

WHLI, Hempstead, broadcasting "Report From Albany," weekly, dealing with state legislative affairs . . . **John Deme**, WICH, Norwich, Conn., general manager, to be cited by B'nai B'rith for community service . . . **Alma Vessels John**, WWRL, Woodside commentator, first Negro to be named to the N. Y. chapter of American Women in Radio and TV . . . Mutual's singer-deejay, **Eugenie Baird**, named chairman of the deejay division of 1953 American Heart Fund Drive . . . Voice of America to beam **Louis Bromfield's** Sunday morning Mutual farm commentaries worldwide . . . **Ray Heatherton**, WOR-TV, "Merry Mailman," making p.a.s at nabe Loew's houses during Feb.

Puccini's only mass will get its first network airing over ABC Monday (2) in a special program at 9:30 p.m. It was taped in Italy with the Scarlatti di Napoli orch . . . **Mary Jane MacDougall** is new assistant publicity director of WNBC-WNBT . . . **Sydney Rubin**, radio-tele topper for the Frederick-Clinton ad agency, has joined WNBC, N. Y., as an account exec. He's been with various Gotham agencies for past 18 years.

ABC winds up its week of salutes to "Lone Ranger," marking its 20th anni on the air, with plugs on all chain breaks Friday (30) . . . **Red Barber** conducted a church service for children of St. Barnabas House on Sunday (24). . . Lennen & Newell v.p. **Nick Keesely** into Arthritis and Rheumatism Foundation radio committee . . . RCA board chairman **David Sarnoff** plaqued by Congregation Emanu-el Men's Club . . . CBS Radio **Irv Gitlin** and his staff heard and edited 115,200 feet of tape on the Inauguration—21 miles—for the hour-long broadcast web did.

Mutual execs feting outgoing exec veepee **Bill Fineshriber** today (Wed.) at the Princeton Club . . . **Glen Taylor**, General Teleradio chief, out with the flu . . . **Bill Kaland**, WNEW program manager, starts vacation to New Orleans next week . . . **Ade Hult**, Mutual sales veepee, visiting Chicago and Milwaukee on web biz.

Arnold Moss recorded four 15-minute programs of Old Testament readings for NBC's "Living Word" to be aired weekly starting Sunday (1) at 11:45 a.m. . . . WCBS flack **Robert Blake** starts proffing his NYU course in AM-TV publicity Monday (2) at 485 Madison ave. . . . Mutual sales veepee **Ade Hult** in Chi on biz; due back Friday (30) . . . National Assn. of Broadcast Engineers & Technicians (CIO) is polling its members on a strike vote, as a result of snag in talks with the AM-TV networks at Atlantic City . . . **Ned Hullinger** moves east as a regional manager in ABC's station relations dept. . . . **Jean Hight** has taken over direction of CBS' veteran "Let's Pretend," following death of **Nila Mack** . . . **Zenn Kaufman**, merchandising director for Philip Morris, resigns to set up his own consultant office . . . **Michael J. O'Day** on "Big Story" Feb. 4 . . . ABC's Metop broadcast season will add two more weeks . . . **Leon Janney** added to "Helen Trent" cast . . . **Tess Sheehan** is new to "Lorenzo Jones."

IN HOLLYWOOD . . .

Al Jarvis, dean of the deejays, moves back to KFWB after seven years straying to KLAC and KECA. He'll do three hours a day on **Harry Maizlish's** frequency and gets a percentage of the business he brings in . . . **Kukla, Fran & Ollie** will be passing three weeks among us, which is nice passing in February, Chicago weather being what it is . . . **Fran Van Hartesveldt**, a fancier of Welsh terriers, enters his ribbon winner in the Madison Square competish. When not with his dawgs he writes and directs the **Roy Rogers** radio show . . . What they won't do to get business these days. Station time hustler calls every week at the pokey to get his copy from an adman doing 60 days for mixing hooch with ethyl . . . **Meredith Willson's** Rini goes on his NBC strip to talk about home and things and raise her voice in song on occasion with the man with the stick from Iowa . . . **Art Linkletter** practically living in the air to fill all those March of Dimes dates . . . **George Jessel** can have his own half-hour show complete with sponsor on NBC if his crowded schedule can be stretched to include tapings in N. Y. Mogen David wine wants him to do a nostalgic program but there are his own TV shows, guesting on others, and 21 speaking dates to fill for United Jewish Appeal.

IN CHICAGO . . .

Chi NBC sales service manager **Arnold Johnson** departs the web Monday (2) to join Needham, Louis & Brorby as radio facilities manager. **Tom Lauer** moves up from the assistant's slot to take over Johnson's NBC berth . . . **Tom Brown** has left his account exec post at WBBM to become veepee and general manager of the Forjoe rep firm's midwest office here . . . **Les Lear**, manager of NBC's "Welcome Travelers," heading up the newly formed national foundation for Mental Retardation being formed to study the treatment of children's mental diseases . . . Milnot Products latched onto Tuesday and Thursday segments of **Jim Conway's** morning airer on WBBM . . . Shifting from Chi NBC to NBC to Hollywood NBC are AM engineer **Harold D. Royston** and **Fred Shidel** . . . **Jack Howard** new writer on **Jim Hanlon's** WGN publicity staff . . . Publicist **Odette Tomas** and WBBM singer **Milly Coury** off to Manhattan for a couple of weeks . . . **Elizabeth Hart**, WMAQ femme commentator, handed the community Fund's Red Feather "Oscar" . . . **Howard Christensen**, ex-GAC TV-film syndicate topper, in for a round of business huddles.

IN CLEVELAND . . .

Fred Ripley, onetime assistant to **John F. Patt**, general manager of WGAR and once general manager of WERE, returns to WGAR with a 7 to 7:15 p.m. Monday-Wed.-Fri. "Man About Town" spiel. He last had been with WPRO and WARC . . . WHK has opened a new public service series "Inside Headquarters" with **Brian Hodgkinson** doing the behind-the-scenes interviews at police and fire headquarters . . . **Garry Moore** will be in town Feb. 13, 14 and 15 to highlight the annual Cleveland Heart Fund drive . . . Central National Bank, through Fuller-Smith & Ross, has picked up the 13-week tab of "Life in Cleveland," the TV series WNBK is carrying in cooperation with Life. Budget is reported around $15,000. **Ed Wallace** is supervising the series . . . Sudless detergent ALL, kicked off a $35,000 advertising campaign in local radio and television.

IN WASHINGTON . . .

Endurance laurels for Inaugural TV coverage goes to WMAL-NBC which lays claim to being sole station in country to stay with the parade until the 7 a.m. finale, thanks to emergency lighting set up by District Police Dept. . . . The ABC affiliate decided to stay on after the web coverage faded at 5:30 after local switchboard was deluged with calls requesting "more" . . . **Earl Godwin**, dean of Washington commentators, celebrated his 72d birthday a day early on TV in New York on the **Dave Garroway** "Today" show and on his own NBC radio show from the capital . . . Five WWDC-Mutual announcers will get their chance as featured d.j.'s starting Feb. 2, with **Fred Fiske, Felix Grant, Ed Studney** and **Ray Morgan** rotating through the week on half-hour shows, and **Paul Hallett** spinning platters a full hour every Saturay night . . . **Paul B. Zbar**, vet radio engineer, has been selected by Radio-Television Manufacturers Assn's' Service Committee to head an industry

(Continued on page 34)

CEREBRAL PALSY TELETHON

With Dennis James, Martha Raye, George DeWitt, Ray Bolger, Henny Youngman, Phil Brito, others
4 Hours; Sat. (24), 11 P.M.
WTVJ, Miami

Annual Cerebral Palsy telethon was staged here Saturday (24) 11 p.m. through 3 p.m. Sunday (25) and set a record for the area with donations adding up to some $175,000 with Dennis James, flown in from New York, in charge of the appeal sector and Martha Raye heading up the performers committee.

First telethon was televised last year at same time and raised approximately one-third. This time the program, originating from the Miami Beach Auditorium via facilities and full staff of WTVJ, proved that the listening aud for the medium is one of the most potent in the south Florida sector and marked a definite score for the Womecto group which owns the station, sponsor and aud-gathered wise; it's also obvious why a Niles Trammell and such interests as the Miami Herald (Knight newspaper chain) and the Cox outfit (Miami News, Atlanta Journal, etc.) have combined to enter the field here.

Turnout of talent and staff for this marathon appeal to the public for contributions had every disk jockey on the AM run answering telephones with Sam Gyson spearheading the group via his takeover several times of the James chore; Martha Raye and such acts as the Vagabonds, George DeWitt, Ray Bolger, Henny Youngman, Billy Vine, Phil Brito, Gracie Barrie, Al Martino and reps from every show spot in the area.

Could have been a mass audition for many of the group who came through in top fashion for the viewers, thanks to excellent camera work and musical backgrounding. Adding to mass impact for sponsors locally was turnout of thousands Sunday morning when Dennis James asked them to bring the kids for donations and prizes to be given before the video audience.

James was on throughout with Miss Raye, Bolger and Phil Brito among the considerable group of show folk who came after their own spots closed and stayed until the telethon ran out of its period of time, extended for an extra hour by WTVJ officials to make the sum marked up.

The charity phase reached a high mark and at the same time gave the WTVJ salesman a solid point in selling TV to the local and national sponsors they pitch for.

Lary.

EXCLUSIVELY YOURS

With Marjorie Trumbull; guests
Director: Dave Fulmer
60 Mins.; Mon.-thru-Fri., 4 p.m.
Participating
KRON-TV, San Francisco

This is a story of what one woman can do. The gimmick is hackneyed. Get guests and talk to 'em. On camera.

But as Mary Margaret McBride towers above the rank and file radio interviewer, so does Marjorie Trumbull hold an enviable West Coast TV niche.

Experience does it. Sixteen years as a newspaperwoman on the Chronicle, 10 overlapping years voicing her "Top of the Mark" radio interview series. Plus three more years on television.

Mrs. Trumbull is tall, slim, blue-eyed, fastidious in dress, soft of manner, and diabolically curious about all people and things. As Kipling once said, "Sooner or later everyone of importance comes to San Francisco." When they do La Trumbull gets them "Exclusively Yours"—thanks to years of friendships and contacts with major names all over the nation. Her show is a celebrity parade, a viewer's window to the world, showcasing people like Cecil B. De Mille, Primo Carnera, Lowell Thomas, Cornelia Otis Skinner, Louis Armstrong, Xavier Cugat—a half dozen a day, intermingled with singers, actors, fashion models and wild animals.

She's hosted goats, geese and gophers. She has presented Indians in their ceremonial dances, wrestlers, diplomats, bookbinders and Elsie the Borden cow. But the big name interviews represent the backbone of the show.

The names are important, but more important is the intimate, refreshing, illuminating way in which she approaches them. Her strategy is to toy briefly with a guest, strike a talkative chord and let him go, holding a tight check rein on topics of most interest to the average viewer.

She receives skillful camera support from director Dave Fulmer. She can be almost maudlin with Jerry Lester or gravely serious with Vice President Nixon. Last year this program earned her two top local TV Academy awards—"Woman of the Year" and "Best Daytime Program."

Dwit.

Tele Follow-Up Comment

Dean Martin and Jerry Lewis returned to "Colgate Comedy Hour" Sunday (25) with a patchwork type of show including, for the most part, playbacks of kines from some of their funniest routines of last season. It was an expediency occasioned by Lewis' leg injury, the result of a recent fall off a scooter. (TV, incidentally, now appears to be going through a "casualty semester"; Sunday's Colgate stanza marked the second in a row in which the stars played it the wise and safe way while recuperating, the ailing Eddie Cantor only the previous Sabbath highlighting his return to TV with filmed sequences.)

While Martin & Lewis were on hand for some integrated live portions, chiefly at the start and end of the stanzas (with Lewis limiting his comicalities to facial and otherwise immobile bits), there was some semblance of other production values, with Ray Malone and Connie Russell joining in a musicomedy singing-dancing vignette. Otherwise, it was a reprise via kine of old familiar M & L bits, as hilarious today as they were a year ago, save for a quality in the kine recording that suffered when stacked up against the live segments. But kine or live, Lewis' takeoff on Mario Lanza remains a gem.

Rose.

The "Hallmark Hall of Fame" production of "Socrates' Wife" Sunday (25) on NBC-TV was a brave if not too confident step in the direction of presenting teledrama with ideas that could be deemed controversial by some of TV's letter-writing dialers. Harold Callen's script of the Greek philosopher's jailing and execution was a play for our time and although it skirted around Socrates' basic ideas it managed to impress the importance of free thinking and the continual questioning of existing principles and institutions. For this thought-provoking effort alone, the show rates kudos.

Presentation of the drama, however, was another matter. In the title role, Katina Paxinou brought a blazing fire to the role which required no more than an ember. Her passionate thesping placed the play's emphasis on a wife's desire to save her spouse rather than on the more important aspects of Socrates credo. Miss Paxinou's fiery pleas for Socrates' release were less effective than Berry Kroeger's (Socrates) mild-mannered and even-tempered reading. Kroeger's warm and intelligent interpretation made it seem all the more unfortunate that author Callen chose to make the wife the pivotal character in his play.

Mark (Butch) Cavell was excellent in the part of Socrates' young son. Other supporting assignments (all male) apparently were cast with an eye to physique rather than thesping ability. Director Albert McCleery's cameo-lensing was effective and Sarah Churchill was charming in the femcee assignment.

Hallmark spiel pitched for the Valentine's Day trade was okay.

Gros.

That "What's My Line," the Sunday night CBS-TV frolic, remains in the bigleague program sweepstakes as the daddy of the give-and-take quiz-panel breed of show, isn't particularly difficult to understand, with last Sunday's (25) edition again offering confirmation of the program's entertainment values. After a several weeks hiatus, Hal Block returned as a panelite with Steve Allen filling in for the vacationing Bennett Cerf, and together with regulars Dorothy Kilgallen and Arlene Francis (with John Daly as emcee) the composite picture provided the comicalities and surefire payoffs that have become par for the "What's My Line" course.

Margaret Truman guested on the last session and again demonstrated, as the "mystery guest," her capacities as an entirely genial personality.

Rose.

Jack Benny, after years of kidding and being kidded about his fiddling with the fiddle, played it straight on his CBS-TV stint for Lucky Strike Sunday (25). Not entirely straight, because a comedic twinkle was added by way of his walking out in front of the 60-man "symphonic" orchestra but forgetting his bow, and in the by-play with the cymbals-clasher, whose enthusiasm Benny gave petulant signs of resenting. It was all done in the under stated manner that Benny handles so deftly, ending with the sock bit of Ann Sothern whamming him over the noggin with a breakaway Strad (the latter being part of a running, violin-smashing gag).

The Benny offering was a medley of "Love In Bloom" and "Zigeunerweisen." CBS quotes Heifetz as saying the comic has "beautiful fingering and bowing." He's no Heifetz, or Rubinoff either, but handled the instrument competently—even to the pizzicato.

Stanza, which registered as a pleasant half-hour, had the framework of Benny's being interviewed by a fan mag reporter (played by filmactress Alix Talton, a ringer for Eve Arden) and cueing in flashbacks (in pantomime) of his single-minded devotion to the violin, first as a Little Lord Fauntleroy and then as a femme-spurning youth.

Rochester clicked in his colloquy with Benny and Don Wilson socked over a novel commercial, spoofing ballet and blurbs, dancing "The Afternoon of a Tobacco Leaf" on learning she's been bought by the Lucky Strike auctioneer.

Miss Sothern's guesting plugged her taking over the Sunday period on a three-quarters time basis, with the Benny show skedded every fourth week.

Ralph Levy produced and directed the layout, with Mahlon Merrick directing the music.

Bril.

"Texaco Star Theatre" on Tuesday (20) hit the berle-ing point with a sock script and an excellent lineup of guestars. The '52-'53 season's situation-comedy revamp for the comic paid off handsomely with a story based on the visit of Molly Goldberg (Gertrude Berg). Show opened cold, in fact, in the Goldbergs' Bronx apartment (the unwary viewer might have thought he'd dialed the wrong channel), where Mrs. Goldberg was watching the Berle stanza. The warm-hearted Bronx matron was moved by the plight of Maxie (Ruth Gilbert), whose courtship of Berle has been a continuous series of frustrations, and decided to play matchmaker.

Her scheme was inviting Berle to a wedding—where he suddenly found out it was meant to be his own. Situation was deftly handled. The "Goldbergs" have been off the air for some months now, and segments of this telecast showed the industry what it's missing. Besides the natural humor, there was warmth and a good sense of reality.

The Andrews Sisters clicked in their items, one sock vocal being Molly's request, "Bei Mir Bist Du Schoen." They slammed home a stint with ventrilo Jimmy Nelson on the commercials, pantomiming puppets as Nelson made with the talk.

This was one of Berle's best, thanks to the comic's new approach, Goodman Ace's (et al.) script, Greg Garrison's direction, Miss Gilbert, Bobby Sherwood, the Andrews trio and, particularly, Mrs. Berg.

Bril.

George Jessel, coming back to NBC-TV "All Star Revue" Saturday (24) following recent surgery, appears to be a hardier entertainer than some of his tele colleagues. He did his portions of the show live instead of resorting to kinescopes. However, he had a comparatively large guest panel, which served to conserve his energy. The layout added up well, but it seemed unfortunate that the major sketch on the show was subsequently converted to the purposes of a commercial.

The banquet format still provides the setting. There's been a major change, though. The distinguished looking gents who flanked the comic have been replaced by other faces but otherwise the Jessel layout hits the same entertainment peak.

Jessel was fine in the Prof. Ganzermacher skit and there was an excellent nostalgic touch with his impressions of Eddie Foy, Raymond Hitchcock, Sam Bernard and George M. Cohan.

Nearly all his guests were in the top monied groove. Included were Sophie Tucker, Dorothy Kirsten, Nat King Cole, and composer Shelton Brooks. La Tucker, of course, is one of the grand dames of the industry and is equally effective on teevee as she is in niteries. Her "Nobody Loves a Fat Girl" and a medley of oldies tie up the audience.

Miss Kirsten similarly hit a top note with her rendition of "Un Belle Di" from "Butterfly," and her "Libiamo" from "Traviata." Latter tune was supposed to have Jessel duet with her, but he didn't get a note in edgewise.

Cole showed a terrific ballad delivery. His tunes were touching, had a lot of delicacy and hit their mark. Piping of "Mona Lisa," "That's My Girl" and "Pretend" constituted a strong section of this show.

Composer Brooks after pianoing and singing his comp "Darktown Strutters Ball" was joined by Miss Tucker and Miss Kirsten for a briefie which was effective.

In all, a good show for Jessel to come back to. Even H. V. Kaltenborn noted the occasion with a filmed intro of Jessel.

Jose.

"Omnibus" installment on CBS-TV Sunday (25) was a generally entertaining layout although not in the standout category. The pacing of the various sequences was somewhat slow but it's the casual pace and the adult tone which makes this show attractive. There's no sense of straining for that kayo punch which all too frequently winds up as a total miss.

Last Sunday's show lingered a trifle too long over a simulated visit to the home of the artist, Thomas Hart Benton. This was an informal "Sunday at home" sequence featuring the Benton family, Claude Rains and balladeer Susan Reed in readings and folksinging. It didn't fully come off due to an obviously "set up" atmosphere. Rains, however, was excellent in his recitation of a long comic poem.

Among the highlights were two films, one dating back to 1915 and the other a portion of a new pic by Roberto Rosselini, "Flowers of St. Francis." The old Edison clip was an amusing meller of that era while the Rosselini episode was a powerful portrait of medieval violence and faith.

The old Benny Goodman trio, with Teddy Wilson on piano and Gene Krupa on drums, brought the show to a close with a 15-minute swing session. The trio worked over several standards smoothly but most of the fire typical of the original trio's work seemed to be missing.

Herm.

Ed Sullivan got up a sprightly show Sunday (25) even though he must have realized that a considerable part of his audience would be cut by the appearance of Martin & Lewis on the Colgate competition. This CBS-TV "Toast of the Town" stanza carried tremendous interest because of the American video debut of Patachou, now at the Empire Room of the Hotel Waldorf-Astoria, N.Y.

This particular session was heavily populated with the Black Watch, a Canadian contingent of bagpipers, and the 24-girl Gae Foster line. They did a Scottish number in keeping with the atmosphere established by the Black Watch. Although rather lengthy, this episode added up satisfactorily.

In her spot, Patachou aded up to sock entertainment. Gallic import has considerable charm and sauciness plus a knowing way with a song. In addition, she has a highly mobile and expressive face, a fact which the camera played up via closeup. She impressed as quite a personality who can not only do the smart rooms, but would find favor in mass media as well. She coupled a pair of French tunes, "Pigalle" and "Seine" and did "Why Don't You Believe Me" en Anglais. For a gal with all these attributes, it seems that her tune selection was fairly ordinary. Maybe she was taking no chances on her videbut.

A pair of teams took up a comparatively large amount of time. Mercedes McCambridge and Jim Nolan went through some amiable chatter in a sketch that dwelt largely on a recital by Miss McCambridge of the girlhood of the character she was portraying. She does chatter nicely, in fact so well that the point of her discussion was lost. Pat Moran and Jack Cassidy, the romantic couple of "Wish You Were Here" reprised "Where Did the Night Go" well. Other major number was by Eileen O'Dare, who recently returned from Paris where she appeared in "Folies Bergere." With the aid of Ed Wynn, she makes a big dent with her dance demonstrations. Wynn pointed up the comedic aspects of the bid admirably. Unfortunately, Wynn was cheated by the time-clock and couldn't make an appearance on this show.

Jose.

Celeste Holm's charm, plus a good plot idea, combined to give Monday night's NBC-TV stanza of "Hollywood Opening Night" a measure of success. But a weak and ludicrous ending almost nullified the play's good points.

Play, called "Mrs. Genius," con-

(Continued on page 36)

THIS IS SHOW BUSINESS

With Clifton Fadiman, George S. Kaufman, Sam Levenson, Faye Emerson, Jane Froman, Eileen O'Dare; Hank Sylvern, music
Producer: Irving Mansfield
Director: Byron Paul
30 Mins.; Sat., 9 p.m.
Sustaining
CBS-TV, from N. Y.

The only thing "This Is Show Business" has lost in its switch from Sunday at 7 to this prime Saturday night time is the privilege of surrendering its Sabbath segment to Jack Benny when the comic takes his regular turn monthly or so for Lucky Strike (as he did last Sunday without preemption). It has gained the new privilege of being pitted against NBC's "Your Show of Shows" during the first half hour of that 90-minute Max Liebman phenomenon.

The tangible loss is, of course, the cig sponsor, which had announced cancellation of this Irving Mansfield creation prior to George S. Kaufman's controversial observation on what he termed was incessant playing of "Silent Night" on TV and radio during the Yule period. As a result of that remark (which Kaufman subsequently said "was not wittingly an anti-religious remark. I was merely speaking out against the use and over-use of this Christmas carol in connection with the sale of commercial products"), Lucky Strike banned him from the program.

A few days later, CBS announced that the Pulitzer Prize playwright and professional cynic would resume under the sustaining structure. This alone does credit to CBS public relations regardless of who is right and who is wrong.

That the program and its braintrusters are not ostriches was evident at opening salvo when moderator-conferencier Clifton Fadiman introed the recently stormy petrel as "the unpredictable George S. Kaufman." Later in the show Kaufman found opportunity to observe, "I have been on 'This Is Show Business' (continuously) with the exception of one brief interval which shall be nameless."

Another panel regular is back in Sam Levenson; but this was a Levenson at the peak of his storytelling, not merely with a few quickies while trying to solve "problems" of guest acts. He stepped down from the platform to deliver the heartiest Brooklyn vignettes from his larder—and he was in extremely good form. If that's the format from here on, it can provide a clicko change of pace.

As a result of this extension, only two performers appeared instead of the usual three. Jane Froman, also a CBS'er via her "U. S. A. Canteen," delivered "You Go To My Head" with her w.k. authority and tall, slim acrodancer Eileen O'Dare made a graceful pretzel of herself plus offering a variety of somersaults, slickcrobatics, swivels, whirls and fouettes.

Guest panelist was Faye Emerson who arrived late but entered in time to make with the suggestions on Miss O'Dare's mythical difficulty. After the Froman chirping, Kaufman took a few potshots at ungrammatical songwriters to which only the guilty ones in this field could take exception. Just the same, it seemed to be a tipoff that "Show Business" will try to capitalize on Kaufman's new status by making him the pivot for direct barbs. It could easily develop into the crispiest part of the show.

Trau.

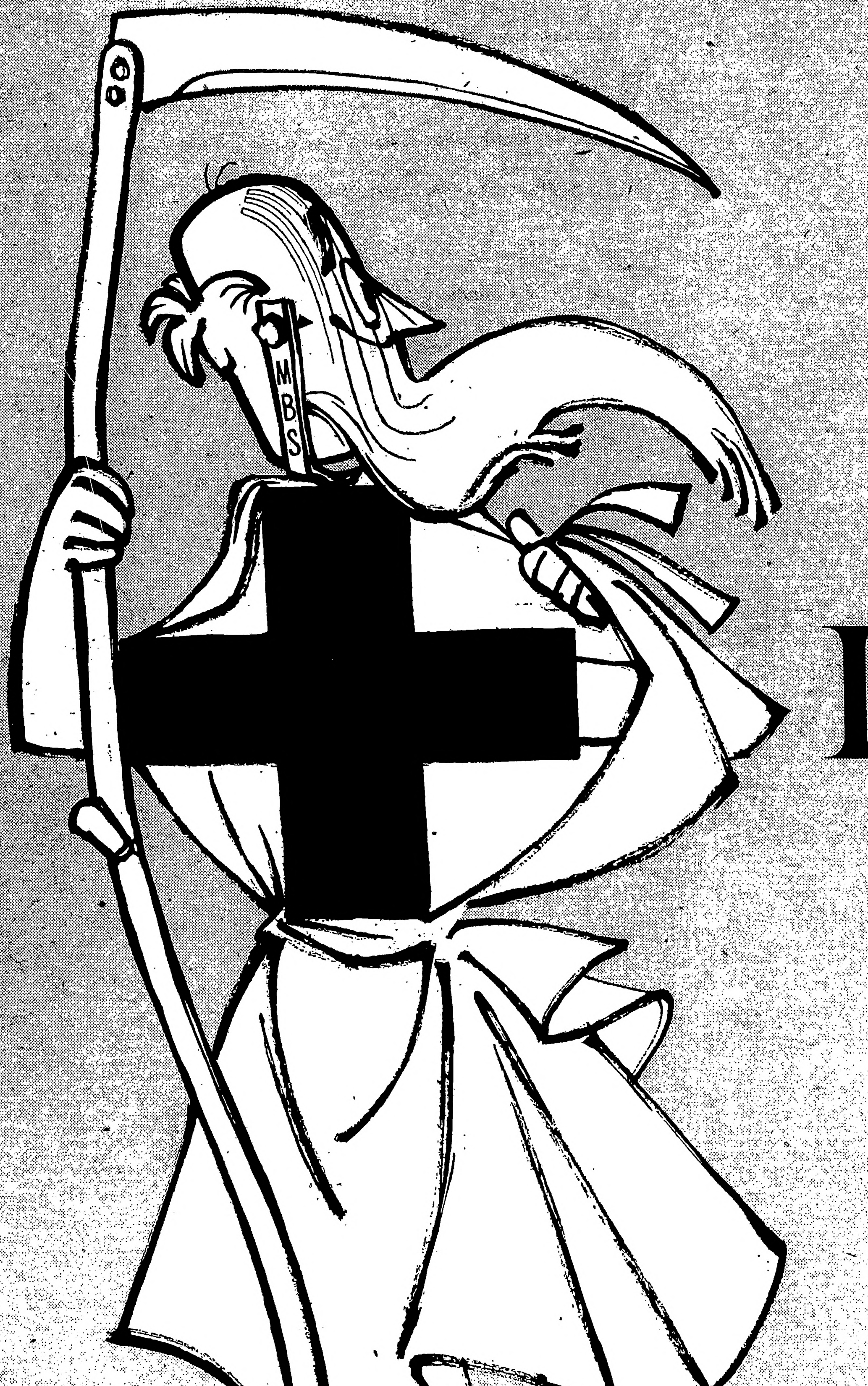
BLACKHAWK HOCKEY

With Joe Wilson, Ed Pazdur
Producer: Jack Page
Director: Jim Harelson
35 Mins.: Sun., 10 p.m.
HOUSEHOLD FINANCE
WBKB, Chicago
(Needham, Louis & Brorby)

After a three-year blackout, the Chi Blackhawk hockey club has permitted the tele cameras to again invade its Stadium sanctuary on a limited basis. Packager Jack Page after months of negotiations latched onto the rights to televise the final periods of the Sunday night home games. The Hawk management ousted TV in 1949 and the ban was marked by a sharp fall off at the gate. The Sunday night TV schedule should provide some clues to video's promotional values.

It goes without saying that the telecasts will payoff in ratings for the client. Not only because the games follow CBS-TV's toprated "What's My Line" on WBKB, but also because the torrid-paced ice sport makes for exciting tele fare. The play-by-play (and frequently blow-by-blow) action is described by Joe Wilson, an expert on the puck-chasers since his early association with the sport during WBKB's pioneering hockey coverage. A firm believer that TV creates new fans, Wilson devotes a lot

(Continued on page 40)

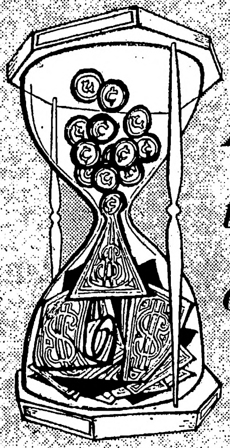


IT

It takes time to sell goods today. It takes network radio time to sell goods to the most people. And it takes time on the PLUS network to sell goods to the most people at the lowest cost. These simple facts are attested by some of the best minds in marketing, with some of the biggest (and some of the smallest) budgets in the business: last year they hired 17% more of our time than in 1951! Behind this expert testimony, you'll find two key reasons why it pays clients to spend time with us.

TAKES TIME

First, the 60,000,000 people living in Non-TV America spend twice as much time tuned to our stations as to anybody else's. And second, we price our time by a new, unique formula* that keeps costs synchronized with actual values —in TV areas as well as in the rest of the U.S. Small wonder Mutual sponsors so consistently convert time-pennies into sales-dollars! We can demonstrate how you can, too... in no time.



MUTUAL
the PLUS network
of 565 stations

*Effective Jan. 1, 1953. Details on request.

N.Y. State Educ'l TV Web Idea Gets Big Mauling, Overhauling at Albany Meet

Albany, Jan. 27.

Punctuating an all-day hearing (21) before the Temporary State Commission on Use of Television for Educational Purposes, on the Board of Regents' plan to build a 10-station educational video network, were charges that the proposal was "extravagant, impractical and unwarranted;" claims that the web would prove "to education what the A bomb is to defense," and would be "a God-send to adult education," and that New York State should "pioneer" in TV as it had in other fields.

The 50 speakers, allotted 10 minutes each, were more evenly divided than critics and supporters had been at hearings in New York and Buffalo, observers said. As the session, in Joseph Henry Memorial (across from the Capitol), ended, Michael R. Hanna, of WHCU, Ithaca, a member of the Commission, told VARIETY its report to the Legislature would be filed by Feb. 10.

The final hearing was held against the background of insistent reports that Gov. Thomas E. Dewey opposed the plan, estimated by the Regents to entail expenditure of $3,500,000 for construction and $1,500,000 for a year's operation (programming would be a local responsibility). The latter figure was challenged by several speakers as "too low," but was defended by others as "reasonable." Governor Dewey, who signed the bill establishing the Temporary Commission and appointed eight members, is reputed to have expressed private criticism of the state TV web, although he has not done so publicly. Legislature can, of course, act as it wishes on the proposal.

'Frustrated Actors?'

One aggegation made, and vigorously denied by educators at the hearing, was that they were "frustrated actors" trying to get into the video picture.

Leading the opposition was the Empire State Chamber of Commerce, Citizens Public Expenditure Survey, and other taxpayer groups. One of the strongest statements against the plan was made by Edward J. Riley, of the Schenectady Board of Education, who took a stand opposite that voiced by Dr. Harry J. Linton, superintendent of schools in that city.

Claiming that the TV educational network represented a "step backward" and indicated a trend toward "mass" rather than "individual" teaching, Riley said he would like to see how proponents of the plan would improve on "some of the excellent programs now carried on commercial TV stations." He declared that educators' record in the use of radio gave no promise their TV programs would prove superior to current video output; and added, "I have yet to hear a radio program put on by educators that is half as interesting as commercially sponsored programs." Riley was one of those challenging the Regents' estimated costs as unrealistic.

On the other hand, Dr. William Carlsen, president of State U., joined with officials of Cornell, Syracuse, Vassar, Le Moyne and other colleges in approving the web idea. The State Catholic Welfare Committee, State, Federation of Labor, Medical Society of State of New York, New York Congress of Parents and Teachers, Assn. of College Women, State Teachers Assn. and State School Boards Assn. were among others in support.

Franklin T. Matthewson, director of radio and TV for the PTA State Congress, in a refutation of statements made at the morning segment, insisted that commercial stations "do not have the time" for a proper amount of educational telecasts, claiming that an educational program which he finally produced for WCBS "laid on the station's desk for three years" and only received action when color TV was shelved.

Jerry Stolzoff to Biow

Chicago, Jan. 27.

Jerry Stolzoff is ankling his account exec berth at Foote, Cone & Belding next week.

He joins the Biow agency in New York.

RAY JONES RENAMED CHI AFTRA EXEC SEC

Chicago, Jan. 27.

Ray Jones, who has been exec secretary of the Chi local of the American Federation of Radio-TV Artists since its formation in 1937, was renamed to the post by the AFTRA board. Eleanor Engle was elected prexy, succeeding Harry Elders, who's held the post since 1947.

Because the union's election timetable was thrown off by the recent consolidation of the American Federation of Radio Artists and Television Authority into the single AFTRA setup, the new officials will serve only until next July, when a regular membership election will be held.

John Gannon, Norm Pierce and Russ Reed were named veepees. Geraldine Kaye takes over as recording secretary and Clare Baum as treasurer.

Camel's 'Why Walk A Mile to Watch Swayze' Cued to Pitt Freezeout

Pittsburgh, Jan. 27.

William Esty Co., repping Camel cigarets, has bought a series of running ads in all three Pitt dailies calling attention to the fact that John Cameron Swayze's News Caravan can be seen nightly over WJAV-TV, Channel 6, in Johnstown. That station, since power was upped, has pretty wide coverage locally and estimates more than half of the set owners in metropolitan Pittsburgh district can get its signal.

Esty campaign for Camels is designed to attract local viewers able to tune in on WJAC-TV, an NBC affiliate, back to News Caravan, which was dropped in this single-station market by DuMont's Channel 2 a month ago. Shift in programming which would open up the 7:30 Wednesday evening slot for Drew Pearson made it necessary for WDTV to give longtime local sponsor, Duquesne Brewing Co., which had 7:30 across the board, another choice evening strip and only thing available was News Caravan's 7:45 time.

It's the first time local newspapers have received such a splash of copy for any program over the Johnstown station, which is about 65 miles away.

Koehler's Exec Status In Clipp's WFIL Shifts

Philadelphia, Jan. 27.

George A. Koehler, radio sales director of WFIL, has been named executive assistant to general manager Roger W. Clipp. At the same time Clipp announced the appointment of Kenneth W. Stowman, TV sales director, as general sales manager for the Philadelphia Inquirer stations.

In his new post Koehler will coordinate the combined activities of advertising and promotion, continuity, traffic, talent, films and maintenance for the stations. He succeeds Donald S. Kellett, who resigned recently to become president and general manager of the Baltimore Colts in the National Professional Football League.

Both appointments become effective Feb. 1.

KBOK's 56G Sale

Des Moines, Jan. 27.

KBOK, Waterloo, owned and operated by the Waterloo Broadcasting Co., has been sold to the Northwestern Schools, Minneapolis, subject to approval of the FCC. John M. Printup, general manager of the station, said the sale price was $56,000.

It is understood Northwestern schools will make it a non-commercial station as soon as transfer of control is authorized. Northwestern schools, religious organization, also owns station KTIF, Minneapolis, and has another station in Montrose, Pa.

E. M. Loew Joins Bd., Becomes V.P. of Hafner

E. M. Loew, New England film exhibitor and partner with Lou Walters in the Latin Quarter niteries in New York and Miami Beach, has been named to the directorate of Les Hafner & Co., packagers. Loew will also function as a veepee.

He recently acquired a big stock interest in the company when Hafner acquired video, picture and radio rights to the Mark Hellinger stories, which he will start filming for TV on the Coast in March.

208 TV Stations Okayed By FCC Since Freeze Lift

Washington, Jan. 27.

Issuing permits at the rate of about 30 a month, the FCC has now authorized 208 new TV stations since the lifting of the freeze. Post-freeze permits passed the 200 mark last week when the agency handed out 12 grants, including the first authorization for Wyoming. This leaves only two states—New Hampshire and Vermont—without TV authorization.

The new authorizations bring to 316 the number of TV stations in operation or issued construction permits. Of this total, 108 were on the air before the freeze-lift and 24 more have started telecasting since.

A breakdown of the 316 stations authorized to date shows Texas first with 29, followed by New York and Pennsylvania with 28 each, Ohio with 23, California with 19, Michigan with 16 and Illinois with 12.

Last week's permits went to Regional TV Corp. in Northampton, Mass.; WJON in St. Cloud, Minn.; Empire Coil Co. in Kansas City, Mo.; Greer & Greer in Santa Fe, N.M.; WJTN in Jamestown, N.Y.; WKNY in Kingston, N.Y.; WLEC in Sandusky, O.; Greenville TV Co. in Greenville, S.C.; Wichita Falls TV Co. in Wichita Falls, Tex.; KVOS in Bellingham, Wash.; Bartell TV Corp. in Madison, Wis.; and KFBC in Cheyenne, Wyo.

'March of Dimes' Big Radio-Tele Project Among Mpls. Stations

Minneapolis, Jan. 27.

TV and radio here are going all out as a public service for the "March of Dimes." Their efforts are expected to help substantially swell the funds now being raised throughout the territory.

KSTP-TV is conducting a contest with $10,000 in prizes and plugging it in most of its shows. Entrants must donate a minimum of $1 to the "March of Dimes" in order to become eligible to try to identify the "Marching Man," a prominent American personage, if the station, choosing numbers at random, calls them by phone. Clues are given on the various programs.

WCCO-TV devoted two hours last Saturday to a unique auction for the fight against polio. Merchandise donated by retailers was auctioned off on telephone bids made by TV tuners-in, the articles being awarded to the highest bidders. The station donated the time and the entire proceeds were turned over to the "March of Dimes."

On Jan. 31 WCCO radio, participating in the drive's windup, will present all-star shows over the air throughout the day and night from a stage especially constructed in the lobby of a leading loop hotel. Talent will be recruited from the various WCCO programs and personalities. Telephone contributions for the "March of Dimes" will be solicited from listeners and these will be aired during the marathon. Footballs and basketballs autographed by University of Minnesota gridders and Minneapolis Lakers, hoop stars, will be presented to the highest "Polio Party" contributors.

From the Production Centres

Continued from page 30

training course at the New York Trade School, starting end of February. Purpose is to up-grade present TV service and increase proficiency . . . **Walter Winchell** stayed over day after Inauguration to guest on **Mark Evans'** show on WTOP-CBS, and went so fast and so strong that TV program service manager **Tom Tausig** let him run right through the commercial . . . Radio, TV and newsreels were invited to cover Washington Board of Trade's "Business Outlook Conference" Tuesday (27) . . . Recruiting program of U. S. Army and Air Force will be hypoed by a series of weekly appearances of Air Force Band units on the "Jim Gibbons Show" over WMAL-ABC starting past Monday (26) . . . **Hazel Markel**, WWDC-Mutual commentator, adds another laurel to her record of being sole femme radio web personality from the capital when she joined NBC's "Three Star Final" past week with first of periodic appearances accenting distaff side of the news.

IN SAN FRANCISCO . . .

NBC Veep **John K. West** tripped north to scout the **Betty Hutton** opening at the Curran . . . West and v.p. **Ed Madden** due here (28) when Madden will address group on "what NBC is doing for the Negro minority" . . . **Joel Malone**, editor of "The Whistler," at the Clift for a week, blueprinting a TV series, "I'm Watching You" . . . **Faye Stewart** scooted to Europe for three months, leaving her cookery shows to **Sue Burnett** on KPIX, and to **Ruth Morton** on KSFO . . . **Carl Wieninger**, KNBC record librarian, retired after 20 years, succeeded by **Dorothy Lyon** . . . **Patsy Lee**, now wed to Rick Livendahl, expecting . . . Local columnists quizzed **Don McNeill**, **Peggy Taylor** and **Fran Allison** on Press Club's "On the Spot" TV show . . . Examiner's fourth annual Favorite Program Poll won by **Jack Benny**, nationally, and "Standard Hour," locally . . . KEAR ready to add second transmitter tower when FCC ups its wattage to 10,000 . . . **Kay Mulvihill** up from Hollywood to set the stage for visits by **Kukla, Fran and Ollie**, and **Fibber & Molly** . . . KGO additions: **Margaret Wickendon** as film supervisor, **Barbara Rhymes** to continuity . . . **Jan Peek** left KYA, joined Bill Vernor agency . . . KCBS' **Fred Ruegg** to Gotham for confabs . . . **Bob Reitzel**, Columbia Pacific sales mgr., transferred to Manhattan.

IN BOSTON . . .

Linus Travers, executive veepee and general manager of Yankee Network, received an award for his outstanding cooperation during the Combined Jewish Appeal, at meeting of Temple Emeth Brotherhood last week . . . **Bob Sinnett**, WEEI sales department, has been assigned to exclusive duty on national spot accounts . . . **Tom Young**, WEEI merchandising rep for past year, has been upped to post on local sales force of station . . . Tubthumper **Terry Turner** set up intensive promotion of pic "Jeopardy" via WNAC and WNAC-TV . . . Singer **Frank Sinatra** took over Mon. afternoon deejay chores of WORL's **Norm Prescott** to allow latter to make one day flying trip to New York . . . WORL's **Stan Richards** on week's sojourn to Florida as guest of vocalist **Al Martino** . . . WCOP platter spinner **Larry Welch**, began a 100-hour marathon in behalf of 1953 March of Dimes Sunday (25). Majority of show biz and local radio celebs slated to appear during stint to aid in pitch.

IN MINNEAPOLIS . . .

Herb Anderson disk-jockeying new KSTP Sunday 11 a.m. "soft spoken" platter show, "Theme for Dreaming" . . . Minneapolis Lakers, league leading NBA basketball team, permitted its game with Ft. Wayne at St. Paul Auditorium to be televised over WCCO-TV to help March of Dimes collections . . . **Stan Hubbard**, radio and TV station KSTP head, issued denial of St. Paul Dispatch **Bill Diehl's** item that KSTP's three-year-old AFL Technician union's strike and alleged lockout has cost station $500,000 in advertising revenue. Diehl published Hubbard's assertion that, as a matter of fact, KSTP has turned down a number of accounts since labor troubles' start . . . State board of control failed to act on WCCO-TV request for permission to telecast annual state high school basketball tournament here . . . Appropriately, WLOL here sold President Eisenhower inaugural broadcasts sponsorship to local President Cafe . . . KSTP-TV conducting promotion contest, "The Marching Man," in March of Dimes drive behalf, offering $10,000 in prizes for entrants who pay $1 fee, which is turned over to campaign, and identify well-known American personality from clues furnished on various TV shows. Station calls entrants' names at random on telephone to give them chance to make identification . . . Upper Midwest stabilization board has approved $21.25 a week salary increases for 27 AFL WCCO-TV technicians, retroactive to last Aug. 17. This brings weekly scale for technicians after two years' service to $116.50. Union provides for additional $2.50 a week after next April 30.

IN PHILADELPHIA . . .

Merrill Panitt, former Inquirer television columnist, will be editor of Triangle Publications' new national TV Guide, and **Roger W. Clipp**, general manager of the WFIL stations, will act as business manager for the magazine . . . Office of Defense Mobilization present award to **Donald W. Thornburgh**, president and general manager of the WCAU stations "for the promotion of better individual understanding of ODM program and what it means to the people of our nation and the rest of the free world" . . . **Bill Givens** and **Homer Martz**, farm directors at KYW and KDKA, Pittsburgh, kicked off intensive farm safety campaign at Pennsylvania State Farm Show, in Harrisburg, last week. Westinghouse Stations maintained a booth featuring State-wide weather map with hourly reports at key traffic point in huge exhibition hall. . . . **Rex Trailer**, WPTZ cowboy-star, made personal appearance at Carman Theatre (24) leading square dance and games for special matinee audience . . . **Dr. Roy K. Marshall**, conductor of "The Nature of Things to Come," which WPTZ originates for NBC net, celebrates fifth year on show, Feb. 1 . . . Philadelphia Radio and Television Broadcasters Assn. elected new panel of officers for 1953: **Patrick J. Stanton**, WJMJ, president; **William B. Caskey**, WPEN, vice-president; **Max M. Leon**, WDAS, secretary; **John D. Scheuer, Jr.**, WFIL, WFIL-TV, treasurer, and **Ruth Chilton Burns**, executive secretary. **Benedict Gimbel, Jr.**, WIP, is the retiring president . . . **Ad Skipson**, who was known as Ad Weinert, in Baltimore TV circles, has been named master of ceremonies for WPTZ's "2 to 3 Show," hour-long variety program for women.

IN PITTSBURGH . . .

Shirley Gray has been upped to traffic manager at WDTV and **Norma Dundorf** becomes her assistant . . . **Bob Dickey**, WJAS announcer, has taken a temporary leave of absence . . . Local chapter of AFTRA raising initiation fee on May 1 from $40 to $75 and dues take a jump at the same time . . . **Jim Thompson** has landed a wax company sponsor for five minutes of news on KQV, Monday through Friday, at 10:25 a.m. . . . **Stan (Schultz) Norman**, former radio man here, has bought a small station in Glendale, Ariz. . . . **Alice Hoff Seneff**, society editor of Sun-Telegraph, has started a new filmed teever on Channel 2 Friday evening at 7:30 for 10 minutes. It's sponsored by Carlton House's Town and Country Restaurant, from which she interviews Blue Book figures and celebrities . . . **Dave Scott** has replaced **Bob Lloyd** as the announcer on "Guest to Ghost" . . . New UHF channel allocated to **Larry Israel** and **Don Faust**, ex-WDTV execs, and their associates will have the call letters of WENS . . . **Hugh Brennen**, boss of WJAS, off on Florida vacation.

Introducing the newest members of the RCA VICTOR family

To our many associates who are readers of Variety, RCA Victor makes this special announcement of new products in new fields, presenting the first RCA Estate Gas and Electric Ranges, and the 1953 line of RCA Victor Room Air Conditioners.

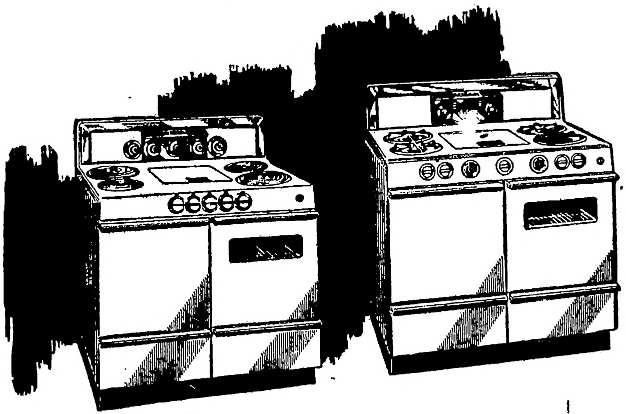
The appearance of the RCA symbol on a new line of home appliances makes news. To you, to your neighbors, it's the famous and familiar standard of quality, now identified with welcome new services.

We've seen solid proof of this in the ten months since the first RCA Victor Room Air Conditioners were introduced. We're confident you'll give the new RCA Estate Stoves just as hearty a reception.

You can count on the kind of performance people invariably expect—and get—from RCA Victor products. In the near future it will be as everyday an occurrence to "tune in" RCA air-conditioned weather, to switch on an RCA range-cooked meal, as to switch on RCA Victor television, radio, or recorded music.

Frank M. Folsom
President
Radio Corporation of America

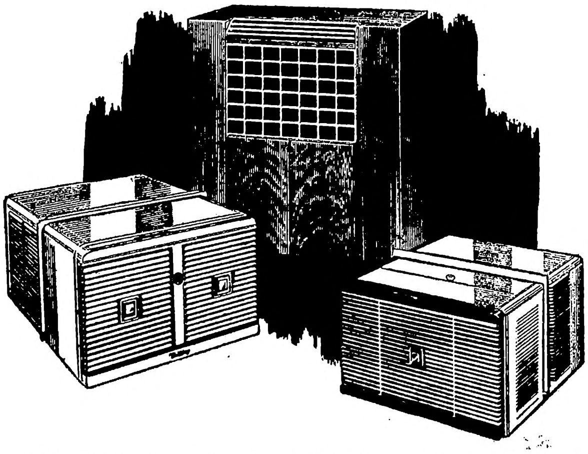
The new RCA ESTATE Gas and Electric Ranges



Long known by those who seek the very finest in home luxury and convenience, Estate Gas and Electric Ranges are now allied with the great resources of RCA.

In the new RCA Estate models, householders will discover how many new built-in ways and means to finer, easier cooking are here *now*. Every family whose kitchen is its pride will want to see these superb new appliances bearing the famous RCA symbol.

The new RCA Room Air Conditioners for 1953



RCA Victor presents its newest line of room air conditioners—five smart new window units, two outstandingly handsome new console units, as far ahead in appearance and performance as you'd expect of the name they bear.

For important luxury features at non-luxury prices, for built-in health and comfort the year around, we urge you to see and to test the newest RCA Victor Room Air Conditioners.

RCA VICTOR

Tmks. ® Division of Radio Corporation of America "HIS MASTER'S VOICE"

WORLD LEADER IN RADIO... FIRST IN RECORDED MUSIC... FIRST IN TELEVISION

Radio Reviews

Continued from page 30

which is quite believable, since it's a known fact that the problem of refugee children in Korea, which show dealt with, is both serious and pitiful.

With Burgess Meredith in the driver's seat, as a Y worker sent to Korea, program got in as much as was permitted by its 30 minutes of running time, on the job being done over there by the Y. Principally concerned with the orphaned and homeless waifs, the work done by the Y in that direction was played upon. Show's title stemmed from story-line that the kids, due primarily to a lack of love and the hardships inflicted upon them by war, were unable to smile. This also brought into focus the part played by the Y in helping to bring back a grin to their faces.

Show also made a strong appeal for a love thy neighbor policy, with Meredith doing a straight windup bit in this vein. Thesping, on the whole, was satisfactory except that Korean kids didn't register too strongly, sounding more like local moppets. *Jess.*

THE ADVENTURER
With Burgess Meredith, Barry Kroeger, Ralph Bell, others; Bobby Christian orch
Director: Warren Bryan
Writer: Don Witty
Script Editor: Peter Martin
30 Mins.; Sun., 9:30 p.m.
Sustaining
ABC, from N. Y.

This Joseph P. Wiegers package produced by ABC in co-op with MacFadden Publications centres Burgess Meredith in a series carrying out the title threat. Yarns are fashioned from the pubbery's various men's mags (and so plugged), with Saga earning the first nod via Don Witty's script (other writers assigned are Bernard Dougall and Michael Sklar; other mags, Impact and Climax).

Under this horn-of-plenty inspiration, the skein takes its stance for wide appeal from dialers with thriller-diller yens. Preemer was a good example of such goings-on via its Kenya jungle locale, safari stuff, a man's rehabilitation in the community after living under cloud stemming from his father's alleged lapse from grace, and a bit of romance to sweeten the concoction.

Meredith would be expected to give drive and authenticity to the tale as both narrator and actor, and this he did with the w.k. Meredith zest. The support was extra-special in the crisp, incisive emoting of Barry Kroeger, Ralph Bell and others, with cast changing as per script demands. Some solid—even sophisticated—comedy based on pressuring the sheriff, himself the real coward, into spreading word of the valor of the young man in killing a rabid hyena preying on the district, gave the story that happy ending for an interesting half-hour. *Trau.*

SONGTIME
With John DeBrine
Producer-Director: DeBrine
25 mins., 10:05 p.m., Mon.-thru-Fri.
WMEX, Boston

John DeBrine, minister of youth and evangelism at Hub's Ruggles Street Baptist Church has taken over this midevening spot to become first religious deejay and judging from listeners's response, such a program fills a long felt want. DeBrine's voice is well-suited for this chore, being calm and articulate, and his mike technique is top grade. His religious pitches bypass the "hell or highwater" treatment plugging listeners to attend the church of their denomination faithfully Between platters he quotes bits of inspirational verse and gives out with homespun philosophy adding up to an easy-to-listen-to stanza.

Musical portion consists of disks such as the Mariners' "Lead Kindly Light," Red Foley's "Peace in the Valley," Stewart Hamblin's "Is He Satisfied" and at least one platter of the popular religioso singer, George Beverly Shea.

Cleric winds stanza with the invitation of listeners to "join with me and keep America singing songs with a message." *Elie.*

RAMUS 2d
15 Mins.; Mon.-thru-Fri., 9:30 a.m.
Sustaining
WOKO, Albany

Radio, a cornucopia of ideas, personalities and presentations, turned up a new feature, for the Capital district at least, in Ramus 2d, tabbed as "America's outstanding crystal gazer and personal guidance counsellor." His five-a-week morning show is a combination of prophecy and advice, given in answer to problems posed by listeners.

Whether the air waves are the most fitting place to discuss—on the basis of letters sent—such intimate questions as divorce or separation, the possibility of conceiving a child if a certain man were married, action to be taken on cheating wives or husbands, family matters, property settlements, etc., remains debatable.

However, an audience for such type "forum" appears to exist, if the initialed communications which Ramus reads, chiefly from women—are a criterion. His handling of delicate queries probably will impress a segment of dialers; Ramus quoted from an epistle, on one salvo heard, in which the writer complimented him highly. *Jaco.*

Radio Follow-Up

A literati longhair's delight continues to be WQXR, N. Y.'s, Tuesday night airer, "Gilbert Highet On Books." All-too-brief quarter-hour is a cultivated segment — a little lost among all the classical music — from the world of fine literature, presented with taste, imagination and style. Last Tuesday's (20) segment, for example, had Highet reading Robert Browning's poem, "My Last Duchess"; then discussing the story, its meaning, its implications; then a bit about Browning himself, his works, their Renaissance character, Browning's liking for paintings, and so into a brief discussion of Renaissance art.

A lot was packed (though unobtrusively) into 15 minutes. Highet read the dramatic poem in a graphic style that was gripping; many a thesp might envy and emulate it. Highet's cultivated speech, and his obvious familiarity with his subject material, give the airer authority as well as appeal. It makes an absorbing segment. *Bron.*

Radio-TV, White House Liaison Plan Continues Under Pres. Eisenhower

Washington, Jan. 27.

The liaison system, operating between the radio and television networks and the White House during President Truman's regime, will continue under President Eisenhower.

Plan was worked out the past weekend at a conference attended by Theodore Koop, CBS; Roger Coelos, DuMont; Hollis Seavey, Mutual; Julian Goodman, NBC; and Bryson Rasch, ABC; and, for the White House, James Hagarty, Press Secretary; and Murray Snyder, Assistant Secretary.

Under this policy, the five webs appoint a pool liaison man and an alternate who contacts them all on White House information. The liaison man and alternate are changed each three months.

Present liaison, just winding up, is Lew Shollenberger, of CBS, with Rasch as alternate. Commencing Feb. 1, the liaison will be Seavey, with Goodman as alternate.

ABC's Week Salute In 'Lone Ranger' Hoopla

ABC has mapped an extensive promotion campaign heralding the 20th anni of the "Lone Ranger" on the air. This current week is "The Lone Ranger Week" on the web, with all sustaining shows saluting the veteran General Mills stanza (which also has a telefilm version for the same sponsor on ABC-TV).

Additionally, on Jan. 30 every network identification break will kudose the Trendle-Campbell package. Net is also taking ads in daily papers in its five owned-and-operated cities, according to ad-promotion topper Mitchell DeGroot. Each of the sustaining programs will salute "Ranger" in its own way, the "Chicago Signature" stanza, for example, having the orchestra play the full "William Tell Overture" which serves as the show's theme.

"Ranger" started on seven Michigan stations in 1933, adding several other stations and then going to ABC network on May 4, 1942, in a 7:30-8 p.m. Monday-Wednesday-Friday slot. It's been in the same position for the same sponsor ever since. Teledition is aired Thursdays at 7:30 p,m.

KTNT-TV Preems March 1

Seattle, Jan. 27.

Tacoma News Tribune television station KTNT-TV is set to go on the air March 1 with two-year exclusive rights to CBS network shows in the Puget Sound area.

Indie KING-TV here now broadcasts CBS programs as well as those from three other networks, and officials said KING-TV will continue for next few months to broadcast several CBS shows for which it has contracts.

Tele Followup Comment

Continued from page 31

cerns revelation of the fact that Miss Holm had the highest IQ of any graduate at her alma mater. She has kept this fact from her husband, a young advertising man, because other men were always afraid of her. But the husband, John Archer, finds out through a book published by one of her old professors, and also realizes those terrific ad campaign ideas were hers, not his.

He's insulted, won't talk to her, and finally quits his job when he finds he can't think up a presentation for a tough prospective client. Wrapup comes when his boss talks him into staying on the job, pointing out that he's hired the wife to think up the ideas, while Archer is the man to carry them out. And this is supposed to be proved when Archer talks the client into giving the agency the account on the sole basis of the agency's integrity. Talk about pipe dreams!

Aside from the ending, comedy was spritely all the way through, and was enhanced by the performances of Miss Holm as the distressed lady of the house, Tom Rogers as the head of the agency and John Archer as the husband. Archer, incidentally, could have rehearsed his script a bit more. He stumbled a few times. But he was properly outraged.

Production job was excellent, with two fine sets, good lighting and fine lensing. Jimmie Fidler was a cordial host. *Chan.*

Story of a tired old man who felt he had nothing to live for and his wife's successful effort to make him want to live occupied the telescreen in Sunday night's (25) installment of "The Doctor" over NBC-TV.

Program was generally spotty, mostly in the script department, but also in that the story had little to do with the type of show one expects. Tale concerned an old French janitor, badgered by the superintendent and the janitors of the building in which he works. He suddenly gives up, goes home and lies down "to die." Doctor called by his wife tells her he's lost all desire to live, and it's up to her to re-instill that desire. She does so by challenging his pride, telling him that if he must die he should do so in a blue serge suit, in dignity. He gets up, goes off to trade some old gold cuff links for a suit, and runs into a reporter, who publicizes him and gets him a new outfit. Following publication of the story, the tenants and the janitor change their attitude toward him and he once again finds himself useful.

Chief trouble with the script lay in a confusing beginning. In seeking to set the mood of a badgered old man, writers. Jack Laird and Adrian Spies introduced a parrot and several other inconsequential bits into the story that served only to puzzle. Story picked up in the latter half and maintained proper pacing thereafter. Tie between story line and the "Doctor" tab was maintained only through narration by Warner Anderson, who appeared at beginning and end to discuss story from a pseudo-medical viewpoint.

Anatole Winogradoff was impressive as the old man, except that his accent seemed more Russian than French. Terese Quadri was excellent as the sensible wife. Lensing and production quality were good. *Chan.*

Hearing Aid Takes 'Life' On Regular Basis

Beltone Hearing Aids has bought the Jack Barry-Dan Enright package, "Life Begins at 80," on ABC radio, Wednesdays at 8:30-9 p. m. Contract starts Feb. 4.

Hearing aid had picked up the program on a one-shot basis Jan. 14. Success of that trial run resulted in the new pact. Agency for Beltone is Olean & Brunner.

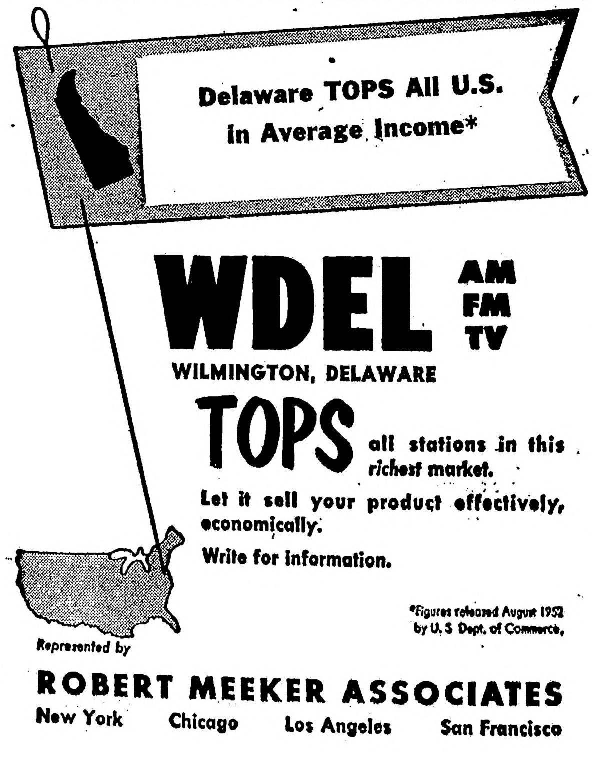
Kagran's Expansion

Kagran Corp., expanding merchandising and promotion on its AM-TV properties, "Howdy Doody," "Gabby Hayes," "Jackie Robinson Show" and "Author Meets the Critics," has added to its staff, according to prexy Martin Stone.

New faces include Milton P. Kayle, formerly on the White House staff of ex-President Truman, added as executive assistant; Murray Benson, former staff producer-director for WNBC, N. Y., heading publicity and promotion; Edward L. Justin, attorney, new office manager; Noah Jacobs, ex-United Television Corp., handling sales and program development; Phyllis Adams, formerly associate producer for WNBT, N. Y., on "It's a Problem," is new production supervisor on "Critics," with Jerry Coopersmith switching to the writing staff working on "Howdy."

Cincinnati—Gregory T. Lincoln has been appointed to the New York sales office of Crosley Broadcasting Corp. for the handling of television accounts, Harry Mason Smith, vice-president in charge of sales announced here. Lincoln formerly was with WPIX in New York.

Now starring on NBC's
ALL STAR REVUE
Saturdays, 8-9 p.m., EST
Mgt.: William Morris Agency



Delaware TOPS All U.S. in Average Income*
WDEL AM FM TV
WILMINGTON, DELAWARE
TOPS all stations in this richest market.
Let it sell your product effectively, economically.
Write for information.
*Figures released August 1952 by U. S. Dept. of Commerce.
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OFF 7th AVE.-TIMES SQ.
UNITS UP TO 2700 SQ. FT
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25-STORY MODERN OFFICE BLDG.
24-HOUR SERVICE
EXCELLENT LIGHT
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Bigger and Better Business for products advertised on
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LANCASTER, PENNA.
Bigger audience, better sales for advertisers when they reach WGAL-TV's large, rich Pennsylvania market area.
Represented by
ROBERT MEEKER ASSOCIATES
New York Los Angeles San Francisco Chicago

"Mindy Carson who is a pert little number with . . . a ton of technique . . .You'll hear some real good songs expertly sung on this show."
JOHN CROSBY,
N. Y. Herald Tribune

"She's a most attractive lass and her personality is a magnetic one that almost shoots sparks off the screen. This is only a 15 minute show, but it has more talent on display than many twice as long. It is intimate, informal, lively and performed expressly for the living room audience."
HARRY MacARTHUR,
Evening Star, Washington, D. C.

"Miss Carson shapes up as an attractive TV performer via a winsome personality, her first rate warbling and her general savvy before the cameras."
VARIETY

" . . . most pleasant 15 minutes of its kind on the videolanes today. Mindy Carson's warm, gracious song selling is, of course, the heart of the show, and from it all the other elements seem to absorb the same warmth and pleasant friendliness."
JOE CSIDA,
Billboard

MINDY CARSON

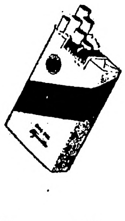
Star of

"CLUB EMBASSY"

NBC-TV

TUESDAYS, 10:30 P. M., EST

For



EMBASSY Cigarettes
(Lennen & Newell, Inc., Agency)

An EDWARD JOY Production

***Publicity:* MARVIN DRAGER** ***Direction:* GENERAL ARTISTS CORP.** ***Exclusively:* COLUMBIA RECORDS**

Television Chatter

New York

Chris Witting, DuMont web director, out with grippe last week . . . Ditto **Bill Tuttle**, United Television Programs prexy, with flu . . . WPIX remoting the Army-Columbia and Army-Harvard basketball tilts from West Point's field house Feb. 7 and 21 . . . **Reub Kaufman**, Guild Films prexy, visiting Denver and Hollywood in reference to his **Liberace** vidpix . . . WOR-TV's **Paul Killiam** broke his leg skiing last week, so his "TV Home Town" cross - the - board stanza will consist of films until he's back . . . **Nelson Case** signed as announcer for CBS' **Jackie Gleason** show . . . Mennen Co. has renewed Barry & Enright's "Oh Baby" filmseries on WNBT . . . **John Reynolds**, KHJ-TV, Los Angeles, sales manager, due here Sunday (1) for confabs with WOR-TV sales force, which reps KHJ here.

Zachary Solov Metop ballet master, will stage dances for "Omnibus" version of "Fledermaus" Sunday (1) and also appear in it as a dancer..."Seminar," ABC-TV's course in American civilization, shifts to a new day Sunday (1) at 1 p.m....**Ron Fletcher** back from brief vacation in Las Vegas to do choreography for **Tallulah Bankhead's** Feb. 7 NBC-TV-er... **Ray Mulderick** has replaced **Carl Low** as narrator on DuMont's "Dark of Night," due to Low's joining "Touchstone" legiter...Freelance scripters **Mort Green** and **George Foster** penning **Perry Como's** stint for "All-Star Revue" Feb. 14 ..**Lonny Starr**, WNEW staff and TV announcer, plays a disk jock role in CBS-TV's "Man Against Crime," Feb. 11...**Ben Grauer** to chair N.Y. radio campaign for Crusade for Freedom; **Roma Lipsky** will handle press and **Richard J. Winters** direct AM-TV publicity...**Charles Mann** has two stories running on the a.m. and p.m. "Mono-Drama Theatres" on DuMont this week.

Beverly Chase back from year abroad to resume in radio-TV marts and has set up personal management office...**Albert Black** and **Michael Lippert** fly to England to film "Drama on Canvas," art shorts...**Dorothy B. McCann**, producer of "Death Valley Days," to Coast Sunday (1) for next 13-week cycle...**Ben Larson**, WPIX topper, back from Coast after setting pix deals...WCBS' **Joan Edwards** collaborated with **Lyn Duddy** on 12 songs for tonight's (Wed.) Arthur Godfrey show; also did a song for **Debbie Reynolds'** Metro pic... **Georgette Heine**, formerly with the general TV casting office of CBS, assigned as casting director for "Studio One"...**Treva Frazee** doing lead on DuMont's "Dark of Night" Friday (30).

Lucille Rivers starts "Sewing Center," weekly sewing stanza, via WPIX today (Wed.) . . . **Lora Leeds**, daughter of organist **Jesse Crawford**, subs for **Nancy Reed** on the "Bill Silbert Show" nightly on WABD, while Miss Reed vacations in Florida . . . **Kurt Baum**, Met-opera tenor, guests on **Kate Smith** show on WNBT Monday (2) . . . **Viola** and **Robert H. Harris** signed for CBS' "Crime Syndicated" next Tuesday (3) . . . **Robert Sullivan**, N. Y. Sunday News feature writer, took over as moderator of DuMont's "Meet the Boss" yesterday (Tues.), replacing **Marshall McNeil.**

Hollywood

Rose Marie returns to KTTV's "Scoop the Writers" as femcee after illness . . . **Artie Wayne** to N. Y. for TV guesters . . . ABC-TV's "Space Patrol" to be seen via comic strip syndication . . . Southern California Pharmaceutical Assn. renewed "Your Town's Talent" on KTTV for 13 weeks . . . **James M. Gaines**, NBC's v.p. in charge of o. and o. stations, here on biz . . . **Jay Cook** rejoins KLAC-TV as staff announcer . . . Telemeter exec v.p. **Carl Leserman** to Gotham on business junket . . . Luer Packing Co. to angel telepix series on KNBH . . . ABC-TV's newsman **Hank Weaver** back on job following two-months illness . . . "Palladium Party," originating from dancery, began on KNXT, with **Stan Kenton's** orch . . . KECA-TV outbid other L. A. stations for "Superman" series, which begins Feb. 9. Understood $25,000 involved in 52-week deal . . . KTTV manager **Dick Moore** to N. Y. and Chicago on biz . . . **Barbara Barondess McLean** tees off "Tell Me the Truth," produced by **George Carillon**, in February.

Chicago

Jack Drees preemed a new Saturday night sports quiz show on WENR-TV...**Michael Douglas** replacing **Bill Snary** as vocalist on **Ernie Simon's** afternoon spread on WGN-TV...Admiral prexy **Ross D. Siragusa** reports December sales hit an alltime high for the Chi radio-TV manufacturing firm... WBKB chief engineer Bill Kusack guestspeaks at the Society of Motion Picture & Television Engineers Thursday night (29)...Tele debut of "Curtain Time" on WNBQ Feb. 18 will be produced by **Harry Holcombe** of the Grant agency with **Marv David** scripting...**Lee Phillips** has replaced **Vera Ward** on WBKB's nightly five-minute household hints ... **Herbie Mintz**, who started his radio career back in 1922 on KYW, notches his fourth tele anni next week on WNBQ...**Liberace's** new vidpix series makes its Chi debut Feb. 18 via WGN-TV with Breast of Chicken Tuna picking up the tab...Astronomy prof **John Sternig** hosting WENR-TV's new Sunday night science for the grownups series... Cicero Federal Savings & Loan picked up the Wednesday night segment of **Tony Weitzel's** "Town Crier" strip on WNBQ...Wm. A. Lewis clothing stores checking off with its Tuesday night feature film slot on WGN-TV in favor of a less expensive Sunday afternoon time. Fohrman Motors grabbed off the weeknight period...Hinckley-Schmidt making its tele jumpoff with the **Buster Crabbe** vidpix in Sunday afternoon slot on WBKB ...**Walt Durbahn**, highschool instructor turned TV celeb, marks his fourth anni next week as conductor of WNBQ's "Walt's Workshop" which has been bankrolled since shortly after its launching by the Hines Lumber Co. ... **Bill Bailey** emceeing and packaging a square dance jamboree at the Ashland Auditorium to be remoted by WGN-TV Wednesday nights.

MONO DRAMA THEATRE
(WABD – Channel 5)
Presents
JACK MANNING
By Popular Demand
in a Repeat Engagement
of
"THE GHOST
OF HAMLET"
Starting Feb. 2 and through Feb. 13
at 11:15 P.M., E.S.T.
Produced and Directed by Lawrence Menkin
Sponsored by BROIL-KWIK
(Zlowe Agency)

JACK GOULD
New York Times
"His portrayal is inventive, versatile and, above all, natural . . . achieved one of the acting feats of the year. Mr. Manning makes the transition between the modern idiom and Elizabethean verse with remarkable facility."

Time
". . . the execution is impressive . . . Jack Manning has a fine time getting his histrionic teeth into Hamlet's big speeches."

Variety
"The role of the new Hamlet is an actor's tour-de-force - and Manning fills the bill excellently. Television at its imaginative best." Gros.

Pro Gridders

Continued from page 26

be instituted affecting college football, professional baseball and other sporting events.

The Government suit was filed Oct. 9, 1951. The action charged the "blackout" is a violation of the Sherman Anti-Trust Act, and accused the League of entering into an illegal agreement in restraint of trade and commerce. It also declared NFL boycotted certain radio and TV stations, thus preventing them from "satisfying widespread public demand for broadcasts and telecasts of professional football games."

The answer by NFL, filed Dec. 23, 1951, took the position that pro football is not trade or commerce within the meaning of the Sherman Act and is not subject to its authority. The League also argued that the public is only deprived of viewing the game at the time it is played and may see it later on TV film or recorded for broadcasts.

Judge Grim refused last January an NFL motion to dismiss the Government suit.

Radio Spot Buyers

Continued from page 26

60-minute buys are included, along with formulas for determining early morning and nighttime rates and frequency discounts.

In the biggest market, New York, with a population of 13,000,000, a 30-minute period can be bought on the most expensive station (for one time) for $432, for $389 on the average network key and for $114 on the average indie. In N. Y. a one-minute announcement costs $150 on the most expensive station, $114.50 on the average web outlet and $20.69 on the average indie.

In market No. 181, Sioux Falls, S. D. (pop. 72,000), a half-hour costs $50 on the typical web outlet and $24 on the typical indie, while a one-minute plug costs $10.33 on the average web station and $5 on the average indie.

SRA managing director Tom Flanagan said that only a few years ago 80% of spot radio biz was placed by the top 15 agencies, but that today, while the big agencies are using more spot biz, they represent a smaller proportion due to the large number of new advertisers and agencies using spot.

Inside Stuff—Radio

Mutual has completed a merchandising tieup with Independent Grocers' Alliance, comprising some 5,000 stores across the country, for its "Wife Week" promotion. Scheme, set for the week of Feb. 9-14, will push the idea of giving the wife a vacation from housework.

Net is prepping seven special broadcasts for the week, plus 75 network spot announcements and network system cues to promote the "week." Web will also have a closed circuit meeting Jan. 28 for net and store execs to prep plans.

Stores will push the network and web advertisers, plus the entire scheme, via counter displays and newspaper advertising. Stores' house brands, plus Mutual-advertised products sold in the stores, will be inclued in open-end announcements to be prepped by the net for local airing.

Special shows will include a husband vs. wife panel show Feb. 7, a cross-the-board strip for the week, and a final musical salute to the wives on Feb. 14, St. Valentine's Day. Campaign was prepped by Hal Coulter, Mutual's promotion chief.

Negotiations have reached a standstill in Bert Lebhar, Jr.,'s efforts to buy WMGM from Loew's, Inc., owner of the N. Y. 50,000-watter. Charles Moskowitz, Loew's treasurer, said last week that "there are no negotiations taking place at present."

Parties to the projected deal have been extremely close-mouthed. Moskowitz said there had been preliminary discussions, but refused to comment further, except for his "no negotiations" statement. Lebhar, director of the station, couldn't or wouldn't be reached.

Lebhar has offered a reported $2,000,000 for the station, along with M-G-M Radio Attractions, the Metro transcription library.

Tom O'Neil, board chairman and prexy of Mutual, is sending President Dwight D. Eisenhower a gold recording of the web's "Prayers for the President" program, broadcast Jan. 18. Program featured prayers led by Bishop William C. Martin, Methodist bishop of Dallas and head of the National Council of the Churches of Christ in America; Dr. Abba Hillel Silver, rabbi of The Temple, Cleveland; and Father James Keller, director of the Christopher Brothers. Airer featured several choirs and Jerome Hines, Met Opera basso. One of the prayers read, incidentally, was "The President's Prayer," from the "Soldiers' and Sailers' Prayer Book," published in 1943 and recommended by Ike at the time he was Supreme Allied Commander in Europe.

WLIB, N. Y., indie, has begun construction of a new transmitter following FCC approval Friday (23) of station's application to change its transmitter.

Application was filed because present transmitter, located in the Greenpoint section of Brooklyn, can't blanket all of Harlem, where WLIB aims a large portion of its programs at a Negro audience. Station employs a number of Negro disk jockeys and has Negro advertisers.

New transmitter site will be located in Astoria, Queens, across the river from Harlem.

Circling the Kilocycles

Greensboro, N.C.—John Cashion, announcer at WBUY, Lexington, N. C., has been appointed general manager of the station replacing Robert Ray, who will leave Feb. 1 to accept a position with a radio station at Burlington, N. C.

Duluth—James C. Cole, former radio-TV consultant, has been named sales and station manager of WFTV, recently authorized telestation here. Station is owned by Great Plains Television Properties, Inc. Cole was formerly manager of WSTS, Southern Pines, N. C., and WJER, Dover, Ohio. Previous to that, he operated his own management-consultant firm.

Louisville—WHAS radio began another saturation campaign of public service programs Jan. 14, scheduling the entire 13-program series of "The Jeffersonian Heritage" between Jan. 14-31. Previously the station had run the 26-week "People Act" documentary series in Class A time on consecutive nights. "Jeffersonian" shows are being aired from 9:30 to 10:00 p.m.

Toledo—Richard H. Gourley has resigned as advertising promotion manager of WSPD and WSPD-TV, Toledo, after four years, and will open his own advertising consulting business.

Youngstown — Inauguration Day in Washington also saw an inauguration in Youngstown. WKBN-TV, opertaing on UHF channel 27 began direct network programming at 11 a.m., just in time for the coverage from Washington.

Salt Lake City—Thomas H. Anderson, former sales manager of KALL, Intermountain Network flagship, has been upped to executive v.p. and general manager. Promotion came at the board of directors meeting at which George C. Hatch was renamed prexy. Two additional board members were elected: John P. Brophy and Mrs. James E. Stephens.

Omaha — Newspapermen J. P. Harris, Hutchinson, Kans., and S. F. Harris, Ottawa, Kans., are the new owners of KIUL, Garden City, Kans., pending federal approval. They purchased station and its associated paper, Garden City Daily Telegram, in a package deal from the Telegram Publishing Co.

Noxema 'Blackie' Series

Noxema is buying in on half of WABD's N. Y. "Boston Blackie" stanza, effective Feb. 6.

Yes Tissues has the other half of the Friday night airer on the DuMont flagship.

'TV Dinner Date' Client

United Cigars-Whelan Drug Stores have purchased half of the Tuesday and Thursday hour-long "TV Dinner Date" over WOR-TV.

Contract, set through Products Advertising Corp., starts Feb. 3.

KALAMAZOO
IS
Bigger
THAN
DALLAS—
FT. WORTH
AS A TV MARKET!
(241,832 Sets
Against 196,985!)

WKZO-TV (Official Basic C.B.S. Television Outlet for Kalamazoo-Grand Rapids) reaches 28 rich counties in Michigan and Northern Indiana—in which Videodex reports that WKZO-TV gets *106.1% more afternoon viewers* than Station "B"! Get *all* the facts!

WKZO-TV
FETZER BROADCASTING
COMPANY
KALAMAZOO
AVERY-KNODEL, INC., REPRESENTATIVES

Barkley TV Show

Continued from page 1

partisan way." With Barkley as conversational partner, will be vet radio-TV newsman Earl Godwin, friend of the ex-veepee for past 40 years. Godwin, it was rumored here, was Barkley's personal choice and will apparently spark the discussions and lend a nostalgic as well as news flavor to show. Barkley's own words were, "Godwin will, in a way, hold my hand."

Though he kept the hundred-odd news men constantly chuckling at the wit and humor which has been the keynote of his political personality during his four decades of public service, Barkley made it clear that he planned a serious "constructive, fruitful and useful" discussion of major issues. He did laughingly admit, in answer to a question, that he "hoped to inject a good clean story" now and then.

He turned serious again when he was pressed on subject of sponsorship. Although show debuts on a sustaining basis, Barkley freely admitted that he would accept a "suitable" sponsor in "keeping with the dignity of the high position" from which he has just stepped down. He also went out of his way to reaffirm his Democratic affiliations, but pointed out that, though he was not "abandoning" his Demmy status, he was sure he could maintain an impartial point of view on show. He indicated a wide range of subjects he plans to tackle, specifically mentioning political, educational, religious and international fields.

The 75-year-old Veep rather proudly announced that he had considered "a good many things" and had had "very flattering offers in business, lecture bureaus, television, radio and in the general field of public relations "before he pacted with NBC." He described his contract with the web as "indefinite," declining to go into details. He revealed that he had wrestled long and hard with problem of a show title. He agreed to the chosen handle only after Vice President Nixon's statement of last week that he considered the "Veep" nickname affectionately bestowed on his predecessor as Barkley's personal designation, expressing the hope that it would remain so. Nixon, incidentally, sent Barkley his first telegram of good wishes on his new video career.

Other details revealed was fact that Barkley plans to have ranking national figures on his show from time to time, that he would seek and welcome topic suggestions from the public ("not saying I'll discuss everything they suggest") and that this will not be the "full limit" of his activities. Though normally originating from Washington, he said show might well come from other cities "where there are facilities" from time to time. He pointed out that this would preclude his home town of Paducah, Ky., which has no video channel.

Barkley's own TV counsellors, Charles F. Gannon and Louis G. Cowan, will supervise program, with William R. McAndrew in charge of production for NBC. Ted Ayers, of the D.C. staff, will direct.

Barkleyisms

Washington, Jan. 27.

Alben Barkley, embarking on a new career at the age of 75, keynoted his announcement to reporters with the following: "Friends, newshawks, and dopesters, I come not to bury Barkley, but to praise him."

He again gave evidence of the sparkling humor that makes him such a TV plum for NBC when he answered the initial query re financial aspects of deal. "How much are they paying you?" queried Jack Bell, AP correspondent. "Not as much as I'm worth," was the quick retort.

When asked if he would consider expanding program to a full-half hour, he replied that the 15-minute segment had been chosen after careful consideration. "It's better to be pretty good on 15 minutes" he quipped, "than rotten on 30."

'Rootie's' New Client

"Rootie Kazootie," which two months ago moved from WNBT to WJZ-TV, N.Y., has picked up another sponsor, Silvercup Bread, for the Wednesday and Friday segments of the juve strip. Weston Biscuit has the Thursday period and Johnson Candy has the half-hour Saturday morning edition.

Agency for Gordon Baking is N. W. Ayer.

BILL TO PUT U. OF MINN. GAMES ON TV IN HOPPER

Minneapolis, Jan. 27.

Bill has been introduced into the state legislature to require the U. of Minnesota to make all of its athletic contests, and particularly football, available for television.

It has the same authorship as a similar measure introduced two years ago, when it lost in the House by a close margin, and in the Senate was buried in committee.

Until the NCAA TV ban, Minnesota football home games were televised. Minnesota basketball games also went out on TV three years ago, but later the university's own athletic department turned thumbs down on video, too.

Liberty Suit Vs. Major Clubs Set Back to May

Chicago, Jan. 27.

Trial of Liberty Broadcasting System's $12,000,000 conspiracy suit against 13 major league baseball clubs, scheduled for last week in Chi Federal Court, has been postponed to May 11 to await further depositions.

The now-defunct network is asking triple damages on the $4,000,000 it claims it lost when it was refused broadcasting rights by the 13 clubs. Suit was filed last spring and the web folded last year, charging that the baseball organizations refused to permit it to continue with its game-of-the-day

Cleve.'s Legit-Radio-TV Spur

Continued from page 27

the acts will be screened by a local committee, a fourth act will be picked by WTAM, while the two best of the group will be given a week's performance at the station and at a major Cleveland night spot.

Admission to the Hipp will not be increased for the Saturday night stage stanzas, and Hipp manager Jack Silverthorne will pick up the stage tab. Special arrangements were made with Lee Repp, head of Cleveland's musician union, to meet exigencies of the return to vaude. Hipp, which at one time had a huge stage, now has a permanent-fixed screen, allowing less than nine feet clearance. As a result, station is building a special ramp to provide footage. No immediate use of backdrops, etc., is being planned.

Talent to be booked for the Hipp show will be selected from professional ranks by Fred Wilson, WTAM producer; Levine, WTAM music director; Silverthorne, a representative from the night club or hotel that will hire the act, and a fifth judge to be either Brooke Taylor, WTAM creative program director, or Joe Bova, WTAM program adviser.

According to Charles Hutaff, WTAM-WNBK promotional director, the two stage appearances will come around 9:30 p.m. and midnight. Besides the WTAM ensemble, stage acts will include a magician, to be picked by the station, and three other acts to be picked by the judges. One of the three acts will be named by the 8:30 audience as "best" and will appear on the midnight show. Audience will then select two winners; one to go into a week's night club work, the other to get a WTAM week's booking.

The WTAM-Hipp blending will also be evidenced through a series of WTAM promotionals hypoing Hipp attraction. Since the NBC house also has a sister TV outlet, WNBK, on which Johnny Andrews has several appearances, the Hipp will get additional show mentions.

Healthy tieup between WTAM and Hipp is the latest in a series of promotional gimmicks between the NBC outlets and downtown major houses.

At the same time, downtown film operators, along with Leonard Greenberger, manager of the suburban Fairmount, have renewed their sponsorship of a half-hour Sunday 1:30 p.m. quiz show over WXEL. Stanza's success has been evidenced by large volume of letters from viewers asking program participants questions on pix history.

Ann Arbor—An Arbor's first television station, WPAG-TV, will begin operations sometime in March. The station will be affiliated with the DuMont network.

Why Be BALD

When Arrangements Can Be Made To

PAY AFTER RESULTS

"Even in cases of over 10 years baldness — hair, not fuzz, has been grown."

SKEPTICAL? OTHERS FAILED?

Let JOSEPH R. MESSINA, recognized authority, lecturer and writer on BALDNESS, its CAUSES and PREVENTION PERSONALLY solve your HAIR problems. Even cases of Long Standing Baldness have been helped through my personal attention combined with accumulated knowledge and experience of over 30 years. Free consultation. Phone for appointment. Men and women. For my article "How Dangerous Is Dandruff?" Send a stamped, self-addressed envelope.

Monthly Cost Low as $10

JOS. R. MESSINA

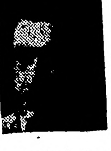
Scalp Specialist Trichologist since 1924

140 W. 57th, N. Y. CI 7-3051—8th Fl.

Tues. 1-7, Thurs. 12-6, Sat. 1-4 and by appt.

850 BROAD ST., NEWARK 2, N. J.

MArket 3-5148 Mon., Wed., Fri. 11 a.m.-8 p.m. Mon. Eves. 7:30 to 8:30 and by appointment



Within your grasp . . . with

Hollywood Playhouse

The Housewives of Baltimore . . . the little woman who picks the brands, who spends the money!. She watches HOLLYWOOD PLAYHOUSE . . . she wouldn't miss it!

And here's what HOLLYWOOD PLAYHOUSE offers you . . . Five extra spots —in addition to your one minute commercial—and it costs nothing extra! More television advertising, for less money . . . selling your most important prospective customer . . . is within your grasp when you choose HOLLYWOOD PLAYHOUSE.

TELEVISION BALTIMORE

WBAL-TV

NBC IN MARYLAND

Nationally Represented by Edward Petry & Co.

Television Reviews

Continued from page 31

of time explaining the different facets of the sport as the game progresses. If the TV series doesn't result in upped attendance it won't be Wilson's fault. Ed Pazdur, sports editor of TV Forecast, assists with the color and scoring wrapup.

Jim Harelson's WBKB lensing crew did a fine job following the elusive puck and the slam-bang antics on contest viewed (25). It's a tough game to shoot but the camera boys stayed consistently on top of the action.

HFC plugs were punchy and are thrown in during the faceoffs so no action is missed. *Dave.*

SPORTS HALL OF FAME
With Jack Horner, P. B. Juster, Jack Swift
Producer-director: Carl Bergquist
Writer: Horner
15 Mins.; Fri., 9:45 p.m.
JUSTER BROS.
KSTP-TV, Twin Cities

A clever conceit is behind this new weekly TV show sponsored by a leading Minneapolis men's store. It establishes a "Hall of Fame" where the name of the particular week's outstanding regional professional or amateur athlete, chosen by a sports writers' board, will be enshrined. The athlete selected also appears on the program, is interviewed by KSTP-TV ace staffer Jack Horner and receives a suitably inscribed plaque in recognition and honor of his particular sports accomplishment.

Inasmuch as most males are sports fans, show seems calculated to enlist a sizable audience of the sort sought by the sponsor. If the teeoff program is a fair sample, however, excessive commercializing may be a liability. Initial show, in fact, proved the commendable idea was only a peg on which to hang numerous commercials. Latter very much predominated the 15-minute session. The amount of time given to a brief film clip insert of the athlete in action, Jack Swift, a young Twin Cities college basketball player who had scored 25 points in a single game during the week, his live introduction and Horner's interview with him seemed infinitesimal and secondary to the selling job.

P. B. Juster, the store's head, who has previously won his TV spurs and is very much at home on the medium, explained the show's purpose neatly and also announced the program would seek to be a guide in style and personal appearance for masculine tuners-in and help to solve their apparel problems. Several other store officials also took the camera spotlight to give "helpful hints" about apparel and to tell of bargains available during a current sale. Some of the company's suits were modeled, too.

It may be that even this matter of correct dress and store bargains is of sufficient interest to the male auditors attracted by this type of show—it probably should be—and there will be acclaim instead of resentment for the mixture of sports fare and store chatter, thus holding and building the audience. In this connection, it must be recorded that Juster and his staffers possess good gifts of gab and engaging personalities and this helps to make their spiels more or less acceptable. *Rees.*

TV FAN CLUB
With Garry Stevens, George Marriott, others
15 Mins.; Sat., 5:45 p.m.
ALBANY MERCHANDISING CO.
WRGB-TV, Schenectady
(*Goldman, Walter & Kanna*)

A change in quizmaster to vocalist Garry Stevens (featured on WRGB's nightly TV Show Case) and a tightening of production have wrought an improvement in modest budgeter. It presents three contestants—selected on the basis of letters written—in an interrogatory about network and local video originations. Winner is flown by Colonial Airlines to St. George Hotel in Bermuda for a brief vacation.

Questions are generally not too difficult, although they do require constant viewing for correct answers. Names of batoners on Milton Berle, Show of Shows and Paul Winchell-Jerry Mahoney blocks "threw" the two well dressed women and a man, on latest segment caught. Missouts were on secondaries; good scores were otherwise attained.

Stevens, photogenic, pleasant, mild mannered and friendly, acquitted himself quite well in the new role. George Marriott handled the commercials surely. *Jaco.*

THE A TO Z OF COOKERY
With Alida Drake, John Zenker
Producer-writer: Elizabeth Rannells
Director: Cosmo Genovese
60 Mins.; Mon.-thru-Fri., 9 a.m.
Participating
WGN-TV, Chicago

Much work must be done on this hour-long daily cooking stanza to bring it up to par with other local offerings in the same vein. It takes more advance preparation than was apparent on segment watched (22), to bring one of these culinary sessions off with the proper pace and smoothness. That's especially so if, as in this case, the host and hostess have yet to develop the necessary TV poise.

As the accompanying patter is such an important part of these demonstration-type formats, it takes a considerable knack for free-wheeling gab to keep these affairs running smoothly. Although specialists in the cooking department, both Alida Drake and John Zenker seem to have trouble finding the right word at the right time.

Also, since the camera work plays a major role in showcasing the demonstration, with lots of close range shots required, an attempt should be made at working out a more exact cue system. The tardy zeroing in on the pots and pans and the various dishes and the switches to the recipe cards gave the show some rough edges.

A full-scale menu is prepared each day with Miss Drake whipping up the entree and salad and Zenker showing his skill as a cake decorator with the desserts. Integrated participating blurbs are spieled by Zenger. Here too, his off-the-cuff gab needs sharpening. *Dave.*

HERBIE KOCH SHOW
With Koch, Bill Pickett, Robert Below; Lou Jordan, announcer
Producer-Director: Dixon Lovvorn
30 Mins., Sun., 5 p.m.
Sustaining
WHAS-TV, Louisville

Longtime WHAS staff organist Herbie Koch, who presides at the console of what m.c. Lee Jordan touts as the "nation's largest studio organ," played by the "South's leading organist," fills the 5 p.m. Sunday slot (moved from Thursday nights), with a show that is a credit to the station. He has topnotch vocal assist from Bill Pickett, staff baritone, with smooth pipes. At show caught, Koch had as guest Robert Below, young concert pianist.

At opening, camera caught Koch seated at the console, and concentrated pretty much on the four keyboards, and on Koch's hands. Vet organist, knows all the tricks on theatre or studio organs, and viewers were given quite a demonstration of the complicated keyboards and various tonal effects possible from the big instrument.

Pickett was in excellent voice, singing four numbers, all in costume. Singer registers well on the screen, and has developed an ease and relaxed stance before the camera which must put the viewer in a respective mood. Guestar Below played the piano like a vet artist.

Sets were the creation of Allen Blankenbaker and okay, too. Lee Jordan made a handsome, vocally persuasive m.c., and his introes were in good taste. *Wied.*

MILT HERTH
– his HAMMOND ORGAN and his TRIO...
Currently
PARK-SHERATON
NEW YORK
CAPITOL RECORDS
Direction: GAC

Cleve.'s School Head Raps State-University TV Web as 'Wasteful'

Cleveland School Superintendent Mark Schinnerer has criticized the plan for a state-university television network as "ill advised and wasteful."

The proposal has been advanced by Ohio State University President Howard L. Bevis who suggested linking Ohio's five state colleges, Ohio State University, Kent State, Bowling Green, Miami, and Ohio U. by a TV circuit. Schinnerer claimed the program would be a waste of money at least when compared with similar proposals for educational TV in cities.

"It would be bad economics," Schinnerer said, "to spend $2,500,000 for the college TV stations which would serve only 26% of Ohio's population. A station operated by the school board, in Cleveland," he added, "would serve a population of 1,500,000, and that equals almost 80% of the people to be reached by the proposed college network."

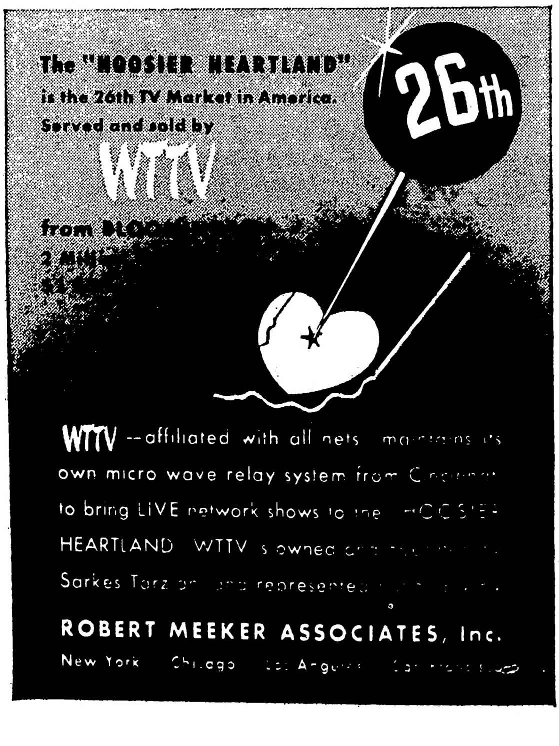
The Cleveland plan has been under consideration several years and the School Board has already earmarked $200,000 for construction of the outlet and is trying to raise more money. Another $100,000 has been earmarked by the Ford Foundation. Schinnerer indicated the legislature should appropriate money for the Cleveland TV project before considering the state university proposal.

223,639 Twin Cities Sets

Minneapolis, Jan. 27.

Twin Cities metropolitan area now has an estimated 233,639 TV sets in operation, according to a study conducted by J. Walter Thompson advertising agency.

Agency figures there are 346,016 families in the three counties contiguous to Minneapolis and St. Paul and serviced by the two Twin Cities' TV stations, KSTP and WCCO.


The "HOOSIER HEARTLAND"
is the 26th TV Market in America.
Served and sold by
WTTV
26th
WTTV --affiliated with all nets maintains it's own micro wave relay system from C to bring LIVE network shows to the HOOSIER HEARTLAND WTTV is owned Sarkes Tarzian represented
ROBERT MEEKER ASSOCIATES, Inc.
New York Chicago Los Angeles

Inside Stuff—Television

ABC-TV in Hollywood and newsman Guy Runnion were both happily surprised when a blast by Runnion against the "lunatic fringe" and pressure groups on the Coast, brought about a 95% favorable reaction from viewers. Previously, net station has had unhappy contacts with the pressure artists, with any news comment critical of them bringing a deluge of beefs, usually anonymous.

Runnion hit at the L. A. Board of Education's nix on teaching UNESCO in the schools, blaming pressurists for the ban.

CBS-TV plays host all day tomorrow (Thurs.) to a religious television workshop of 30 leading clergymen and lay associates, at its Grand Central Station, N. Y., studios, to help them learn how to use TV more effectively in their work. It's part of a weeklong conference being run by the broadcast and film department of the National Council of Churches of Christ in America.

The group will be addressed by CBS experts in programming, production, costs, makeup, lighting, public relations, etc.

Radio-Television Executives Club, N. Y., is inaugurating a series of practical meetings with a session at CBS-TV's Maxine Elliott Theatre at 8 p.m., Thursday, Feb. 5, on special effects in tele.

E. Carlton Winckler, manager of productions in CBS-TV's operations department, and Paul Wittlig, manager of effects development, will head up the staff demonstrating the devices and techniques used to achieve special effects—such as rearscreen projection, superimposition and other TV camera tricks.

Agencies' Vidpix

Continued from page 23

ways uses considerable on-location shooting, but also using four basic studio sets and a new small rear-screen projection system. The projector, which can even blow up a postcard, simulates any desired set, with actors working in front of it. Elimination of process shots, opticals, etc., brings price tag down to a minimum.

The low-cost approach is getting support, not only as a means of producing trial spots, but also for the actual commercials. Reason is that audience reaction studies indicate that too much emphasis on production values tends to detract from the commercial "sell" for many product classifications.

Meanwhile, William Esty agency has leased the old Edison studio in the Bronx, N. Y., and is filming CBS-TV's Ralph Bellamy starrer, "Man Against Crime," for Camels with a staff crew. It's expected that this operation will soon be expanded to include lensing of commercials.

After The Ball

Continued from page 26

whose announcer was prevented by the Fire Department from entering the gym because of the enormous crush, had to have Cameron Cornell, who had done the audio for the Armory pickup, narrate the Georgetown proceedings via his monitor at the Armory.

Re the talent situation, NBC was sustaining, CBS had Packard, ABC was coop-sponsored and DuMont had Amoco Gas. All had contracted prior to Inauguration Week, when on Monday (19), agreement between AFTRA and the Inaugural Committee was set banning pickups of talent from commercial broadcasts. When NBC cameras picked up talent at the Georgetown affair, the other webs just didn't carry them audio, using crowd noise or their own announcers instead. Puzzler is that CBS, which was sponsored, picked up Lily Pons at the Armory, where it was handling the pool. Other webs used crowd noise or inserted film clips of the parade and Inaugural ceremony instead.

AFTRA, however, decided that considering all the confusion, the webs had more than lived up to their clearance obligations, and left the matter at that. Pickup of Miss Pons was the worst offense, AFTRA said, and there wasn't very much of that.

To add to the snafu, one of CBS' cameras at the Armory burned up after five minutes on the air, and the cameramen had to use one camera, swinging it in a wide arc around the floor.

Who's on third?

ABC Day-Nite Rate

Continued from page 24

been in effect at various stations. Roger Clipp's WFIL, Philly, was one of the first to have such a setup. In N. Y., indie WMCA led with a single card some years ago, and other important stations, such as WCPO, Cincy, and KCMO, Kansas City, have single rates. In Chi., Mutual's WGN has one rate, and KHJ, L. A., and KFRC, Frisco, also MBS outlets, have instituted a uniform rate. But in Gotham and Detroit, the ABC stations will be the first network keys to espouse the principle.

At WJZ, the base $720 rate covers the 8 a.m.-10:30 p.m. span. A lower transition rate applies from 7-8 a.m. and from 10:30 p.m. to midnight. Low post-midnight rate is in effect from midnight to 7 a.m. An important angle is fact that the single-rate applies seven days a week, thus eliminating the premium which had existed on Sunday afternoons.

Present advertisers in those ayem periods which will be upped will get rate protection for six months. Backers entitled to a reduction will get it immediately, Oberfelder said. He said that the new policy will help stabilize the AM industry by making evening radio "as efficient a buy as daytime radio."

WFIL-TV's 14G Take In M of D Telethon

Philadelphia, Jan. 27.

WFIL-TV's fourth annual television marathon on behalf of the March of Dimes received pledged donations of $14,773, during the program telecast from 11 p.m. (16) until 2:30 a.m.

Jimmy Blaine and Betty Ann Shor were guest emcees of the show, which outstripped the 1952 telecast returns, amounting to $11,000.

Eileen BARTON
U. S. COAST GUARD SHOW
EVERY SUNDAY, ABC, RADIO
Latest CORAL Release
"PRETEND"
Dir.: MCA

SLIP COVERS
DRAPES — CORNICES
MADE TO ORDER, CUT AND FITTED ON YOUR FURNITURE BY EXPERTS
For samples and home decorator call
PRINZ DECORATORS
CA 8-9805 KI 3-3420

WANTED — ASS'T TO RADIO-TV PACKAGER
experienced, must know all phases radio and TV show packaging, Research, script preparation, selling, etc. Write full info to Box V-12253, Variety 154 W. 40th St., New York 36. All replies confidential.

REHEARSALS
REGULAR STAGE
NEW AMSTERDAM ROOF THEATRE
214 West 42nd St., N. Y. C.
Apply Harry G. Sommers, PE 6-8221
or WI 7-0870—Extension 33

Nila Mack

Continued from page 24

fadeouts, after brief careers as "cute kiddies," whose lisping voices and talent for make-believe, possessed in some degree by all children, took the place of mature acting ability.

She would work patiently with a new child—start him in small parts ("3d Fairy," "2d Goblin,", etc.), and gradually nurture the child's talent until he was able to emote as confidently as the rest, and was, incidentally, launched on a lucrative career as juvenile heart-throb on other programs. Occasionally though, Nila's theatre-wise, irreverent sense of humor would get the better of her, as when, for the sake of a yock, she cautioned a new snippet playing a French maid: "No, dear—it's not Madame, it's Madame. Just remember—**Dame**, as in God."

Some Clowning

If there was too much clowning during rehearsal, the talk-back would carry the admonition, "Now, cut that out, or I'll come out there and sock you! And you know I can do it, too!" But she wouldn't have. . . . The clowning, as we grew up, began to take the form of reading into some of the lines Rabelasian double meanings, which Nila enjoyed as much as anyone, even when scolding us for them. But she could have topped any of them, and sometimes did. When, however, there was a new and innocent young child actor at rehearsal, discipline would prevail, and the fairies in the script would magically lose their Krafft-Ebing characteristics.

Nila's interest in her cast of growing performers went far beyond that of most directors, however. We would frequently come to her with personal troubles or, in the past few years, give her first notification of impending marriages and blessed events. Our annual collective Christmas presents were sincere expressions of affection, and Nila, being sentimental, would go all to pieces at receiving them.

Sentimentality Asset

This sentimentality was probably one of her biggest assets in programming for children. She did know what was good radio, knew how to get the most out of her actors, how to use music effectively, and developed some very clever and imaginative sound effects (the boiling oil for "Ali Baba And The 40 Thieves," the effect of shimmering moonbeams for the descent of Fairy Godmothers, etc.).

But her scripts are the thing that will continue to lift "Let's Pretend" far above the average in juvenile shows. She was not afraid to use "schmaltz," as when the Prince, after an acquaintance of 38 seconds by the clock, wins with a few soft words the heart and hand of the love he has found after outwitting a witch, killing a dragon and climbing a glass mountain, and all just in time for the station break.

The beauty of Nila Mack's stories, and the moral values they contain, will, I am sure, continue to leave many a lumpy throat and misty eye from coast to coast, including those of some of the cast, although of course, we sophisticates would never admit it.

Nila's deep beliefs were inextricably mixed with a love of the theatre, and a bubbling sense of humor, which is best exemplified by the "tag-line" with which she concluded a last letter of instructions, found with her will by Dorothy Stickney:

"And if at last you should get
to the Pearly Gate,
Let me know you're coming,
and I'll bake a cake!"

Arthur Anderson.

PS.—CBS has announced that "Let's Pretend" will continue indefinitely, which is just the "happy ending" that Nila would have wanted.

U. of Mo.'s Commercial TV Station Sets Sights On Preem in 6 Months

Kansas City, Jan. 27.

Educational programming and commercial television operation will be hooked together in a plan of telecasting announced last week by the University of Missouri on the heels of a grant by the FCC to the school to operate a commercial television station on Channel 8 at Columbia, Mo.

The university has sought the commercial channel for several months on the theory that towns the size of Columbia will find it difficult to handle educational television profitably, except on a commercial basis.

Dr. F. A. Middlebush, university prexy, said the school is ready to go ahead on its $1,000,000 venture without seeking legislative funds. Grants to the institution and other funds are sufficient to get the program under way. School officials hope to have the new station on the air in about six months.

A sparkplug in the program is Lester Cox, Springfield, Mo., long involved in radio interests in the state, and a curator of the university. Comment by Cox in which he indicated some of the Missouri U. policy was made public. He proposes that the station will handle enough commercial material to alleviate the financial burden

N.Y. Television Breakdown

Continued from page 26

3.5% of total time, as compared with 6.2% in 1952 and 13.6% in 1951.

Sports in Decline

Sports dropped from 8.4% of total time last year to 6.8% this year, and the quizzes, contests and stunts category dropped from 7.0% last year to 5.7% this year. Naturally the sports situation would change in the summer months, but the survey accepts January as the "peak" of the teevee season and consequently uses this period.

News broadcasting has risen, but only because of WNBT's "Today." Actual news reports have fallen off slightly. Music, especially popular, has shown a slight but steady gain.

Time on the air has increased, but only among WCBS-TV, WNBT, WABD and WJZ-TV, all network affiliates. WOR-TV, WPIX and WATV decreased their air time, holding the total increase over last year to only 11.9%.

Primary advertising took 10% of air time as compared with 8.2% in 1952, and there were 3,771 commercials in the seven-day period, an increase of 21% over 1952. Figures apply only to actual continuity-breaking commercials, not to sponsor's products displayed throughout program and references to sponsor.

Threats or acts of violence figures showed a rise from 5.8 threats or acts per hour in 1952 to 6.3 per hour in 1953. These figures can be misleading, however, since the NAEB survey includes all acts or threats, including those in a humorous context (which accounted for one-fourth of all acts or threats of violence in 1952), in westerns, in military action pictures and included acts of nature and animals.

Survey was headed by Dr. Dallas W. Smythe, research professor of the Institute of Communications Research and economics professor at the University of Illinois. Simultaneously with the release of the 1953 survey, the NAEB released its detailed analysis of the 1951 and 1952 studies, both by Dr. Smythe. Surveys in 1952 and 1953 were subsidized by the Ford Foundation's Fund for Adult Education.

An additional study of stereotyping in dramatic character portrayals, to be based on current findings, is to be released following detailed study of the results of the survey.

Dallas—"Cowboy G-Men" will make its debut on WFAA-TV here each Sunday afternoon. Series will be sponsored by Cook Book Bread. Telecasts are stories based upon activities of government agents in the Old West, and feature Russell Hayden and Jackie Coogan.

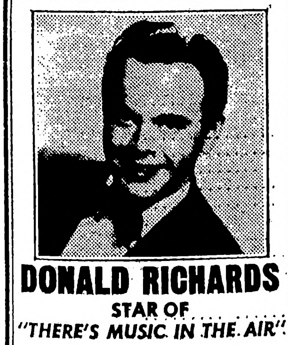
King Size Ciggies

Continued from page 26

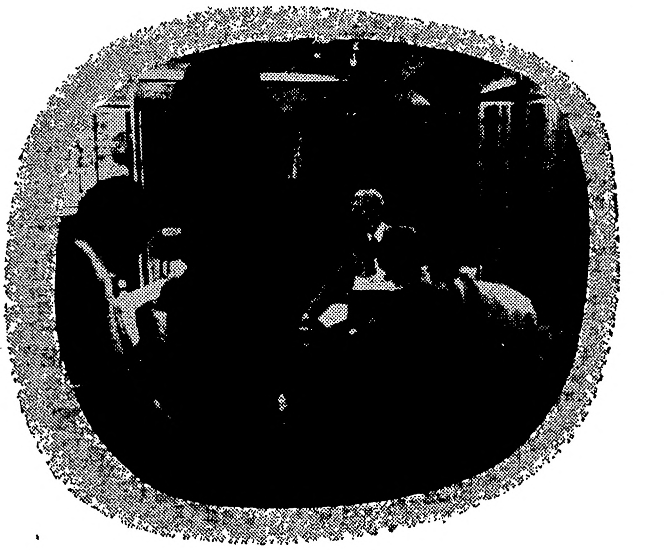
years. Since '49, 90% of Viceroy consumer advertising has been in AM-TV spot, with about 48 stations used in TV spot last year and lineup upped to 65 for first segment of '53.

Between Camels and Luckies, the former has been gaining in sales for the past three years, and the latter has been losing for four, according to trade estimates.

Stations and their reps feel that not enough coin is going into spot TV, although ciggies generally put the bulk of their ad coin in network AM and TV. Biggest number of stations was used by Kools and Viceroys, relatively small brands. In spot field Camels used an average of 15 TV stations and Luckies 2. Philip Morris and Dunhill were on between 20-35 outlets.



DONALD RICHARDS
STAR OF
"THERE'S MUSIC IN THE AIR"
FRIDAYS, CBS RADIO
NETWORK, 9-10 PM, EST
Dir. WILLIAM MORRIS AGENCY
Personal Mgt. DAVID L. SHAPIRO



For an NBC documentary . . .
the production excellence of a

TV Film
a la Kling

WHEN the National Broadcasting Company undertakes a filmed television documentary series, you can be sure it will be done *right*. NBC made sure by assigning the production of its current half-hour film on Frank Lloyd Wright to Kling Studios.

Kling set designers recreated the architect's study on the sound stage in Kling's Chicago studio, using a photomural made by Kling's technicians at Wright's Taliesin home. While interior shooting was in progress, other Kling crews were filming location shots in Wisconsin and Arizona. Assignments were timetable-controlled so that all processing, cutting and editing of film could be accomplished in quick order at Kling's Chicago studio.

Why not insure the success of *your* television show the way NBC does? Kling serves many of the country's outstanding advertisers with TV film shows and commercials . . . economically produced in our Chicago and Hollywood studios with the modern multi-camera technique.

Kling in Hollywood offers you the artistry, star casting, sets and unlimited facilities of the world's film center, including award-winning animation by our new division, Ray Patin Productions.

Add to this, a highly skilled permanent staff of writers, directors and technicians, and you see why Kling gives you the best in *advertising knowmanship plus Hollywood showmanship.*

Kling studios

*CHICAGO • 601 North Fairbanks Court
HOLLYWOOD • 6650 Sunset Boulevard
NEW YORK • affiliated with Thompson Associates 40 East 51st Street
DETROIT • 1928 Guardian Building

Your only single source for
TELEVISION • MOTION PICTURES • SLIDE FILMS • PHOTOGRAPHY • ADVERTISING AND EDITORIAL ART DISPLAYS

Jocks, Jukes and Disks

By HERM SCHOENFELD

Perry Como: "Wild Horses"-"I Confess" (Victor). Riding on top currently with his "Stars In Your Eyes" click, Perry Como comes up with an interesting followup in "Wild Horses." It's a fast-moving novelty with a clever lyric and arresting melody which should garner plenty of jock and juke spins. Como's workover of "I Confess" reverts back to his more relaxed style for nice results. **Hugo Winterhalter** backs up richly.

Georgia Gibbs: "What Does it Mean to Be Lonely"-"Winter's Here Again" (Mercury). "Lonely" is the type of snappy rhythm number which Georgia Gibbs can sock over for maximum impact. This side has a catching beat and a standout lyric with big potential. Flip is a pleasant seasonal item which would have better timed as a pre-Christmas release.

Vera Lynn: "Forget Me Not"-"What A Day We'll Have" (London). Two more tasteful sides by British songstress Vera Lynn. "Forget Me Not" is a slow-paced ballad in the "Auf Wiederseh'n" and "Auld Lang Syne" groove.. It's done exceptionally well by Miss Lynn and male chorus. Reverse is in a brighter, more conventional mood, and could also make a dent.

Sandy Stewart: "Since You Went Away From Me"-"Before" (Okeh). Sandy Stewart is Okeh's new 15-year-old vocalist who's been getting a big buildup. They've launched her on a couple of gimmick-laden sides featuring echo chambers and multiple-voice tracks to the point where it's impossible to make out the quality of her voice. The electronic stunting, however, may pay off. "Since" is a tearful hillbilly-styled entry while "Before" is a fair ballad.

Ames Bros.: "Can't I"-"Lonely Wine" (Coral). Ames Bros. turn out consistently good sides although their market acceptance fluctuates unpredictably. They've been looking for a hit for some time and "Can't I" could be it. It's a firstrate ballad and the vocal harmonies give it a strong lift. **Richard Hayes'** version for Mercury will give the Ames Bros. a close run for the money on this tune. On the Coral flip, the Ames Bros. are saddled with a routine number.

Bob Craig: "Shadrack"-"The Thrill Is Gone" (Decca). Bob Craig, newest Decca artist, is a vocalist in the frantic school. He fails to impress on this debut coupling. His slice of the standard "Shadrack" strains for originality and winds up as unintelligently wierd. On the flip standard, Craig reverses his field and comes up with a super-schmaltzy interpretation, **Gordon Jenkins** orch furnishes the string backing.

Vaughn Monroe Orch: "Small World"-"Lonely Eyes" (Victor). "Small World" is a swinging ballad which Vaughn Monroe handles lightly for one of his best sides in recent months. Monroe gets bright backing from his choral group and orch, both of which keep this side moving throughout. **Dorothy Collins** also has a neat slice of this tune for Decca with the same beat. On the Victor flip, Monroe comes up with another good tune.

Buddy Greco: "And So Goodbye"-"I'll Always Love You Some" (Coral). Buddy Greco is one of the young singers who's likely to break through with a click with the right material. Greco has the vocal equipment and considerable savvy in handling a tune. He gets his best chance to date with "And So Goodbye," a solid ballad on a blue note. Greco has strong backing from the **Heathertones** and **Norm Leyden's** orch. Reverse is another okay number which Greco belts over neatly.

Fred Waring Orch: "True, Be My True Love"-"Somebody Loves You" (Decca). Fred Waring has one of his best chances to make a dent in the pop wax market with his cut of "True, Be My True Love." Waring's classy workover give it an appealing lift that should please the shellac spinners. Grooved along the folk tune lines, it could jump out as others of the genre have done in the past. Lyric is fashioned excellently by the **Waring Glee Club** and **Keith** and **Sylvia Texter.** Warings workover of the oldie on the bottom deck will please the nostalgic as well as the younger wax crowd.

Three McGuire Sisters: "Picking Sweethearts"-"One, Two, Three, Four" (Coral). Coral's recent acquisition, the Three McGuire Sisters, impress as an important addition to the diskery's stable with their initial wax offering. Trio's delivery is pegged to current market tastes (a blending of pop and rhythm and blues styling) making them a good bet to crash the hit lists. "Picking Sweethearts" gets them off to fast start. It's the kind of tune that goes well with the platter spinners and the jukebox ops and should build a strong following for the gals. Bottom side is a monotonous item which'll get lost in the "Sweethearts" scramble.

Album Reviews

Mary Lou Williams Orch-Terry Gibbs Sextet: "Jazztime U. S. A." ((Brunswick). One of the classic jazz labels, Brunswick (now a subsid of Decca Records) returns to the modern musical scene with a recording of a live jazz concert by the Mary Lou Williams and Terry Gibbs' combos. Miss Williams' crew beats out some lively sounds in the progressive genre with considerable audience clatter which is supposed to add some atmosphere. It would have been a better disk without the noise. Terry Gibbs combo also jams freely with several standout solo stints by **Kai Winding** on trombone, **Don Elliott** on mellophone and Gibbs on vibes.

Platter Pointers

Tony Morelli makes an impressive wax bow with his coupling of "Am I to Blame" and "I Confess" (M-G-M) . . . **Eddie Heywood** has a delightful version of "On the Sunny Side of the Street" (Decca) . . . **Fran Warren's** workover of "Everyone Knew But Me" on the M-G-M label rates spins . . . **Erroll Garner's** cut of 'I Never Knew" on Columbia is a must-play . . . **Yogi Yorgesson** has a good comedy workover of the standard "The Object of My Affection" (Capitol) . . . **Bob Eberly** is effective on "Rosie!" (Capitol) . . . **Ginny Gibson** has a clicko potential with "If the End of the World Came Tonight" (Jubilee) . . . **Erskine Hawkins** does okay with "The Way You Look Tonight" (King) . . . **Woody Herman's** orch really jumps on "Mother Goose Jumps" (Mars) . . . **Buddy De Franco's** workover of "Summertime" and "Over the Rainbow" on M-G-M is a clicko coupling . . .

Best Bets

PERRY COMO	**WILD HORSES**
RCA Victor	*I Confess*
GEORGIA GIBBS	**WHAT DOES IT MEAN TO BE LONELY**
Mercury	*Winter's Here Again*
VERA LYNN	**FORGET ME NOT**
London	*What A Day We'll Have*

LAWRENCE WELK
and his
CHAMPAGNE MUSIC
75th Consecutive Week, Aragon Ballroom, Santa Monica, Calif.

Longhair Disk Reviews

Chopin: Sonata No. 3 in B Minor and **Mazurkas** (RCA Victor, $5.45). This album makes a fine Chopin recital. Pianist William Kapell plays the sonata with a fine feeling for its romantic mood, and brings proper style and musicianship to the 10 varied mazurkas. Disk has sparkle and spirit.

Chopin: Concerto No. 1 in E Minor and **Four Impromptus** (Vox, $5.95). Polish pianist Mieczyslaw Horszowski in a forthright yet poetic reading of a lovely concerto, with the romantic second movement getting a particularly lyric interpretation. Vienna State Philharmonia under Hans Swarowsky lends good support. Pianist also adds a fine solo performance of the four Impromptus, including the familiar Fantasy-Impromptu, for charming variety.

Voices of Spring in ¾ Time (Vox, $4). Under this general title, Vox has assembled four Johann Strauss tunes and two others, to display the impressive coloratura soprano talents of Elizabeth Roon. Singer, aided by the Vienna Symphony under Karl von Pauspertl, shows a clear though light coloratura, of fine control, in attractive music, sung in German, such as "Voices of Spring," "Vienna Woods," "Dorfschwalben" etc. *Bron.*

HEIFETZ SRO IN 4 ORCH DATES AT $3,500 PER

Jascha Heifetz, who delayed start of his '52-'54 concert season until January, has had four dates with orchestra this month already, all to SRO. Violinist played Jan. 8-9 in L. A., for two performances with the Los Angeles Symphony, to a 2,500-seat house; Jan. 16 with the San Antonio Symphony (6,000 capacity); with the Denver Symphony Jan. 20 (3,000 house); and with the Minneapolis Symphony Friday (23) (4,800 house). All dates were at straight fee of $3,500.

This week is being devoted to solo recital appearances. Heifetz played on the "Telephone Hour" Monday night (26); at Englewood, N. J., last night (Tues.), and appears at Cedarhurst, L. I., tomorrow (Thurs.) and at Hunter College, N. Y., Saturday. Judson, O'Neill & Judd division of Columbia Artists Mgt. is handling him.

Duke-Bailey 36G Breaks Chi Regal 10-Year Mark

Chicago, Jan. 27.

Duke Ellington's orch and Pearl Bailey hit the jackpot at the Regal Theatre, Balaban & Katz house, with a $36,000 gross last week.

Take was the biggest in almost 10 years, revised from an originally reported $31,000.

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director, Alphabetically listed.

Survey Week of January 16-22, 1953

A Fool Such As I	Robbins-M
April in Portugal	Chappell
Because You're Mine—"†Because You're Mine"	Feist
Bye Bye Blues	Bourne
Don't Let the Stars Get In Your Eyes	Four-Star
Glow-Worm	Marks
Heart and Soul	Famous
Hold Me, Thrill Me, Kiss Me	Mills
How Do You Speak to an Angel—*"Hazel Flagg"	Chappell
Hush-A-Bye—†"Jazz Singer"	Remick
I'm Never Satisfied	Simon H
Jambalaya	Acuff-R
Keep It a Secret	Shapiro-B
Lady of Spain	Fox
My Baby's Coming Home	Roxbury
Open Up Your Heart	Longridge
Outside of Heaven	BVC
Say It Isn't So	Berlin
Second Star to the Right—†"Peter Pan"	Disney
Somewhere Along the Way	United
Till I Waltz Again With You	Village
To See You	Burvan
Veradero	Meridian
Walkin' My Baby Back Home	DeSylva-B-H
Why Don't You Believe Me	Brandom
Winter Wonderland	BVC
Wish You Were Here	Chappell
You Belong to Me	Ridgeway
You'll Never Know	BVC
Yours	Marks

Second Group

A Million Tears	Jubilee
Anywhere I Wander—†"Hans Christian Andersen"	Frank
Casually	Gerlock-S
Chicago Style	Burvan
Even Now	Pickwick
Have You Heard	Brandom
High on a Windy Hill	Broadcast
I Confess	Witmark
I Went to Your Wedding	St. Louis
I'm Skipping Rope With a Rainbow	Carmen
Nina Never Knew	Jefferson
No Moon at All	Jefferson
Oh Happy Day	BVC
Perhaps, Perhaps, Perhaps	Peer
Side by Side	Shapiro-B
Sleepytime Gal	Miller
Why Try to Change Me Now	Robbins
Wonderful Copenhagen-†"Hans Christ'n Andersen"	Frank
You Blew Me a Kiss	Miller
Your Mother and Mine—†"Peter Pan"	Disney

Top 10 Songs On TV

Because You're Mine	Feist
Don't Let Stars Get in Your Eyes	Four-Star
Glow-Worm	Marks
I Went to Your Wedding	St. Louis
I'm Never Satisfied	Simon H
Keep It a Secret	Shapiro-B
Lady of Spain	Fox
No Two People—†"Hans Christian Andersen"	Frank
Outside of Heaven	BVC
Why Don't You Believe Me	Brandom

FIVE TOP STANDARDS

Besame Mucho	Melody Lane
Blues in the Night	Remick
Don't Sit Under the Apple Tree	Robbins
In My Arms	Frank
It's Been a Long, Long Time	Morris

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† *Filmusical.* * *Legit musical.*

VARIETY 10 Best Sellers on Coin-Machines

Week of Jan. 24

1.	DON'T LET THE STARS GET IN YOUR EYES (6)	*Perry Como* *Gisele MacKenzie* *Skeets McDonald*	Victor Capitol Capitol
2.	TILL I WALTZ AGAIN WITH YOU (4)	*Teresa Brewer*	Coral
3.	WHY DON'T YOU BELIEVE ME (12)	*Joni James*	M-G-M
4.	HAVE YOU HEARD (2)	*Joni James*	M-G-M
5.	GLOW-WORM (16)	*Mills Bros.*	Decca
6.	KEEP IT A SECRET (3)	*Jo Stafford*	Columbia
7.	TELL ME YOU'RE MINE (2)	*Gaylords*	Mercury
8.	OH HAPPY DAY (3)	*Lawrence Welk* *Don Howard* *Four Knights*	Coral Essex Capitol
9.	MY BABY'S COMING HOME (2)	*Paul-Ford*	Capitol
10.	YOURS (1)	*Vera Lynn*	London

Second Group

DOGGIE IN THE WINDOW	*Patti Page*	Mercury
MR. TAP TOE	*Doris Day*	Columbia
SIDE BY SIDE	*Kay Starr*	Capitol
TAKES TWO TO TANGO	*Pearl Bailey*	Coral
I'M JUST A POOR BACHELOR	*Frankie Laine*	Columbia
OPEN YOUR HEART	*Bing Crosby*	Decca
WISHING RING	*Joni James*	M-G-M
HOLD ME, THRILL ME, KISS ME	*Karen Chandler*	Coral
SHE WEARS RED FEATHERS	*Guy Mitchell*	Columbia
YOU BELONG TO ME	*Jo Stafford* *Patti Page*	Columbia Mercury
IN THE MOOD	*Johnny Maddox*	Dot
NO MOON AT ALL	*Ames Bros.-Les Brown*	Coral
TRYING	*Johnny Desmond* *Hilltoppers*	Coral Dot
THIS IS HEAVEN	*Julius La Rosa*	Cadence

[Figures in parentheses indicate number of weeks song has been in the Top 10]

DISKERS WANT SINGLE STANDARD

Hot Jazz Becomes a Top-Selling Commodity Among Major Diskeries

Hot jazz on wax, which once was confined to a market far smaller than the longhair field, has now become among the bestselling items in the major companies' catalogs. The potential was developed with the advent of the new 33 and 45 rpm speeds several years ago and ever since the major labels have been steadily converting old masters to the new speeds in addition to cutting new works by contemporary jazzmen.

Decca Records, via its Coral subsid, was among the first of the major companies to exploit the resurgent jazz market, with its reissue of a some two dozen albums culled from masters in the old Brunswick catalog. Virtually all of the old jazzmen, from King Oliver onwards, were included in this catalog.

Decca currently is issuing four more newly recorded jazz albums by Charlie Ventura, the Lawson-Haggert crew and one set featuring a flock of English bands. Decca has already had a big payoff on a couple of Louis Armstrong concert albums and a set by Lionel Hampton.

Columbia Records has hit the biggest jackpot to date with its two Benny Goodman concert albums, both containing two disks apiece. Goodman's first set, cut at Carnegie Hall in 1938, has already gone over 200,000 while the second set has sold more than 75,000. That's a retail gross billing of over $2,750,000. Columbia has also been garnering consistent sales on its multi-volumed sets framed around old masters by Armstrong, Bessie Smith and Bix Biederbecke.

RCA Victor similarly has been tapping its catalog of jazz masters, the most extensive in the industry. Via its "Treasury of Immortal Performances" series, Victor has released several dozen sets, concentrating mostly on the 1930's era. Among the top sellers for Victor are the three Glenn Miller concert albums.

Captol Records, although only 10 years old, has also been putting considerable stress on its jazz catalog and has reissued numerous sides by various modern sidemen and leaders in album forms. Cap's bestsellers in this field have been the Stan Kenton albums of progressive pazz.

Bernie Wayne Splits Versailles Score Among 6 Pubs for More Plugs

Spearheading a departure from the usual publisher-writer relationship, Bernie Wayne, composer of the score for "More About Love," Versailles (N.Y.) nitery mini-musical, is splitting the score among six pubberies. Heretofore, songsmiths assigned complete score publication rights to a single pub.

According to Wayne, a tunesmith rarely realizes full impact on a score when he puts into the hands of one pub because of the latter's practice of designating only a few tunes for plug treatment. By spreading out the score among several Tin Pan Alley firms, Wayne believes that each tune will be given priority treatment.

In on the "More About Love" score spread are Southern Music with "The Rest of My Life"; Sheldon Music with "The Magic Touch"; E. B. Marks Music with "Someone Has To Have Faith In You"; Champion Music (Decca Records' new Broadcast Music, Inc., affiliate) with "Brief Interlude"; E. H. Morris Music with "Varadero" and Goday Music with "More Than I Should."

Wayne, whose instrumental, "Vanessa," has been a highriding disk for Hugo Winterhalter on the RCA Victor label, is a BMI writer.

Walter Moody, for many years artists & repertoire staffer with EMI recording group (H.M.V., Columbia, Parlophone), en route to the U. S. from London to take up permanent residence in New York.

RCA Inks Winterhalter To 3-Yr. Deal at 50G Per

Hugo Winterhalter, RCA Victor musical director has been repacted by the diskery for an additional three years at a $50,000 annual guarantee. Deal was negotiated by Milton Ebbins, Winterhalter's personal manager. Winterhalter serves Victor in a triple capacity as performer, musical director and artists & repertoire staffer.

Winterhalter has been one of Victor's big guns during the past couple of months riding with the instrumental disclicks, "Vanessa" and "Blue Violins," and as orch support for Perry Como on the clicko "Don't Let the Stars Get in Your Eyes."

RIAA Sets Up 'Toast' Disk Nod

As part of its promotion campaign for the disk industry, the Record Industry Assn. of America has set a special "Salute to the Record Industry" show with Ed Sullivan's CBS-TV "Toast of the Town" program. Show is skedded for Feb. 15.

Joe Martin, RIAA publicity topper, currently is working with Sullivan in prepping the wax industry pitch which'll include plugs for platters as well as home-playing machines. Among the wax names lined up for the show are Bing Crosby (on film), Gene Autry, Molly Bee, Jimmy Boyd and Andres Segovia.

Program incidentally, is slotted for the week commemorating the 75th anni of the patenting of the phonograph by Thomas A. Edison. Sullivan will display the original Edison machine and cylinder records as well as later record player models and jukeboxes.

HARRY JAMES SET FOR HEFTY 9-MOS. SCHEDULE

Hollywood, Jan. 27.

Harry James' band starts the heftiest nine months in band's 13-year history Feb. 9, starting with a musical short at Universal-International, then recording dates and one-nighters here before a fortnight at the Bandbox, N. Y., plus three days, March 12-15, at the Rustic Cabin, Englewood Cliffs, N. J. James comes back here for three one-nighters prior to four weeks at the Palladium, opening March 25, then 12 weeks of one-nighters on the eastern coast leading to his annual four-weeker at the Hotel Astor, N. Y., opening May 25.

James returns to Coast Aug. 1 for a month of one-nighters, recording dates and then a five-week tour of west and midwest before returning in October for an eight-week return engagement at the Cocoanut Grove, where he closed a four-weeker last week. He will record at least two albums for Columbia during this period.

Col Winds Up Powwow On Sales, Promotion

Columbia Records winds up a three-day national sales meeting in N. Y. today (Wed.) after diskery execs outlined the sales and promotional plans for the coming year. Prexy Jim Conkling briefed the division managers on the company's plans while artists & repertoire chief Mitch Miller previewed several disks due to be released this spring.

The sales session was held at Bridgeport yesterday (Tues.) to permit a tour of the Col plant by the conclave's attendants.

SEE 'BIG HOLE' FOR 33'S & 45'S

By ABEL GREEN

Hollywood, Jan. 27.

Another big metamorphosis in the recording industry will see fruition later this year under plans whereby "the big hole" on all records will become standard not only for the 45 rpm's, which RCA Victor pioneered, but for the 33 rpm LP's which Columbia sparked. RCA already has tooled up in its Indianapolis plant a "big hole" ten-inch and 12-incher to operate on the 45 rpm principle. Proponents of the 10- and 12-inch LP disks, however, want RCA to adhere to the 33 rpm system for these disks, but favor the large spindle theory.

RCA urges a single speed not only for the current 45 rpm pops and its most recent "extended play" (EP) 45 rpms, both of which are in seven-inch disks, but also for the LP's (classics, show albums, etc.) which have been traditionally on 33 rpm 10- and 12-inch platters

Practical show biz values of the one (or possibly only two speeds) is envisioned by RCA's Frank M. Folsom and Manie Sacks, Decca's Milton R. Rackmil, Capitol's Glenn Wallichs and Columbia's Jim Conkling as still further revitalizing the merchandising aspects of the disk biz. Besides giving the public "more for the money," the artistic values that come with the improved speeds will be interpreted sales-wise by the accent of what's "in the groove."

Salutory Effect

Furthermore, just as "the battle of the speeds" was at first confusing, it did achieve the salutory economic effect of putting a great big spotlight on the record business as nothing ever did before.

Now the intent is to further cut down the confusion, put accent on "one speed" and "one standard" for all future platter-cutting. The 45 rpm opponents have an argument which will be further thrashed out this week in New York, that two speeds, with just a flick of a switch, will be feasible with maintenance of a price differential between the 45 rpm pops (or EP's) and the 33 rpm LP's.

There are also two or three excellent perfections of what now Capitol calls "OC", or optional centre—that is, pushing out a built-in triangle for the smaller conventional spindle so that it converts pronto to the big spindle. RCA's improvement calls for a plastic core that breaks out neatly and doesn't create the sometimes rough edges or Cap's system, thus impeding a perfect automatic sequencing.

RCA president Folsom, who got back to New York by air Monday (26), will probably meet Wallichs tomorrow (Wed.), as latter is due back here this weekend to continue talks with RCA Victor's new diskery topper Manie Sacks. Wallichs has been east setting plans for consolidating Capitol's production, distribution and sales operations in New York.

Rackmil, who's been here huddling at Universal studio as presipent of film company as well as Decca prez, returns to New York today and will also explore "big hole" universal speed proposition, but he, like Conkling and Wallichs, also favors two speeds, with LP's at 33 rpm, but agrees to large spindle.

Pending tooling-up for "two speeds only" on future players, all three-speed disking will be maintained for many years regardless, because there are still many 78 rpm records sold for oldstyle machines.

Reg Connelly to U.S.

London, Jan. 27.

Reg Connelly, chief of Campbell, Connelly Music, leaves on the Queen Mary for New York on Jan. 31. His six-week business trip will also embrace Chicago and Hollywood, and he plans to return to London about mid-March.

Campbell, Connelly in London handle the British end of Santly Joy, the Warner group, American Music and Shapiro-Bernstein.

Disk Industry Wheel Turns Again As RCA Moves to Top of Pop Field

After uneven sledding in the bestseller lists for the past 12 months, RCA Victor is again pacing the pop disk field. With the start of this year, Victor has taken the lead away from Columbia Records and currently is riding at the strongest clip in its 50-year history.

Last week, Victor sold over 600,000 platters on its 10 top pops. Previous high was about 500,000. At no time, moreover, has Victor had such a wide spread of clicking artists as currently. Eight artists are represented in the top 10 listing with all selling 50,000 weekly or over.

Perry Como is leading the Victor roster with 150,000 disks sold last week on his "Don't Let the Stars Get in Your Eyes." The platter has already gone over 1,000,000. Other hot artists on the label are Eddie Fisher, Sunny Gale, Spike Jones, Eddy Arnold, Ralph Flanagan, Buddy Morrow and Hugo Winterhalter.

Victor's comeback as the disk pacemaker represents another turn in the industry wheel which has put each of three major companies on top for relatively long periods. Columbia was out in front consistently for almost two years and before that, Decca Records was dominant. The competitive situation is such that a flurry of clicks tends to give a diskery a strong advantage in that disk jockeys, jukeboxes and retailers become more sensitized to the click label's product and tend to give it a stronger ride on that basis.

BMI Picks Up Rights To 'Moulin Rouge' Pic Tune

In a tieup with United Artists, distributors of the pic, "Moulin Rouge," Broadcast Music, Inc., has picked up the rights to the film's song, "Where Is Your Heart." Julie Stearns, BMI music firm's topper, is prepping a major exploitation drive on the number in conjunction with the Jose Ferrer-John Huston pic's preem next month.

Tune was written by the French composer, George Auric, with English lyrics by Bill Engvick.

Cohan Estate Plans Own Firm

The late George M. Cohan's compositions, running to several hundred copyrights, are slated to be taken out of the Jerry Vogel Music firm for separate exploitation by a new firm called George M. Cohan Music. Latter firm has been set up by five of Cohan's heirs and will probably be managed by Cohan's son, George M. Cohan, Jr.

Details of the copyright transfer are being worked out with Vogel. Under Vogel's original deal with Cohan, the latter retained full copyright ownership in his songs and this ownership passed on to his estate. Vogel's firm received a cut from performances, copy sales and mechanicals. The new Cohan firm has already been licensed by the American Society of Composers, Authors & Publishers.

The Cohan songs include such valuable copyrights as "Give My Regards To Broadway," "I'm A Yankee Doodle Dandy," "Grand Old Flag" and "45 Minutes To Broadway," among others. The transfer to the new firm is being handled for the Cohan estate by the law firm of O'Brien, Driscoll & Raftery.

BROADCASTERS NIX DISK COST SHARING

Washington, Jan. 27.

The National Assn. of Radio & Television Broadcasters has advised member stations they are not obligated to pay anything to record manufacturers for use of music disks furnished for broadcast in return for advertising. The association informed broadcasters "there is no performance right in a recording" and that since playing of such records promotes their sale there is some justification for record companies paying stations at regular card rates.

Action was taken at a meeting of the NARTB copyright committee after considering complaints that some record companies are asking broadcasters to "buy" or "defray part of the cost" of records which have been supplied gratis to stations. NARTB said that playing of such records on air has accounted largely for the tremendous sale of disks to general public.

Perrin Moves From Chappell to Valando

Jack Perrin has been named general professional manager of Laurel and Valando Music, Tommy Valando's music firms.

Perrin previously had been operating his own pubberies, Ivy and Sunflower Music, subsids of Chappell Music. Hassle between Max Dreyfus, Chappell topper, and Perrin over disposition of the firms when latter's contract expired last November resulted in temporary deactivation of Ivy and Sunflower. Discussions on future of the two pubberies are still being held. Perrin and Dreyfus each hold 50% interest in the firms.

M-G-M Preps Memorial Set to Hank Williams; Other Diskers Follow

Sparked by the snowballing interest in the late Hank Williams platters, M-G-M Records is rushing out a memorial album of Williams' disclicks. Diskery also is prepping a package of Williams as Luke, The Drifter, in which the late hillbilly delivered a series of country philosophy spiels.

Diskery has been flooded with dealer and distributor requests for Williams' platters since his death Jan. 1. Two of his platters, "Jambalaya," and "I'll Never Get Out of This World Alone," are topping the label's bestseller lists. Fan photo requests also have been pouring into the diskery at the rate of 5,000 per week. M-G-M also has a flock of Williams platters in the can which it plans to issue on its regular releasing schedule. First waxing to be released since his death, "Kawlija," will hit the market next week. Label also is releasing a new William's composition, "Your Cheatin' Heart," this week in a Joni James workover.

Rival diskeries will also do Williams memorial waxings with their country artists. First out is Johnny & Jack's slice for RCA Victor, "Hank Williams Will Live Forever." Leeds Music also got in on the Williams' fever last week with the publication of "Heavenbound Train," tune tribute to the country singer-composer.

Flock of hillbilly wax names also have asked permission to record a letter penned by Frank B. Walker, M-G-M topper, to Williams on the day of his death. Walker's tribute, however, will just be used as a liner for the diskery's memorial album.

Decca Signs Joe Marine

Joe Marine, vocalist with the Fred Waring organization, has been signed for solo assignments by Decca.

Decca also has signed a new sister team from the Coast, the McQuade Twins. It's a folk duo which will be plugged in the pop field.

George Harwell is exiting as vocalist with Tommy Tucker's band for indie recording assignments.

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. DISK JOCKEYS

VARIETY WEEK ENDING JAN. 24

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention. 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP. † BMI.

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST											SOUTH					MIDWEST									FAR WEST					TOTAL POINTS
						N.Y.	Phil.	Boston	Rochester	Worc's'tr	Baltimore	Con'sville	Atl. City	Trenton	Newport	Lawrence	San Ant'o	N.O.	Savan'h	Tampa	Atlanta	Des M'nes	Chi.	Mpls.	Det.	Milw'kee	Cincy	War-O.	St. Cloud	St. L.	L. A.	Phoenix	Denver	Seattle	Albuq'que	
						Bill Silbert—WABD	Bud Brees—WPEN	Norm Prescott—WORL	Ed Meath—WHEC	John Woods—WTAG	Dick Coleman—WITH	Jim Haines—WCVI	Ed Davis—WFPG	Stan Pat—WTNJ	Joe Hyder—WRJM	Pete Ward—WCCM	Bob Jenkins—KONO	Harry Nigocia—WJBW	John Wrisley—WSAV	Pat Chamburs—WFLD	Bob Watson—WSB	Don Bell—KRNT	Don McCarthy—WCFL	Johnny Morris—WLOL	Don McLeod—WJBK	Tom Shanahan—WEMP	Rex Dale—WCKY	Larry Brownell—WHHH	Art Blaske—KFAM	Chuck Norman—WIL	Bill Anson—KFWB	Frank Pollack—KOOL	Ray Perkins—KFEL	Wally Nelskog—KRSC	Jerry Nesler—KGGM	
1	1	8	Perry Como	Victor	†Don't Let the Stars	..	..	1	..	1	2	1	2	..	1	1	2	..	1	..	1	..	2	5	..	8	4	1	1	1	..	..	1	5	1	178
2	3	9	Teresa Brewer	Coral	†Till I Waltz Again	8	6	..	1	3	3	7	5	..	..	4	1	2	7	..	..	6	5	3	..	6	1	3	3	8	..	..	4	6	3	147
3	2	16	Joni James	M-G-M	*Why Don't You Believe Me	..	..	..	6	2	1	2	1	..	3	..	4	3	..	9	..	2	..	2	..	..	..	2	5	..	2	..	2	4	..	126
4	6	7	Gaylords	Mercury	†Tell Me You're Mine	..	3	4	2	..	..	8	4	..	4	2	..	..	..	..	..	..	1	6	2	1	3	..	..	..	..	..	..	..	..	92
5	4	11	Jo Stafford	Columbia	*Keep It a Secret	1	9	..	..	4	5	3	..	..	2	..	9	..	..	..	2	9	7	..	..	..	8	5	..	9	5	..	5	8	..	85
6	14	4	Lawrence Welk	Coral	*Oh Happy Day	..	..	..	4	..	..	..	..	..	..	..	..	..	9	5	..	1	..	1	..	..	..	..	2	..	..	..	3	..	..	52
7	12	3	Eddie Fisher	Victor	*Even Now	..	..	9	5	..	..	6	3	..	..	..	6	..	..	3	..	..	..	..	..	7	..	8	7	6	..	..	..	..	..	50
8	5	20	Mills Bros	Decca	†Glow Worm	..	..	..	8	..	4	..	7	..	..	..	8	..	..	..	..	3	..	4	..	..	..	..	..	..	6	..	7	..	6	46
9	7	11	Paul-Ford	Capitol	*My Baby's Coming Home	9	..	..	..	6	10	..	..	..	6	..	..	..	3	..	5	5	..	..	..	..	..	..	..	..	..	..	6	..	..	38
10	18	3	Sunny Gale	Victor	*Teardrops On My Pillow	..	1	6	..	..	..	..	..	..	..	6	..	..	5	..	..	..	..	8	..	..	..	6	8	..	..	..	..	..	..	37
11	11	8	Karen Chandler	Coral	*Hold Me, Thrill Me, Kiss Me	..	..	..	..	..	8	..	..	..	..	..	..	5	10	..	..	7	10	..	..	..	6	7	..	..	..	..	9	3	..	34
12	9	5	Les Paul	Capitol	*Bye Bye Blues	..	5	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	4	..	..	5	..	..	..	2	..	..	..	..	..	33
13	9	4	Joni James	M-G-M	*Have You Heard	..	..	..	..	..	6	4	..	..	..	..	10	4	..	..	..	..	3	..	..	..	..	..	..	7	..	..	..	..	..	32
14A	30	3	Joni James	M-G-M	†Wishing Ring	..	7	..	..	..	..	..	..	..	..	..	..	8	2	..	..	..	..	7	..	10	..	..	..	..	..	..	..	2	..	30
14B	17	9	Don Howard	Essex	*Oh Happy Day	..	..	..	..	10	..	..	..	..	7	..	..	1	..	..	..	..	..	..	..	..	2	..	..	5	..	..	..	..	..	30
16	26	3	Tony Bennett	Columbia	*Congratulations to Someone	7	..	3	..	..	..	..	..	5	..	..	..	..	..	6	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	29
17	38	3	Four Knights	Capitol	*Oh Happy Day	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	7	..	..	1	4	28
18	21	14	Don Cornell	Coral	*I	..	..	..	7	..	..	..	..	..	5	..	3	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	23
19	20	2	Ralph Marterie	Mercury	*Pretend	..	..	..	..	7	..	..	6	..	..	10	..	..	..	..	..	..	9	..	..	3	9	..	..	..	..	..	..	..	..	22
20A	23	3	Ralph Flanagan	Victor	*Hot Toddy	..	..	..	..	..	..	10	8	..	..	..	..	..	..	4	..	..	..	..	3	..	10	..	10	..	..	..	..	..	..	21
20B	21	2	Buddy Morrow	Victor	†I Don't Know	..	..	..	10	..	..	5	..	..	..	..	..	..	..	..	7	..	..	..	1	..	..	..	..	..	..	..	..	..	..	21
22A	44	3	Nat (King) Cole	Capitol	*Strange	10	..	..	..	5	..	..	10	..	..	..	..	..	..	8	..	..	..	..	4	..	..	..	..	10	..	10	..	..	..	20
22B	..	1	Julius La Rosa	Cadence	*This Is Heaven	..	..	7	3	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	20
24	..	3	Four Aces	Decca	*La Rosita	..	..	..	..	..	..	..	..	1	10	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	18
25	..	2	Bob Carroll	Derby	*Say It With Your Heart	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	17
26	..	1	R. Clooney-H. James	Columbia	*You'll Never Know	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	15
27A	33	2	Artie Wayne	Kem	†Rachel	..	..	8	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	14
27B	27	3	Frankie Laine	Columbia	*I'm Just a Poor Bachelor	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	14
29	..	1	Betty McLaurin	Derby	†My Heart Belongs Only You	..	..	2	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	13
30A	14	3	Doris Day	Columbia	†Mr. Tap Toe	..	..	..	..	..	..	..	9	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	11
30B	27	3	Steve Lawrence	King	*How Many Stars	..	2	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	11
32A	..	6	Gisele MacKenzie	Capitol	†Don't Let the Stars	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	10
32B	..	2	Margaret Whiting	Capitol	*Why Don't You Believe Me	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	8	..	..	..	..	..	..	..	..	..	..	..	..	..	10
32C	38	2	Dean Martin	Capitol	*Kiss	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	10
32D	..	7	Patti Page	Mercury	*Why Don't You Believe Me	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	10
36A	8	24	Jo Stafford	Columbia	†You Belong To Me	..	..	..	..	9	7	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
36B	..	1	Charles Nelson	Columbia	†Things I Might Have Been	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
36C	..	3	Sauter-Finegan	Victor	*Nina Never Knew	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	9
39A	12	7	Ames Bros.-Les Brown	Coral	*No Moon At All	..	8	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	8
39B	30	3	Mindy Carson	Columbia	†Tell Me You're Mine	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	9	..	8
39C	50	9	Hugo Winterhalter	Victor	*Blue Violins	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	8
39D	..	1	Alan Dean	M-G-M	*Give Me Your Lips	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	8
39E	..	1	Georgia Gibbs	Mercury	†What Does It Mean	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
39F	33	6	Sandy Solo	Barry	†Close Your Dreamy Eyes	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
45A	48	3	Vic Damone	Mercury	*Sugar	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	9	..	..	..	..	7
45B	23	17	Eddie Fisher	Victor	*Lady of Spain	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	7
45C	33	3	Patti Page	Mercury	*Conquest	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	7
48A	..	1	June Hutton	Capitol	*Little Too Much To Dream	..	..	..	..	..	9	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6
48B	..	1	Jo Ann Tolley	Regent	*Too Sweet to Forget	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	6
50A	..	1	Eddie Fisher	Victor	*Downhearted	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5
50B	..	8	Eddy Howard	Mercury	*It's Worth Any Price	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	9	..	..	..	..	..	..	..	..	..	5

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VARIETY Scoreboard
OF
TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution
Encompassing the Three Major Outlets
Coin Machines Retail Disks Retail Sheet Music
as Published in the Current Issue
for
WEEK ENDING JANUARY 24

NOTE; The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).*

TALENT

POSITIONS This Week	Last Week	ARTIST AND LABEL	TUNE
1	1	JONI JAMES (MGM)	Why Don't You Believe Me Have You Heard
2	2	PERRY COMO (Victor)	Don't Let the Stars Get in Your Eyes
3	3	TERESA BREWER (Coral)	Till I Waltz Again
4	5	JO STAFFORD (Columbia)	Keep it a Secret You Belong to Me
5	4	MILLS BROS. (Decca)	Glow Worm
6	7	GAYLORDS (Mercury)	Tell Me Your Mine
7	8	PATTI PAGE (Mercury)	Doggie in the Window I Went to Your Wedding
8	10	DON HOWARD (Essex)	Oh Happy Day
9	9	LAWRENCE WELK (Coral)	Oh Happy Day
10	..	DORIS DAY (Columbia)	Mr. Tap Toe

TUNES

POSITIONS This Week	Last Week	TUNE	PUBLISHER
1	1	DON'T LET THE STARS GET IN YOUR EYES	Four Star
2	3	TILL I WALTZ AGAIN	Village
3	2	WHY DON'T YOU BELIEVE ME	Brandon
4	6	OH HAPPY DAY	BVC
5	5	KEEP IT A SECRET	Shapiro-B
6	4	GLOW WORM	E. B. Marks
7	7	TELL ME YOU'RE MINE	Capri
8	8	HAVE YOU HEARD	Brandon
9	..	BECAUSE YOU'RE MINE	Feist
10	..	HOLD ME, THRILL ME, KISS ME	Mills

RETAIL SHEET BEST SELLERS

VARIETY
Survey of retail sheet music sales based on reports obtained from leading stores in 11 cities and showing comparative sales rating for this and last week.

Week Ending Jan. 24

National Rating This wk.	Last wk.	Title and Publisher	Rochester, Neisner Bros.	Chicago, Carl Fischer	Philadelphia, Charles DuMont	Boston, Krey Music	Minneapolis, Schmitt Mus. Co.	Indianaolis, Pearson's	Kansas City, Jenkins Music Co.	St. Louis, St. Louis Music Supply	Seattle, Capitol Mus. Co.	Detroit, Grinnell Bros.	San Antonio, Alamo Piano Co.	TOTAL POINTS
1	1	Don't Let the Stars (Four Star)	1	2	2	1	2	1	1	1	1	2	1	106
2	2	Don't You Believe Me (Brandon)	10	1	8	4	6	3	3	2	4	1	3	76
3	3	Keep It a Secret (Shapiro-B)	5	4	..	8	3	2	2	5	3	5	2	71
4	6	Till I Waltz Again (Village)	3	5	1	3	4	10	..	7	9	..	4	53
5	7	Oh Happy Day (BVC)	6	7	5	..	1	5	..	9	2	..	5	48
6	4	Glow Worm (E. B. Marks)	..	3	10	..	8	7	4	3	6	4	7	47
7	5	Because You're Mine (Feist)	8	6	3	..	..	..	5	4	10	3	6	43
8	11	Tell Me You're Mine (Capri)	2	9	7	2	..	..	..	..	..	8	8	30
9	8	Lady of Spain (Fox)	..	8	..	..	..	..	6	6	5	..	9	21
10	10	Hold Me, Thrill Me, Kiss Me (Mills)	..	..	4	9	9	..	..	..	8	7	..	18
11	9	You Belong To Me (Ridgeway)	..	..	..	..	7	..	8	8	..	6	10	16
12	14	Baby's Coming Home (Roxbury)	9	..	..	..	..	4	..	..	7	..	..	13
13	12	Have You Heard (Brandon)	..	..	6	6	..	9	..	..	..	..	..	12
14	..	Lies (Shapiro-B)	4	..	..	..	..	..	..	..	..	..	..	7
15	..	My Favorite Song (Gold)	..	..	..	..	..	6	10	..	..	..	..	6

Best British Sheet Sellers

(*Week ending Jan. 17*)
London, Jan. 20.

You Belong to Me	Chappell
Walkin' to Missouri	Dash
Here in My Heart	Mellin
Outside of Heaven	Wood
Feet Up	Cinephonic
Isle of Innisfree	Maurice
Forget-Me-Not	Reine
Faith Can Move	Dash
Half as Much	Robbins
Comes Along a Love	Kassner
I Went Wedding	Victoria
Sugarbush	Chappell

Second 12

Zing a Little Zong	Maddox
Because You're Mine	Robbins
Stars in Your Eyes	Morris
Homing Waltz	Reine
That's-A Why	Connelly
Wonderful Copenhagen	Morris
Takes to Tango	F. D. & H.
Walkin' My Baby	Victoria
Blue Tango	Mills
My Love and Devotion	Fields
Make It Soon	Connelly
Woods on Fire	New World

Boston Pops Tour Orch Off to Okay Start On 10-Week, 65-Date Trek

The Boston Pops Tour Orchestra, under direction of Arthur Fiedler, got off to a good start in Troy, N. Y., last Tuesday (20), playing to a house of 5,000 on the R.P.I. series. Group was in on a $4,000 guarantee. Orch of 70 men has been set for what's regarded as the longest and most ambitious tour ever undertaken by a classical group, with a 10-week trek of 65 dates, going as far south as Miami and Houston and west to Chicago. Tour, booked by Bill Judd, of the Judson, O'Neill & Judd divison of Columbia Artists Mgt., will end March 28 in Syracuse.

Following Tuesday's Troy date, orch played Wednesday in Amherst (Mass.) U. gym to 4,800, biggest house town's ever had. The Thursday White Plains showing was good; Friday's Scranton house pulled 4,500, and Saturday's Baltimore date was SRO. Orch played Sunday in Washington, Monday in Harrisburg and Altoona last night (Tues.).

Orch is the unit Fiedler assembled for the traditional Pops spring series in Boston last year, when the Boston Symphony Orchestra (from which the Pops group is ordinarily recruited) went to Europe for a tour. Fiedler has been careful to pick a group of equal calibre, as Columbia is counting heavily on the orch drawing because of the rep of the Boston Pops Orchestra via its recordings. The Boston Pops leads in RCA Victor's bestsellers, exceeding even the NBC Symphony and Boston Symphony, with 16 titles on Victor's 101 all-time bestsellers list.

Bulk of the tour dates are at $4,000, with some at $3,500 and a few at $4,500, depending on location and seating capacity.

Jolly Roger Platters Still in Circulation

Many of the Jolly Roger jazz disks are still being peddled by retailers despite the crackdown on the pirate label last summer. Retailers feel free to sell the disklegged platters due to the defeat of the Bennett-Wilson bill, vetoed by Gov. Thomas E. Dewey last year. Bill, however, has been reintroduced in current Albany session and would make manufacture or sale of pirated disks a penal offense.

The Jolly Roger platters are being openly advertised by the retailers in collectors' magazines.

Mills' Diskery Inks New Valentine Orch

Latching on to the orch-on-wax upbeat, Mills Music last week pacted the Jimmy Valentine band for its indie American Recording Artists outfit.

Valentine will be making his disk debut with the ARA slice which are being cut this week.

Bob Craig to Decca

Bob Craig, Coast singer, has been inked to a term pact by Decca Records.

He's being given a special buildup by the diskery as a "new sounds" find and has been given a Gordon Jenkins' backing on his first release.

MPCE Drops Pension Plan In Pact Talks

Exec board of the Music Publishers Contact Employes Union has dropped the pension plan clause from the new contract which it's proposing to the publishers. Decision to omit the pension clause was decided at the MPCE huddle last week with the Music Publishers Protective Assn. Pluggers union and MPPA agreed that inclusion of the plan in the contract wouldn't be fair to pubs who've been maintaining separate pension agreements with their staffers.

MPCE now will submit their pension plan to the pubs on an individual basis. Plan calls for a 3% assessment of a $100-a-week salary from plugger and pub. The union expects to resume the pension talks as soon as negotiations on the new contract have been completed.

The contractual confabs have come to a temporary halt while Bob Miller, MPCE prez, makes his annual Coast trek. Miller, who headed west Monday (26) expects to be back in New York Feb. 22.

RCA ISSUES EDUC'L DISK CATALOG FOR SCHOOLS

In a move to hypo disks for school use, RCA Victor has compiled its most comprehensive educational record catalog for use by teachers. Catalog was turned out by Victor's educational services division.

Disk guide is designed for use in two major phases of music education. One part lists educational platters created for stimulating interest in music and the other part is devoted to the major classics keyed to various age groups. Special selections cover folk dances, the various orchestral instruments, language study and children's records.

T. D. Pulls $1,800 In Memphis 1-Niter

Memphis, Jan. 27.

Tommy Dorsey orch played to SRO last week in a one-nighter packaged at the Silver Slipper nitery here, grossing $1,800. The Slipper, Memphis' only nitery, booked T.D. on his tour of the South which followed with dates at Jackson, Tenn., two nights in Birmingham and a three-night stand at Atlanta. On the basis of the boff turnout for the Dorsey aggregation, Slipper management now planning a series of name bands for one and two-night engagements at club.

Club was scaled at $2.50 per ducat with no dinner or extras included in the admish charges. Jimmy Dorsey, meantime, moves in here for a two-week stint in the Claridge Hotel's Balinese room booked by hotel manager, Scott Stewart.

Crane Adds 24 Copyrights From Hennig's Catalog

Crane Music last week added 24 copyrights from Frank Hennig's Music to its catalog. Deal moved eight of Hennig's recently acquired Maria Grever compositions to the Crane firm.

Under the agreement, Jil George, who had been partnered with Hennig in the latter's firm, will head up Crane Music while Hennig continues as Hennig's Music topper. George also appointed Bernard Kassin to assist him in the operation of Crane.

Walter Piston's BMI Deal

Walter Piston, longhair composer and teacher, has made a deal with Broadcast Music, Inc., by which he will publish all of his future compositions through Associated Music Publishers, a BMI subsid. Piston is currently professor of music at Harvard Music.

Inking of Piston to a BMI deal follows the recent moveover of another noted contemporary composer, William Schuman, from the American Society of Composers, Authors and Publishers into the BMI fold.

Band Review

RAY ANTHONY ORCH (17)
With Tommy Mercer, Jo Ann Greer, Skyliners
Cafe Rouge, Hotel Statler, N. Y.

Ray Anthony, who's been riding as one of the country's top orchs in personals and on wax for the past couple of years, has revamped his sidemen contingent and put on a new thrush, Jo Ann Greer, on the way from the Coast to the Hotel Statler preem.

Anthony has put the crew together with an eye as well as an ear to showmanship values. It's a full-bodied outfit that delivers with impact. Comprised of nine brass including the maestro's trumpet, five reed and three rhythm, it's one of the largest pop outfits around and creates an imposing impresh.

Anthony mixes up his sets with instrumentals, solo vocals and choral workovers keeping it lively and interesting for the terpsters as well as the wall-flowers. Their book is a neatly arranged potpourri of pops and standards.

At times the orch's brass work is too big for the confines of the Statler's Cafe Rouge but Anthony will probably tone it down once he's able to shake the loud and extra-brassy one-niter groove. Band can deliver in a soft and rhythmic manner and it should stick to that style when playing the hotel spots.

Anthony apparently has given special attention to the vocal stints. In Tommy Mercer, he has a top-flight romantic crooner and in Jo Ann Greer, he's got an attractive warbler with a big potential. Opening night here was the thrush's third day with the band and they're not quite used to each other. Band's backing occasionally drowned out her piping efforts but she still managed to impress as one of the best femme band vocalists around today and once orch and thrush are attune, Miss Greer will become an important asset.

Also socko in the vocal department are the Skyliners, group recruited from band complement. Skyliners get most of the rhythm assignments and hit with plenty of spirit. Such current entries as "Glow-Worm" and "Don't Let the Stars Get in Your Eyes" are standout. For big choral effect, Anthony uses a choir of 11 (sidemen and vocalists). Choir's duplication of Anthony's Capitol Records click, "At Last," is tops.

Sidemen are attractively garbed in green jackets while the maestro presents a neat contrast in a cream suit. Marcy Miller, warbler who's being replaced by Miss Greer, sat in with the orch at the preem show. Her farewell vocal chores were all clicko. Gal is moving over to the Buddy Morrow orch.

Gros.

Gabby Hayes on Coral Disks

Gabby Hayes, western film character player, has joined Coral Records for a series of juve disks.

Initial releases will be based on Hayes' "Tall Tales" yarns.

ALAN DEAN
SINGS
SAY YOU LOVE ME | HIGH ON A WINDY HILL
MGM 11393 78 RPM
K 11393 45 RPM
M-G-M RECORDS
THE GREATEST NAME IN ENTERTAINMENT
701 SEVENTH AVE NEW YORK 36 N. Y.

Disk Companies' Best Sellers

	CAPITOL	ARTIST
1.	SIDE BY SIDE NOAH	Kay Starr
2.	IT'S IN THE BOOK (2 Parts)	Johnny Standley
3.	MY BABY'S COMING HOME LADY OF SPAIN	Les Paul-Mary Ford
4.	BYE BYE BLUES MAMMY'S BOOGIE	Les Paul-Mary Ford
5.	OH HAPPY DAY A MILLION TEARS	Four Knights

	COLUMBIA	
1.	A FOOL SUCH AS I JUST BECAUSE YOU'RE YOU	Jo Stafford
2.	KEEP IT A SECRET ONCE TO EVERY HEART	Jo Stafford
3.	MR. TAP TOE YOUR MOTHER AND MINE	Doris Day
4.	SHE WEARS RED FEATHERS PRETTY LITTLE BLACK-EYED SUSIE	Guy Mitchell
5.	WITHERED ROSES LOVE ME JUST ENOUGH TO HURT ME	Rosemary Clooney-George Morgan

	CORAL	
1.	TILL I WALTZ AGAIN WITH YOU HELLO BLUE BIRD	Teresa Brewer
2.	HOLD ME, THRILL ME, KISS ME ONE DREAM	Karen Chandler
3.	NEW JUKE BOX SATURDAY NIGHT RUNNIN' WILD	Modernaires
4.	OH HAPPY DAY YOUR MOTHER AND MINE	Lawrence Welk
5.	I HEAR THE MUSIC NOW THE OLD SEWING MACHINE	Karen Chandler

	DECCA	
1.	GLOW WORM AFTER ALL	Mills Bros.
2.	JUST SQUEEZE ME HEART AND SOUL	Four Aces
3.	JOHN, JOHN, JOHN SKIPPING ROPE WITH A RAINBOW	Guy Lombardo
4.	MY DEVOTION I'LL NEVER SMILE AGAIN	Four Aces
5.	DON'T LET THE STARS GET IN YOUR EYES SALLY	Red Foley

	MERCURY	
1.	TELL ME YOU'RE MINE CUBAN LOVE SONG	Gaylords
2.	DOGGIE IN THE WINDOW JEALOUS EYES	Patti Page
3.	PRETEND AFTER MIDNIGHT	Ralph Marterie
4.	SUGAR AMOR	Vic Damone
5.	I'LL GO ON ALONE NOW I LAY ME DOWN TO DREAM	Eddy Howard

	M-G-M	
1.	HAVE YOU HEARD WISHING RING	Joni James
2.	WHY DON'T YOU BELIEVE ME PURPLE SHADES	Joni James
3.	NEVER GET OUT OF WORLD ALIVE I COULD NEVER BE ASHAMED OF YOU	Hank Williams
4.	JAMBALAYA WINDOW SHOPPING	Hank Williams
5.	A FOOL SUCH AS I I CAN'T LOVE ANOTHER	Tommy Edwards

	RCA VICTOR	
1.	DON'T LET THE STARS GET IN YOUR EYES LIES	Perry Como
2.	DOWNHEARTED HOW DO YOU SPEAK TO AN ANGEL	Eddie Fisher
3.	WILD HORSES I CONFESS	Perry Como
4.	EVEN NOW IF IT WERE UP TO ME	Eddie Fisher
5.	HOT TODDY SERENADE	Ralph Flanagan

Lombardo to Play N.O. Roosevelt Hotel

Guy Lombardo, who winds his annual stint at the Hotel Roosevelt, N. Y., Feb. 1, has been set for a two-week date at the Hotel Roosevelt, New Orleans, beginning Feb. 12.

Lombardo has been at the Roosevelt Hotel, N. Y., since Oct. 1.

Wax Tops in Britain

London, Jan. 27.

Kay Starr's "Come's A-Long A-Love" heads the list of top-selling records in Britain for week ending Jan. 24.

Jo Stafford's "You Belong To Me" is second, after a week in top place, and Eddie Fisher's "Outside of Heaven," third.

MOPPET JIMMY BOYD, COL SET PACT HUDDLE

Jimmy Boyd, Columbia Records' 14-year-old country singer who clicked with "I Saw Mommy Kissing Santa Claus," is due in N. Y. Feb. 15 with his mother and lawyers to discuss his contract with the diskery. Pact looksee is an aftermath of the hassle with Boyd's manager, Abner Greshler, over the split of the moppet's take.

While in N. Y., Boyd will appear on Ed Sullivan's "Toast of the Town" video show and will plug his next Col release, "Early Bird," due late in February.

Paganini Quartet Tour Halted by Car Smashup

Chicago, Jan. 27.

The Paganini Quartet, string group managed by the Coppicus, Schang & Brown division of Columbia Artists Mgt., was in an auto smashup last Tuesday night (20) in Hillsdale, Mich., enroute to Mt. Clemens. Henri Temianka, first violin, was the most seriously hurt, with five broken ribs. Two other members were slightly injured.

Group lost two concerts, with others last week and this postponed. Quartet, however, expects to resume its sked in 10 days.

Lorry Raine to Okeh After Indie Disking

Songstress Lorry Raine, who recently waxed for Coral Records, has moved into the Okeh Records fold as part of the diskery's pop buildup by general manager Danny Kessler. Miss Raine has recently been active on the indie label, Universal, with masters produced by her husband, Tim Gayle.

Okeh has also inked Frank Murphy, a Philadelphia nitery singer.

Col's Clooney Album

Columbia has packaged a new album by Rosemary Clooney based on the Paramount pic, "The Stars Are Singing." Album will contain four songs from the pic in which Miss Clooney is debuting as a film player.

Set will be released coincidentally with the pic's preem next week.

Norm Bobrow, Seattle disk jockey and impresario, bringing in Nat (King) Cole, Stan Kenton orch, Louis Jordan & Tympany Five, June Hutton and George Kirby, for concert at Civic Auditorium, Seattle, Feb. 4.

Sweeping The Country'
HOLD ME, THRILL ME, KISS ME
Karen Chandler CORAL
Roberta Lee - Jerry Gray DECCA
Music From The Great Catalog Of Mills

A HIGHLIGHT For Every Program
A Fool Such As I
ROBBINS MUSIC CORPORATION

The New Smash That Started A "Publishers' Stampede" In Nashville!
(I Just Had A Date)
A LOVERS' QUARREL —Top Money Song!
SARAH VAUGHAN—Columbia • DON CHERRY—Decca • GEORGE MORGAN—Columbia

9 HITS IN A ROW—and now...

Eddie Fisher

DOWNHEARTED

and

HOW DO YOU SPEAK TO AN ANGEL

20/47-5137

—ALREADY RCA VICTOR'S #2 BEST SELLER!

This Week's BEST SELLING RCA Victor Records

	78 rpm/45 rpm	Playing Time
DON'T LET THE STARS GET IN YOUR EYES/LIES *Perry Como*	20/47 5064	2:37/2:30
DOWNHEARTED/HOW DO YOU SPEAK TO AN ANGEL *Eddie Fisher*	20/47 5137	2:24/2:22
WILD HORSES/I CONFESS *Perry Como*	20/47 5152	2:45/3:05
EVEN NOW/ IF IT WERE UP TO ME *Eddie Fisher*	20/47 5106	2:18/2:40
HOT TODDY/SERENADE *Ralph Flanagan*	20/47 5095	3:00/2:22
I DON'T KNOW/HEY MRS. JONES *Buddy Morrow*	20/47 5117	3:04/2:40
CONDEMNED WITHOUT TRIAL/EDDY'S SONG *Eddy Arnold*	20/47 5108	2:30/2:20
TEAR DROPS ON MY PILLOW/STOLEN WALTZ *Sunny Gale*	20/47 5103	2:48/2:38
BLUE VIOLINS/FANDANGO *Hugo Winterhalter*	20/47 4997	3:28/2:56
LADY OF SPAIN/OUTSIDE OF HEAVEN *Eddie Fisher*	20/47 4953	3:06/2:36
I WENT TO YOUR WEDDING/I'LL NEVER WORK THERE ANY MORE *Spike Jones*	20/47 5107	3:26/2:36
A FOOL SUCH AS I/THE GAL WHO INVENTED KISSIN' *Hank Snow*	20/47 5034	2:30/2:35
BECAUSE YOU'RE MINE/THE SONG THE ANGELS SING *Mario Lanza*	10/49 3914	3:30/3:30
LONELY EYES/ISN'T IT A SMALL WORLD *Vaughn Monroe*	20/47 5145	2:55/2:22
YOU'RE SO DANGEROUS/THE GHOST OF A ROSE *Tony Martin*	20/47 5116	3:02/3:05

RCA VICTOR

FIRST IN RECORDED MUSIC

RCA

"HIS MASTER'S VOICE"

PROGRAM THESE HITS!

On the Upbeat

New York

Douglas Duke Trio held over at Frank Dailey's Meadowbrook, Cedar Grove, N. J., until Feb. 8 . . . **Trudi Richards,** Decca Records thrush, pacted by General Artists Corp. . . . **Dick Lyons,** assistant to **Harry Meyerson,** artists & repertoire chief at M-G-M Records, vacationing in Havana and Nassau . . . **Kenny Kaplan** named assistant to **Paul Jaules,** General Artists Corp. publicity topper . . . **Harvey Hudson,** disk jockey on WLEE, Baltimore, canvassing country for a platter spinner to handle station's post midnight chores . . . Publisher **Leo Talent** on a disk jockey trek to Boston.

Chicago

Dan Clary back to Music Corp. of America after Armed Services hitch . . . **Chamaco** repeats at the Preview after three-month Latin American tour . . . **Louis Armstrong, Sugar Ray Robinson, Karen Chandler** set for the Fox Theatre, Detroit, Feb. 20. After this vaude date, **Paul Bannister** has set Robinson for a series of one-nighters in the midwest . . . **Tommy Reed** held over at the Jung Hotel, New Orleans, until Feb. 10 and then does a series of one-night stands until March 5 when he makes his fourth encore at Oh Henry Ballroom.

Pittsburgh

Ralph Marterie booked for a one-nighter at West View Park Sunday (1) . . . **Hy Edwards** orch winds up two-year stay at Copa, Feb. 7 and will be replaced by outfit headed by **Tiny Wolfe,** formerly with **Blue Barron** . . . **Ralph De Stephano** band winds up long run at the Carousel Saturday (31) and is being followed by outfit headed by **Luke Riley,** for years maestro of house crew at Casino Theatre . . . **Bobby Cardillo** unit finished at Monte Carlo Thursday (22) and room doesn't plan to use any dance bands for awhile . . . **George Wilkins** and **Ted Blake** will be Local 60 delegates to the AFM convention in Montreal in June . . . **Jack Purcell** orch, **Archie Townes,** rhumba band, and **Billy Catizone Trio** played for annual Symphony Ball . . . **Billy May** one-nighters at Danceland on Feb. 17.

Dallas

Roland Drayer orch opens Feb. 1 at Dallas Athletic Club . . . **Dorothy Shay** and **Henry Brandon** orch due Feb. 3 in Baker Hotel's Mural Room. **Henry King** orch takes over here March 2, furnishing floor show featuring singer **Ann Anderson** . . . **Cell Block Seven,** Dixieland crew, gets Sunday night dates at Sky Club while **Johnny Cola** orch takes respite . . . Longhorn Ranch has one nighters for **Woody Herman's** band, Feb. 10, and **Stan Kentor** crew, March 16 . . . **Les Brown** orch stops over one night at Pappy's Showland March 6 . . . Stage and club show, "Melody Revue of '53," headed by **Chuck Cabot** orch, is set for a southwestern tour.

BMI record report

AND FORECAST OF TOMORROW'S SONG HITS

BILLBOARD CHOICE ✓ **LONELY EYES** (Simon House) — Vaughn Monroe (Vic.) rates a *Billboard* choice as "new record to watch." The report: ". . . his best vocal effort in some time. Very attractive ork backing . . . a potentially good one . . ."

★ ★ ★ ★ ★

"BEST BUY" ✓ **I DON'T KNOW** (Republic) — Tune moves out of the R & B hit class, where Willie Mabon (Chess) brought it to the fore. Buddy Morrow (Vic.) makes it a "BEST BUY" in *Billboard's* pop list and Tennessee Ernie (Cap.) lands the "country" BEST BUY selection. There's heavy coast-to-coast action on all three disks.

★ ★ ★ ★ ★

CASH BOX "SLEEPER" ✓ **JUST BECAUSE YOU'RE YOU** (Sunbeam) — "Sleeper of the Week" award from *Cash Box* to Jo Stafford (Col.) for "a smooth delivery." *Variety* terms Jo's latest disk a BEST BET. *Billboard* labels it a BEST BUY.

★ ★ ★ ★ ★

"BEST BET" ✓ **RACHEL** (Halliburton) — Al Martino (Cap.) earns a *Cash Box* "BEST BET" with this "fast moving, rousing and beaty" number. "Martino belts it strongly," says *Variety*.

★ ★ ★ ★ ★

"RECORD TO WATCH" ✓ **MARCHING STRING** (Piccadilly) — Edmundo Ros (Lon.) turns up an unusual instrumental and a *Cash Box* "BEST BET." *Billboard* feels it's a "new record to watch" and reports: "here's one that jockeys should eat up . . . Ros gets off the kick on this one."

★ ★ ★ ★ ★

STRONG DISK ✓ **LET ME KNOW** (4 Star) — Both Slim Willet (4 Star) and Skeets McDonald (Cap.) in strong competition, just as they were with "Don't Let the Stars Get In Your Eyes." *Billboard* selects each disk a "record to watch" in the folk field.

★ ★ ★ ★ ★

"DISK OF THE WEEK" ✓ **NOAH** (L. A. Songs) — Kay Starr (Cap.) with another potential best-seller is rated "Disk of the Week" by *Cash Box*. "A spiritual type number . . . put across full of zip," is the report. *Variety* names disk a BEST BET.

★ ★ ★ ★ ★

BEST R & B BUY ✓ **CROSS MY HEART** (Lion)
✓ **ANGEL** (Lion) — Strong action was instantaneous on this Johnny Ace (Duke) R & B release. *Billboard* promptly picked it a "new record to watch." The next week it was a "BEST BUY." *Cash Box* heralds it with an "Award O' the Week."

★ ★ ★ ★ ★

BIG BALLAD ✓ **A LOVER'S QUARREL** (Melody Trails) — Look for big things in ths attractive ballad, recorded by Don Cherry (Dec.), George Morgan (Col.) as a country item, and Sarah Vaughan with Percy Faith (Col.). Latter disk earns an "excellent" rating from *Billboard*.

BROADCAST MUSIC, INC.
580 FIFTH AVENUE • NEW YORK [illegible]

RETAIL DISK BEST SELLERS

VARIETY
Survey of retail disk best sellers based on reports obtained from leading stores in 9 cities and showing comparative sales rating for this and last week.

Week Ending Jan. 24

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Davega Stores)	Chicago—(Hudson Ross)	Philadelphia—J. Wanamaker)	Boston—(Boston Music Co.)	St. Louis—(Ludwig Music House)	Kansas City—(Jenkins Music)	Seattle (Sherman-Clay)	Minneapolis—(Don Leary)	San Antonio—(Alamo Piano Co.)	TOTAL POINTS
1	1	**PERRY COMO** (Victor) **"Don't Let Stars In Your Eyes"**	1	1	1	1	1	2	1	3	1	87
2	2	**TERESA BREWER** (Coral) **"Till I Waltz Again With You"**	8	4	2	4	4	6	2	2	2	65
3	3	**JONI JAMES** (MGM) **"Why Don't You Believe Me"**	6	..	3	..	..	1	3	4	3	46
4	8	**JONI JAMES** (MGM) **"Have You Heard"**	10	8	5	7	2	..	..	..	6	28
5	7	**JO STAFFORD** (Columbia) **"Keep It A Secret"**	4	..	..	..	7	7	..	6	5	26
6	5	**GAYLORDS** (Mercury) **"Tell Me You're Mine"**	7	5	7	2	..	..	..	..	10	24
7	6	**DON HOWARD** (Essex) **"Oh Happy Day"**	5	..	..	..	3	4	..	..	..	21
8	4	**MILLS BROS.** (Decca) **"Glow Worm"**	..	..	9	..	8	5	6	..	8	19
9	8	**KAREN CHANDLER** (Coral) **"Hold Me, Thrill Me, Kiss Me"**	9	..	6	9	..	9	7	..	..	15
10	..	**PATTI PAGE** (Mercury) **"Doggie in the Window"**	..	..	..	3	..	..	..	7	..	12
11	12	**LAWRENCE WELK** (Coral) **"Oh Happy Day"**	..	..	..	..	..	..	..	1	..	10
12A	..	**DORIS DAY** (Columbia) **"Mr. Tap Toe"**	..	..	..	..	..	..	8	5	..	9
12B	..	**BOB CARROLL** (Derby) **"Say It With Your Heart"**	..	2	..	..	..	..	..	..	..	9
12C	..	**JULIUS LA ROSA** (Cadence) **"This Is Heaven"**	2	..	..	..	..	..	..	..	..	9
15A	..	**MARIO LANZA** (Victor) **"Because You're Mine"**	..	..	4	..	..	..	10	..	..	8
15B	..	**HILL TOPPERS** (Dot) **"Trying"**	..	..	..	..	..	3	..	..	..	8
15C	..	**JULIUS LA ROSA** (Cadence) **"Anywhere I Wander"**	..	3	..	..	..	..	..	..	..	8
18	..	**KAY STARR** (Capitol) **"Side by Side"**	..	7	..	..	..	..	9	..	..	6
19A	18	**FRANKIE LAINE** (Columbia) **"I'm Just a Poor Bachelor"**	..	..	..	..	9	..	..	10	..	3
19B	18	**JO STAFFORD** (Columbia) **"You Belong To Me"**	..	..	..	..	..	10	..	..	9	3

FIVE TOP ALBUMS	1	2	3	4	5
	I'M IN THE MOOD FOR LOVE Eddie Fisher Victor LPM 3058	HANS CHRISTIAN ANDERSEN DANNY KAYE Decca DL 5433 A 919 9-364	BECAUSE YOUR MINE Mario Lanza Victor LM 7015 WDM 7015 DM 7015	STARS AND STRIPES Film Cast MGM MGM 176 K 176 E 176	JAZZ CONCERT Benny Goodman Goodman SL 180

Chi Jazz Spot Gets NBC Web Showcasing

Chicago, Jan. 27.

Blue Note, Loop jazz spot, is getting a network spread via NBC's "Music for Moderns" series. It's the first regularly skedded Chi nitery remote by the web in several years and a promotional plus for the Blue Note. NBC is airing the shows late Sunday and Wednesday nights.

The George Shearing Quintet is at the spot through Thursday (29) with Count Basie coming in next for two weeks. Teddy Wilson follows Basie.

AFM Local Nixes Cuffo Polio Date

Schenectady, Jan. 27.

A March of Dimes dance scheduled for Clifton Park (30) has been cancelled because Schenectady Local 85, AFM, rejected the application of a Saratoga Springs bandleader to play it.

Carl Demangate, Jr., secretary of the Schenectady unit, said the application had been thumbed down "because we can't expect our men to work free at all these benefit performances for which we continuously receive requests . . . there are so many benefits that we must draw the line somewhere, or our men would not make any money."

Terrasi Forms Pub

Lou Terrasi, operator of Terrasi's jazz nitery in midtown New York, is setting up his own music firm with an ASCAP affiliation. Pubbery will be tagged Terrasi Music.

Terrasi will kick off his catalog with five of his own compositions.

Nashville Notes

"Grand Ole Opry" continues to draw capacity crowds from all over nation. A recent check shows attendants from 39 states at a single performance.

Hill & Range's **Ben Sabia** returned to Nashville last week to continue area duties for firm. Sabia had returned to Hollywood two months back for health reasons.

Tex Ritter coming in to guest on the Red Foley "Prince Albert Grand Ole Opry" NBC'er Saturday (31). **Webb Pierce** will have the spot following week (7).

Mercury's southern rep, **Dee Kilpatrick,** covering Ft. Worth, Dallas and New Orleans this week before returning for special called session with **The Carlisles** next Sunday (1).

Bob Wills and his **Texas Playboys** currently appearing at Glenn Stroud's Harmony Park Ballroom in Anaheim, Cal., on Wednesday, Friday and Saturday nights. The western swing aggregation also has a daily radio show from KXLA in Pasadena.

Eddy Arnold's Houston Fat Stock Show stand being set up by manager, **Tom Parker.** Arnold will go to Houston Feb. 2 for the Feb. 4-15 booking.

Don Law completed session with Columbia's **Colwell Bros.** in Hollywood last week and set for Nashville sessions latter part of this.

Kaye to Statler, N. Y.

Sammy Kaye orch moves into the Cafe Rouge of the Hotel Statler, N. Y., for a month's stay beginning Feb. 9. It's orch's first Statler date since 1949.

Kaye's last stand in New York was at the Hotel Astor Roof during the summer of '51.

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Counsel for Chi Cafe Assn. Tags AGVA With Labor Violations in Plea to NLRB

Chicago, Jan. 27.

Stanford Clinton, special labor relations counsel for the Chicago Cafe Owners Assn., last week presented charges to the Chi office of the National Labor Relations Board that American Guild of Variety Artists was violating labor practices. He said that AGVA refused to bargain with the bistro ops; that the union intimidated and coerced employees through use of a "blacklist," and finally that contributions to the union welfare fund are "illegal" and "criminal" unless jointly administered by union and employers.

The lawyer declared the latter was a violation of the NLRB act, section 302, which calls for a year's imprisonment, a $10,000 fine, or both. Attorney also conferred with Otto J. Koerner, Jr., Chi Federal district attorney, about possible criminal action. He said that he would seek civil damages for alleged losses suffered by the niteries.

AGVA's new Chi rep, Ernie Fast, went before the Entertainment Managers Assn. last week to try to reach a settlement on payment of the welfare levy, but meeting broke up after Fast indicated that back payments would have to be made before AGVA would negotiate.

Incidentally, acts are working for some agents that were put on the "unfair" list by AGVA last week. Union here as yet has not taken steps to put the talent on the tabu list. This is one of the busiest seasons of the year in the club date field and apparently union members are disregarding the plea, of threat of the union, not to work for the verboten bookers.

In fact, three more agents last week joined the EMA setup, with practically only the major offices left belonging to Artists Representative Assn., New York agents group which have been paying the tax.

Roxy, N. Y., Taps Wray As Choreo for Icer

John Wray, who did the choreography for the Kate Smith tele show, has been signed to perform a similar chore at the Roxy Theatre, N. Y., starting Feb. 11 with Walt Disney's "Peter Pan" (RKO).

Central idea of the Roxy's next icer is a ballet theme with narration to be written by Lyn Duddy. Music from Tchaikovsky's "Sleeping Beauty" will be used and Disney characters will be introed during these sequences. Idea is being projected as juve trade bait.

HUTTON SMASH $35,000 IN FIRST FRISCO WEEK

San Francisco, Jan. 27.

In spite of a slow start, Betty Hutton show rolled up a smash $35,000 for the first eight performances at the 1,550-seat Curran, with house scaled at $4.80.

Changes made in show since opening night include holding the Skylarks to second half and addition of dancer Nanci Crompton in vaude bill.

AGVA Strike Threat Brings Lakewood, N.J., Inns in Line

The American Guild of Variety Artists clamped down on Lakewood, N. J., hotels Saturday (24) and ended a near strike with the agreement by four hotels to make payments to the union's welfare fund.

Under direction of AGVA eastern regional boss, Jimmy Lyons, union organizers headed by Emil Loew stopped performers from working the four small inns until agreements had been reached.

Lou Wilson's Mgt. Office

Lou Wilson, formerly with the William Morris Agency, has opened a personal management office. Herb Shriner has been pacted as a client with Morris office continuing as Shriner's agents.

Wilson, who was Lou Wolfson when he was with the Morris office, will continue as personal representative in America for British theatre operator Prince Littler. Wilson was at one time production manager for Littler, who is chairman of the Stoll Theatres Corp. and Moss Empires Circuit, both England.

Miami Cafes Plot Branch of TROA

Miami Beach, Jan. 27.

Greater Miami unit of the recently formed Theatre Restaurant Owners of America is in process of organization with Lou Walters, president of the National organization, meeting with local operators interested.

Bill Jordan of Bar of Music, Henry Neyle of Vagabonds Club, Jack Goldman of Clover Club and Bill Miller of the Riviera are due to huddle with Walters on the problems which prompted the move. For some years there was a lively local organization, the Florida Supper Club Assn., but the group has been inactive in recent seasons. Jordan was the last prexy of the FSCA.

Difficulties with American Federation of Musicians' local has been a factor in the move to join into a strong unit by the cafemen. Jordan this season had intended to enlarge his spot for a dance floor setup but gave up the plan when told he would have to employ a standby leader for the orch which he had planned to baton. He also was told he could not mix with his guests.

Beachcomber Club was recently order to increase its unit to 15 men when owner Ed Fielding revealed plans to go after big names for his cafe.

Threaten Talent Agencies' Structure In N.Y. State's '5 and 10' Decision

Basis of operation of New York talent agencies is threatened by a N. Y. Supreme Court decision in Albany, upholding a state law limiting agency commissions to 5% for a 10-week maximum period. Decision stems from a suit brought by pianist Haven Johnson, who was booked by the Columbia Entertainment Bureau into an Albany cocktail lounge at $150 weekly. He sent in his 10% commissions for 24 weeks and then stopped even though he continued to work at the spot.

Columbia subsequently filed a $690 claim against Johnson with the American Federation of Musicians and this was upheld by the AFM. He was ordered to pay Columbia or face expulsion.

Johnson thereupon brought suit in Albany to restrain AFM prexy James C. Petrillo from expelling him, and Justice Harry E. Shirick issued a temporary injunction stating that the agreement to pay commissions indefinitely is in "clear violation of the policy and statute in this state."

Fact that the case in question is based on suit brought by a musician doesn't quiet the fears of talent agencies in the matter, since the same law limiting commissions would similarly apply to acts in the variety, tele, film and other fields.

'Implied' 10% Agreement

Despite the fact that the law has been on the books for many years, agencies have been operating under the 10% commission standard under an "implied" agreement with the N. Y. State Department of Labor. The N. Y. City License Commission, which controls employment and talent agencies, follows the state pattern in its jurisdiction.

The date-diggers have contended for many years that under present-day conditions, it costs more than 5% to book an act. The agencies claim that should this law be strictly enforced, it would be

(Continued on page 55)

Hawaii's Fernandez Sued For 5G on Circus Freight

Honolulu, Jan. 20.

E. K. Fernandez, one-time kingpin in promotion of circuses, carnivals and other entertainment in Hawaii, has been sued for alleged debt of $5,395 by Castle & Cooke, Ltd., freight agents for Matson Navigation Co.

Firm, one of Hawaii's traditional "Big Five," claims veteran impresario has been indebted in that amount since early 1949. Money represents freight charges on circus and carnival equipment, company alleges.

DANNY THOMAS' CAFE DATES INTO SPRING

Now that Danny Thomas isn't tied down by video, he's going on a tour of niteries. Comic is set for the Latin Quarter, Boston, Feb. 4; Town Casino, Buffalo, 12; Latin Casino, Philadelphia, 20; Ciro's, Miami Beach, for late February of March.

He'll follow with the Copacabana, N. Y., latter part of March.

London Palladium Sets Name Bills Into July

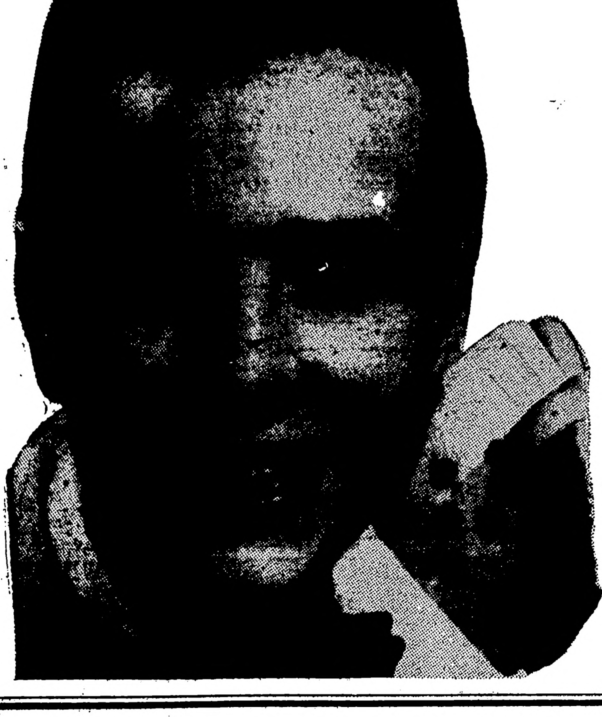
London, Jan. 27.

The Palladium has lined up a series of headliners that will take the house beyond June. Variety season opens March 2 with British comic Max Miller plus Mary Small as the American headliner.

Theatre follows with Johnnie Ray, March 23; Tennessee Ernie and Zero Mostel, April 6; Gracie Fields, April 20; Danny Thomas and Arthur Lee Simpkins, May 25, and Martin & Lewis, June 22. There's one open period starting May 11, with Eddie Fisher a possibility.

DOMINIQUE
"THE FABULOUS FRENCH COMEDIAN AND PICKPOCKET"
Now Starring RIVERSIDE HOTEL, Reno, Nevada

Reno Evening Gazette
Jan. 17
"DOMINIQUE... A sensation on his opening night . . . even the waiters stood open mouthed ... the crowd screaming, rolling in the aisles..."



Nevada State Journal
Jan. 18
"Dominique being held over in Reno... The young Frenchman has caused more comment than has any act to be seen at the Riverside in a long time... People are flocking to see him..."

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A.C.'s $250,000 Aud.-Conditioner To Beat Heat

Atlantic City, Jan. 27.

The ballroom of the resort's big Convention Hall, site of summer theatre in seasons past, will be air-conditioned for the warm weather this year.

Ezra Bell, head of the auditorium commission which operates the hall, said that $250,000 will be spent for the job and added that it is being done because conventions booking for the warm in-between months, May and June and September and October, now demand air conditioned rooms. He added that the project might mean summer conventions also.

Bell told members of the local Hotel Assn. that the bill would be paid with luxury tax funds. He said that the resort is facing additional competition from new structures in the municipal auditorium field on the Atlanttic Seaboard.

Legit theatre operators utilizing the ballroom have found that the summer heatwaves have cut into their business, in some instances to such an extent that it has meant a difference between black and red ink.

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La Vie in Que. to Bow In April With Top Acts

Quebec, Jan. 27.

The Hotel Quatre Chemins, located five miles from this city, will open a nitery starting April 4 as La Vie en Rose. Operator Adrien Asselin will buy names and book a line.

Miles Ingalls of New York, who books Bellevue Casino, Montreal, will also set the talent in the new spot.

PITT ANKARA'S NAMES AS PRELUDE TO ICERS

Pittsburgh, Jan. 27.

Although Ankara is being remodeled and enlarged so highway theatre-restaurant, about 12 miles from downtown, can have its own permanent ice rink, with a dance floor sliding beneath the bandstand, room won't reopen with skate shows when job is done March 1. Plan is to bring in names for a few weeks until after Easter.

Idea is to give customers a big draw to look at while they're seeing the new Ankara before the ice revues return on a permanent basis April 6. Capacity is being increased to around 550. Entire room will be air-conditioned and couple of large private dining salons will have picture glass windows overlooking the floor.

Ankara was a steady loser until couple of years ago when icers were introduced and turned the spot into a click overnight. Since then, it has gone in for the bladesters exclusively from April through December.

Seattle Vauder to Fold As 'Victim of Progress'

Seattle, Jan. 27.

Another live show outlet here will fold when the Palomar Theatre, sterling chain vaudfilmer, closes sometime around March 1 to be converted into the city's largest bowling alley. John Danz, president of Sterling Theatres, said the Palomar was the "victim of progress."

Danz said two extra floors would be built into the theatre auditorium, providing on three floors a total of about 39 alleys.

House has been the only local spot to present vaudeville on any kind of regular basis in the past few years. Moore Theatre is now owned by a church group and the Metropolitan, only legit house left, is slated to be torn down when the present lease expires in October, 1954.

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Jack Entratter for a wonderful engagement at the beautiful
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FRED K. STEELE
Exclusive Booking:
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Roxy AGVA Dicker

American Guild of Variety Artists is trying for a new contract at the Roxy Theatre, N. Y., with current agreement expiring Feb. 1. Union is attempting to maintain the $110 scale for the skating chorus, but is out to cut down the seven-day week to six days and have a maximum of 24 shows before overtime. Present maximum is 30 shows.

House is currently on an ice show policy. AGVA is asking for a short-term pact inasmuch as the icer is still felt to be experimental.

Elmdale, Ottawa, Gives Francais Opposition In Vaude Revival; Price Up

Ottawa, Jan. 27.

Bob Maynard's indie 1,000-seat Francais, which brought back vaude to Ottawa after 20 years, is getting competition from the 894-seat Elmdale, five-year-old nabe a mile and a half from downtown. Huntz Hall & Gabe Dell of the "Bowery Boys" pic series did a three-day date there to strong results. According to Fred Leavens, Elmdale manager, National Theatres, Ltd., which owns it, is considering regular vaude in a downtown house. Elmdale stage is small and lacks dressing rooms.

Cinema cutups are doing one, two and three-nighters throughout National's houses in Ontario cities and towns (at 50% of the take after 15% amusement tax deduction), following their week at Montreal Seville, one of the National chain.

Elmdale doubled its prices to $1 at night, with kids half price. Hall & Dell did four shows a day Thursday and Friday and six on Saturday, starting at 10:30 a.m. Single feature was "Lure of the Wilderness."

Despite this opposition the Francais, with shows at 3 and 8:30 and four on Saturday, starting at 11 a.m. and with double feature changing thrice weekly, did fair weekday biz and excellent Saturday, following a good week with Blackstone magic revue's four-a-day and five on Saturday. On bill were Kenny & May, young Chinese acro-jugglers; Wellie Lamothe & Rita Germain, cornponers who've recorded in French for Victor and a French-language comic, Wildor. Followup playout consists of Ben Aga, the Gauchos, and the Freddys. Shows run Monday to Saturday, at 50c. and 60c. after 4 p.m.

Saranac Lake

By Happy Benway

Saranac Lake, N.Y., Jan. 27.

Eddie (& Hurst) Vogt, alumnus here, now has the only all-line program over WNBZ, assisted by Al Bagdasarnian, Grace Clayton, Don Blair and Johnny Garwood. It's sponsored and includes a weekly guest star.

Ozoners who ended their observation routine and are skedded for major surgery include Charles Hillyer, Kenneth Derby, Ray (IATSE) Van Buren, Ray McCarthy and Bob Hall.

Birthday greetings to Leo Mantel, Randforce Theatres, N.Y., and Patricia Payne, Switow circuit, Louisville, both of whom are holding up nicely.

Ann Dworski back from "Seven Year Itch" and "South Pacific" after sapping up a twoweek furlough of Broadway atmosphere.

Franklin Frady, one-time film booker in Asheville, N.C., and recently an IATSE technician, in from Jacksonville for the general o.o. and rest period.

Mary Coleman, ex-cashier of Brandts' Lyric Theatre, N.Y., rated her first 10-day furlough that she is now spending in Gotham.

Billy Henderson, a top minstrelman of yesteryear, recently licked a mess of arthritis and is now a stagedoor man at a Miami house. Ditto for Bill Cawley, one of the original Seven Honey Boys, minstrel act, who holds the fort at the Paramount, N.Y.

James Vick, formerly connected with a Houston film exchange, motored in from Albany for a bedside chat with his frau, Helen, whose progress is tops.

Write to those who are ill.

Holyoke, Mass., Arena Restrained by Court

Springfield, Mass., Jan. 27.

The Valley Arena, Holyoke, former home of weekend nitery shows and weekday wrestling and boxing, and which was almost completely wrecked by fire Dec. 26, has been slapped with a court order restraining directors Oreal Rainault and Jack and Ralph E. Kane from disposing or transferring assets of the corporation, pending settlement of the fire damage. Action was brought by group of minority stockholders in Valley Arena, Inc., and contains a provision which would impound any insurance payments for the fire loss.

Blaze is still under official investigation.

Broadway Theatre here, closed for about a year after following grind policy for a long time, is now home of local wrestling shows. Deal was negotiated with New England Theatres, Boston, which bought house, along with Paramount, from Paramount.

BUYERS SCOUT U. S. ACTS, SEEK HOPE FOR CNE

Foreign buyers are again gandering talent in the U. S. Lew Grade of the Lew & Leslie Grade Agency, London, arrived in the U. S. Friday (23) and will set out for the Coast this week. Pierre Louis-Guerin, operator of the Lido, Paris, is slated to arrive next week, and Jack Arthur, executive producer for the Canadian National Exhibition, Toronto, is on the prowl for acts and equipment.

Arthur is trying to complete a deal with Bob Hope. It's reported that an offer of $75,000 has been made for the fortnight grandstand show.

Louis-Guerin will attempt to line up a Negro show for midnight presentation at his cafe.

Heidt Show Light Draw In Kaycee One-Nighter

Kansas City, Jan. 27.

Horace Heidt Show proved exceptionally lightweight as b.o. attraction in a one-night stand in the Municipal Auditorium here last Wednesday (21). Show played to only 3,000 persons in an arena which can seat up to 15,000.

Show, described as "not one of Heidt's best" by local critics, also encountered tough weather and local flu epidemic as obstacles. Scale with $3.50 top also was figured a handicap.

What proceeds there were went to the benefit of the Jackson County Chapter of the National Foundation for Infantile Paralysis. The show was backed here by the Advertising and Sales Executives Club.

Hoods Fly Off With $2,882 From N.J. Airport Nitery

Camden, N. J., Jan. 27.

Burglars hauled off a safe containing $2,882 early yesterday (Mon.) from the Sky Lounge cafe at Central Airport near here. Entry was gained through a smashed glass in rear of the kitchen by thieves, who also took four cases of whiskey.

Owner Claude Cinelli said the safe contained $1,962 of last week's receipts and $869 of employees' withholding taxes. Sky Lounge was held up a year ago by three men, all of whom were later picked up and are now serving long jail sentences.

Chi Colosimo's 7½G Fire

Chicago, Jan. 27.

Fire last week caused $7,500 damage to the shuttered Colosimo's, once-famous Chicago nightclub. Bistro has been closed for more than three years, operating briefly last as a colored spot.

Present owner, Mike Potson, said he had a prospective buyer for the club a few months ago, but the deal fell through.

Seattle Shuts Out Henie Blader As 'Follies' Pre-Dater

Seattle, Jan. 27.

City Council here in unusual move, has turned down bid of Sonja Henie and her ice revue for a 17-day stand in Civic Ice Arena starting April 16, because city fathers feel run might hurt "Ice Follies" set for Arena May 20.

Speaking for the Council, Mrs. F. F. Powell said: "The 'Ice Follies' has been coming to Seattle annually for about a dozen years. We felt we didn't want to jeopardize relations with that show by booking a strong competitor only a few weeks before." Mrs. Powell also said the "Follies" had been the most valuable tenant of the Arena.

Conflict with "Follies" was advanced as the main reason for the refusal to book the Henie show. However, Hugh Becket, who wanted to bring the Henie icer here, said the Civic Auditorium management told him the revue couldn't be shown because the Council had decided to have the ice machinery in the Arena repaired at the close of the hockey season.

"The machine could be repaired just as easily after the 'Ice Follies'," Becket said.

Lanny Ross leaves New York Saturday (31) for a concert and theatre trek which winds up April 6 in Vincennes, Ind.

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Two-a-Day on Upbeat; Dicker Hutton Deal in Chi, Kaye May Tour

Deal is in the works for Betty Hutton to play two-a-day in Chicago under Shubert auspices. Should deal go through, reserved-seat vaude will be hitting its greatest stride since it was reintroduced in latter part of 1951 at the Palace, N. Y., with Judy Garland.

Miss Hutton has already worked the Curran Theatre, San Francisco, and is on a return engagement there. Edith Piaf recently completed a stand at that house.

Feasibility of two-a-day with top names was established during Miss Garland's Palace run, as well as that of Miss Hutton there, but despite attempts by agencies and bookers to line up other names for these dates, the topliners didn't seem to be available.

However, prospects are better than they have been since the Garland and Hutton dates. Danny Kaye, now playing to SRO at the Palace, is mulling the idea of doing the same in other cities, picture engagements permitting. Should that occur, then path will have been cleared for other names to break in on out-of-town engagements profitably before hitting New York.

It has been established that the toppers can make as much, if not more money on two-a-day as in the grinds. Kaye, on his last date at the Roxy Theatre, scored $37,000 on a percentage engagement which started with a $25,000 guarantee. On his second week, he failed to crack the overage columns. At the Palace, his first week's net for his package was $30,500, and he can hit this take at least for many weeks in a row, according to present indications.

Grunt & Groaners in Bid For Pennsy Pic Houses; Video Seen Aiding Draw

Pittsburgh, Jan. 27.

Grunt and groaners, who have barged to the front via TV, are about to invade the film house territory around here under the banner of Alex Bentley, local promoter who puts on most of the cards in this district. He's being assisted in the project by Jerry Goff, onetime musical comedy player, who will do the introductions and the hold-calling.

Bentley has already booked a test spot for the wrestlers in Uniontown, Pa., where they'll do their stuff on the stage of the Manos Theatre Friday (30). Results here will determine the future of the idea, with Manos officials promising all their chain key sites if the opening b. o. warrants it.

Bentley confidently expects a whole new field to open up for his wrestling promotions in the film spots which have been slumping of late, and bases his opinion on the tremendous success of the mastadons locally both on teevee and in sports arenas. He has another sign to go on, too.

That's the way club bookers have been going around town lately for one or two wrestling bouts on the shows they've been staging for various organizations. This started a few months ago and there's hardly an affair of any consequence around town now that doesn't include at least one match featuring g. and g. personalities who've become known through television.

Jo Barnum Replaces Andra in Wirtz Icer

Jo Barnum has replaced Andra McLaughlin in the Arthur M. Wirtz "Hollywood Ice Revue" at Madison Square Garden, N. Y. She'll double from the Roxy Theatre for the duration of the latter show and will then be cast permanently in the Wirtzer.

Miss McLaughlin left the Wirtz blader after a billing tiff.

Mpls. Cops Order Nitery Tonedown Or Risk Licenses

Minneapolis, Jan. 27.

Five local theatre bars and niteries have received orders to clean up their floor shows, principally the stripteasing and exotic dancing which operators claim have been their financial salvation. If they don't they'll be raided, said Jake Sullivan, police morals squad head.

Tom Jones, police chief, has instructed Sullivan to clamp down on the bistros, informing them that striptease acts and questionable floor shows will have to go, or the operators' licenses will. However, no total ban has been put on the strippers; if they're toned down, they'll be tolerated, the police indicated.

For a while only one local spot, Persian Palms, included stripteasing and exotic dancing in its entertainment. Located in the skidrow district, it has had four or more such performers on its shows and has been doing a landoffice business.

About a year ago, Vic's, in the centre of the loop, which was considered on the brink of shuttering because of poor patronage, booked in an exotic terper, the "original" Dagmar, and instantly started packing 'em in. Biz has been booming since. Some time thereafter another theatre bar across the street, the Frolics, which had not been drawing too well, installed a peeler and trade immediately soared.

Then recently, Vic's, which had been presenting only one stripper, booked two for each show. Another nearby theatre bar, the Saddle, inaugurated a strip policy just before the police order and teed off with two to greatly increased patronage. There upon the Frolics doubled its quota of exotic dancers from one to two and a "stripper war" was set off.

Minneapolis also has a burlesque house, the Alvin, which features the sex terpers.

End Blake Tie to Sherman, Who'll Get % on Upped $$

Hollywood, Jan. 27.

A three-man arbitration board terminated Eddie Sherman's contract to represent Arthur Blake. Automatic renewal of three-year pact was disallowed, but Blake's next date at the Bar of Music, where he's current, within next 12 months which calls for more dough will be considered booked by Sherman. He'll get the commissions.

Irvin Mazzei of the American Guild of Variety Artists was impartial arbiter; Henry Dunn of the Hollywood office of Lew & Leslie Grade repped Sherman, and Chauncey Olman pleaded for the impressionist.

Bookers Blueprint 'Cooling Off' Gaps For Hot Pipers as Long-Pull Cushion

With top vocal properties providing an important source of commissions for the talent agencies, greatest care in history is being taken to conserve the voiceboxes of top singers. Pattern is now being put into effect whereby the chanters will get a few days rest between engagements.

The William Morris Agency, for example, is slowing up the acceptances of engagements for Sophie Tucker and would like to put this plan into effect for many of its other names. General Artists Corp. is giving Frankie Laine a few days between dates, and both offices query their upper echelon singers as to whether negotiations on any one engagement should be completed before the performer has had an adequate rest.

The new policy comes as a result of increasingly greater breakdowns among the chirping elite. Cases of laryngitis and voice strain are frequently more costly than rest between engagements, and thus the planned layoffs are regarded as paying off in the long run. Besides, singers are more effective with rest between dates.

Another factor that makes the percenters feel that this is a wiser policy is that the tall-money earners, having to surrender a great portion of their take for taxes, aren't losing any dough by the vacations.

Policy, of course, further restricts the availability of headliners in all fields. The agencies, in routing performers with a few days or a week between dates, are incurring disfavor with many operators who would like a performer while he's in the territory.

Home on the Range

With a rest in-between, a name won't be hanging around Boston or Detroit or virtually any other town except the one in which he lives, while not working. Hence the chance for some operators to play that performer frequently is taken away from him, and when another opportunity is made available, it costs more since a boniface generally shells out fares for the singer, his wife, accompanist, manager and a few others in the retinue.

On the other hand, the agencies are following the opposite line in date-digging for the up-and-coming singers. In this case, the policy is to book as rapidly as possible and far into the future. When a singer slices a disk that seems to be catching on, that platter is used as the basis of a sales-spiel, and engagements must be lined up as long as the record shows some heat. Once the buscuit cools down and another isn't forthcoming, it will be far more difficult to sell him.

Percenters also feel that should the top click result, the star will have plenty of time to lay off later, when work lapses won't hurt him. Of course, it hurts the agency to set up these rest periods which can be very expensive when the singer is earning big money, but the policy is regarded as the most practical over the long pull.

Schnoz's 15G in Fla.

Jimmy Durante has been signed for a stand at Ciro's, Miami Beach, starting Feb. 4. He'll be getting $15,000 weekly.

He may play the Copacabana, N. Y., following the session at Ciro's.

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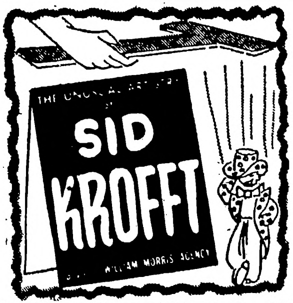

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Riviera, Miami Beach

Miami Beach, Jan. 25.

Bill Miller presentation starring Ray Bolger with Billy Williams Quartet, The Szonys (2), Doug Rogers, Line (22), Walter Nye and Jack Lopez Orchs; production music and lyrics, Benny Davis; choreography, June Taylor; costumes, Mme. Berthe; $5 minimum (food or beverage).

This is Bill Miller's first production since takeover of Copa City and change of name on marquee. He's rearranged the stage setup to bring the display closer to tableholders, eliminating side columns and dressing the background to add warmth. Plans call for a complete rebuild for next season. Currently, both the main room and the lounge retain the old features, with a 650 capacity and a 250 setup in the adjunct. Talentwise, it's the same basic idea of a top name with solid supporting acts for the biggery plus a jazz and singing feature layout for the lounge, which has proved a moneymaker in former years.

Preem production is fast paced and smartly staged, albeit there's a plethora of dancing which can be marked off to last-minute booking and obvious difficulty in obtaining a more balanced mixture. Major portion of the proceedings, however, comes off in zingy fashion to make for strong customer lure.

In Ray Bolger, Miller has booked a top performer who knows his way about a cafe crowd. The supple hoofer-comedian is a wise entertainer, constantly gauging his aud for the proper approach to the mitt build. Easy manner on walkon relaxes and warms them, with gaggery on Copa's old ownership. Works into first hoofery sequence, the eccentric approach to "Tea For Two." Terp savvy is well displayed in his "Through The Years" dance crazes ranging from the Charleston to a laugh-raising lampoon on Latin rhythm lovers, for first bowoff and bringback. Turns up his interp heel-and-toe, with the spins and falls added, of a Joe Louis-Max Baer bout; follows with a short but boff version of a stripper, then comes back again for requested "Sad Sack" reprise from "Stage Door Canteen" and demanded "Once In Love With Amy" for the begoff.

At show caught, Bolger brought on Bill Miller, an ex-hoofer himself, for a duo-challenge routine that had the boniface gasping and the aud howling and pounding for the wrapup. Added build comes from gab between the dance sequences. It's amiable stuff though some of it on the worn side when attempting the joke department. All in all, they loved the guy.

Billy Williams Quartet, with their "Show of Shows" TV rep, build anticipation. At show caught they added up as just another singing group. Could well do with a brighter approach to arrangements and staging for a cafe. Turn up six tunes of which waxed "Jealousy" and "Ride, Red Ride," featuring the bass, stand up most strongly. Biz of Williams working on one mike and others in a setback spot, is not as effective here as on video. It breaks up the grouping, vocally and visually; and adds nothing to aud reaction.

Almost stealing the show, the Szonys keep them pounding for more throughout stint. Their lifts and spins are feather-light and brings fast-earned plaudits. Their solo turns reveal ballet adeptness, then they wow with toss, long-slide splits that, unlike Darvas & Julia, are played straight, without any build, but still garner the gasps and resultant palming for more.

Production side is intelligent and staged with imagination. Gals looks are on the plus side, marking them one of the handsomest groups to play a cafe here since TV dented the lines. Addition of four boys adds to potency of the June Taylor choreography and the smart music and lyrics by Benny Davis. Doug Rogers, in the song-dance lead, is a well-versed lad who looks to be a bet for better things. Standout is the middle number, "Fancy Living," with the costuming eye-catching and switch from furs to the brief costumes adding color and zing.

Walter Nye (from Miller's New Jersey Riviera) rates kudos for manner in which he cuts a heavy show. *Lary.*

Bagatelle, London

London, Jan. 13.

Lind Joyce, Arnold Bailey Swingtette, Santiago Lopez Rhythm Band; $5.50 minimum.

Lind Joyce emerges as a full-fledged cabaret artist as result of her current performance. For the first time she completely breaks away from her long attachment to radio with an appreciation that this is a different medium to conquer. It is an absolute divorcement from the style she perfected during her long residence in the late Tommy Handley's BBC ITMA feature, and a recognition that a cafe performer needs something more than a sound pair of pipes.

In addition to prepping new material Miss Joyce has paid greater attention to personal appearance. A stylish Hartnell gown gives an added and much needed zing and subconsciously appears to invest her with greater confidence. Her half-dozen song numbers have been selected with deliberate care and are keyed in a light, cynical vein which suits her style. Lyrics are polished, even though occasionally provocative, and add up to a bright and breezy package.

Routine is sensibly paced. She opens in positive fashion with "Let's Have a Party" and after another bright tune, "The Way to Which I'm Accustomed," segues to a gimmick number, "In Love," during which she distributes small bottles of perfume to femme members of the aud. Another good novelty is "The Man From Mars" which she puts over to sock effect, winding up to solid reception with "Kiss Me, Don't Hesitate" and "The Wrongs My Mother Taught Me."

With Johnny Franz at the keyboard and the Arnold Bailey combo backgrounding, Miss Joyce is given first-class accomp. The Santiago Lopez rhythm outfit which recently took up residence at this Mayfair cafe, is becoming firm faves with customers. *Myro.*

Carousel, Pitt

Pittsburgh, Jan. 23.

Joe E. Lewis (with Austin Mack), Sinclair & Alda, Tiny Wolfe Ralph De Stephano Orch (5); $1-$1.50 cover (this engagement only).

Joe E. Lewis busted an old skepticism wide open in opening night at Golden Triangle's No. 1 nitery. Although he's been in show biz 30 years, this is the first time for him in Pittsburgh, a real ripley. Owners here have long insisted that Lewis' brand of stuff is strictly for the sophisticated gambling and racing centres, and not for insular, straitlaced communities like western Pennsylvania's leading metropolis.

Bunk, pure bunk. Could be that none of them up until now wanted to shell out the kind of dough Lewis is getting, or more likely that he was content with his regular New York-Miami-Las Vegas-Chicago-Hollywood-Atlantic City run, and didn't need to add any new stopovers. At any rate, now that he's finally hit Pittsburgh, they're not going to let him pass the place up again in the future.

For Joe E. proves there aren't any boundaries for his brand of class, and that the hepsters are universal. Carousel hasn't had a sock of like proportions in years. For more than an hour, Lewis has them eating out of his hand with quickies, tales, parodies, cuffo bantering with Austin Mack at the piano and his usual assorted mixtures. It's no longer strictly a question of material with Lewis, for the style is the important thing.

The guy has charm—that's the best description for it—a warm, friendly, affable, pixieish, slightly Rabelaisian kind of charm that puts an unmistakable stamp on everything he does, whether it's good, middle-ground or even somewhat indifferent. Another thing, Lewis always seems to be having such a good time up there himself, giving off the impression that this is fun and not work, that nobody out front can fail to catch the contagion.

The ad lib quality of the whole turn gives it the sort of freshness that cafes seldom see these days. Lewis may have never worked here before, but it's a safe bet that three-quarters of the crowd that jammed the Carousel for his teeoff had caught him elsewhere, the way they kept yelling for his old faves. Socko is hardly the word for his Pittsburgh debut. It's downright explosive. Never discount the yeoman service of his veteran accompanist Mack, either. They're like ham (in the nonpro sense) and eggs. Not only can Joe E. come back, it'll be mandatory from here in.

Big Tiny Wolfe, ex-Blue Barron bass player and funnyman who opens across the street at Copa Feb. 9 with his own band, starts the show whamming across a couple of songs and servicing them nicely with his great girth and glowing countenance while Sinclair & Alda kick in with a sparkling ballroom turn that features some spectacular lifts. This team started around here just a few years ago, and they've come a long way since then in poise and performance. *Cohen.*

Adolphus Hotel, Dallas
(CENTURY ROOM)

Dallas, Jan. 24.

Hildegarde, Robert Norris Orch (9); $3 cover.

Hildegarde's second date in this plush room marks her 20th anni as a solo topliner. Since her nitery debut two decades ago at the Pierre Roof, N. Y., she's gone only one way—up—with immense talent and show savvy. A one-week bow here in May, '51, rated a four-night holdover, with ropes-up biz. She's repeating the crowd capture here for 12 nights in a sparkling 65-minute once-nightly stint.

Chanteuse varies her moods in the sock songalog, unloosing both new and old material that adds up to boff bits in either category. New here are "You Can't Have Everything," a sentimental "Let's Try Again," risque "In Paris It's Love" and "Merrily, Merrily." Again she charms with her w.k. Continental tunes, "I'll Be Seeing You," "The Last Time I Saw Paris" and theme, "Darling, Je Vous Aime Beaucoup." Throwaway for Texas dates, "See That You're Born in Texas," gets terrif mitt with Ike's lyrical mention.

In German she chants "If I Knew You Were Coming I'd Have Baked a Cake," a hit from her recent Austrian visit with GIs, and "I'm Salzkamergut." A French lyricizing of "Jingle Bells" scores also.

The Milwaukee mesmerizer again does her top turn of tongue-in-cheeking apropos tunes in a pun session with local w.k. names in the room. Versatile thrush moves to the piano for keyboard capers with a jazzy "12th Street Rag," a smooth "Give Me a Waltz by Strauss" and a lilting "All the Things You Are," for a smash sesh.

Backing by Hildegarde's orch, headed by violinist Robert Norris, is flawless, per usual. Crew's terping sessions also are pleasing. *Bark.*

Statler Hotel, L. A.
(TERRACE ROOM)

Los Angeles, Jan. 23.

Billy De Wolfe, Mary Mayo, Johnny Bachemin, Frankie Carle Orch (14); $2 cover.

Obviously, it's a feat to put together a floorshow consisting of acts which have never or rarely been glimpsed on the Coast before. This the Statler has done but, as insurance, is pegging most of the exploitation on presence of Frankie Carle's band. Carle, who resides here, is not only very familiar but widely popular, although more in the ballroom orbit.

The show won't cause any stampede of customers, but it earns more plus marks than minuses, and it will keep the doors open until Hildegarde moves in next mid-month.

Billy De Wolfe, who closes the 65-minute show and is on a shade too long at 35 of them, has a walloping windup in his standard "Mrs. Murgatroyd" which he has been doing a decade or more. Up ahead some of his clowning and patter are too vague for Statler patrons; intra-show biz references which are familiar in Ciro's or the Mocambo, say, are so much Sanskrit at this downtown spot. He starts building so slowly he could clip some of his present early material, tighten the verbiage and put the pressure on his miming of types such as his bitingly satiric takeoffs on stock British actors and their accents. His Tenderloin nightclub type sequence is good, too.

Preceding De Wolfe, chirp Mary Mayo works 15 minutes and deserves more rapt attention than she got opening night here. She's done radio, TV and some nitery time in the east, but she's almost unknown here save for some Capitol wax she made last year. (In her act she gives a 21-gun salute to Cap, implying she's still in the label's stable when, actually, she hasn't been for some time.)

Smartly gowned in a Princess styling, she has poise, effective phrasing and a good voice. Her metier would seem to be legit musicals, for she has the equipment. After opening briskly with "Taking a Chance on Love," she hits the high spot on audience reception via an excellent arrangement of "Blue Moon." "I'm Gonna Live Till I Die" is a bit off-pace for her. "Dancing in the Dark" is okay, but her two most strikingly performed chants—"The Springtime Cometh" from the ill-fated "Flahooley" and the Irish folktune, "Molly Malone"—fail to get from this clientele the reaction her interpretations warrant. For this date, Miss Mayo needs more recent pop material.

Thrush's husband, Al Hamm, leads Carle's crew for her and does a telling job. Her orchestrations, presumably also by Hamm, are socko.

Opening the bill, Johnny Machemin's fast tap-dancing and general legmania grip him immediate attention and earn him a begoff. Midway he splices in some frantic piano-pounding of a bravura, but shallow, interpretation of "Rhapsody in Blue" and a finger-bustin' approximation of "St. Louis Blues" at boogie beat. With a piano-man like Frankie Carle on tap, this Bachemin bit makes little sense, for it is done with serious intent, and not for humor—intended, that is. His legwork is such that another routine, rather than the Steinwaying, would have been more welcome.

Carle's band supplies the class this room has been lacking. The style is the sort patrons here respond to and the book sports deft arrangements of all the new tunes as well as the oldies which best benefit from Carle's arrangements. Leader's lacy keyboarding is as imaginative as ever and his rhythm section is very good. Opening night crowd, at first show, was capacity-plus. *Bert.*

Thunderbird, Las Vegas

Las Vegas, Jan. 22.

Mimi Benzell, Joe (Fingers) Carr, Gina & Gerardo, Leon Leonardi, Johnny O'Brien Christina Carson, Kathryn Duffy Dansations (7), Al Jahns Orch (11); no cover or minimum.

Doubling back into this territory after an absence of almost 20 months, Mimi Benzell conquers the Thunderbirders once more with her vivaciousness and coloraturings. The latter may be a wrong term, for only twice does she turn to her Metopera forte and display upper register trills, once in a serious voicing of an aria, the other when kidding an all-time concert fave.

She chooses "Sempre Libre" as her presentation from the classics and spoofs "The Wren," with hilarious results. The Benzell going over of this coloratura workhorse is a delight, setting a fast boogie beat and upper octave contest with a hot trumpet. She wins hands down on all counts to socko reception.

Miss Benzell's opening onslaught is a dramatic "Granada," followed by a moving "Somebody Loves Me." After the "Traviata" air, she lilts some Victor Herbert with Normandie Boys chants in the background, setting up a love story via several operetta songs. Leon Leonardi is, as usual, tops with his accomping-conducting, and his arrangements are Grade A.

Joe (Fingers) Carr, as he is labeled on Capitol disks, or Lou Busch in person, is a surprise act. A show stopper after his spanking of the 88s in ragtime to "Rhapsody in Blue," Busch gimmicks up his inning, but nevertheless is solid enough to bring big mitts.

Gina & Gerardo waltz upon the Vegas scene for their initial whirl, a round of ballrooming coupled with moderne-styled workouts. Best example of latter is "Frankie and Johnnie," which middle-roads some traditional steppery with contemporary patterning. Go Latin for closing couplet of "Blue Tango" and "Mambo," with their Cubano ideas a bit pale and lacking the ferocious sexy drive necessary for such interps. Gina is a brunet looker with svelte figure, and Gerardo is the rugged Latino type. Look okay together, and all work is smooth, although lacking in flash tricks. *Will.*

Piccadilly, Glasgow

Glasgow, Jan. 19.

Sid Willmot & Irene Marsh, Harold Gale Orch, with Peggy Kerr; no minimum or cover.

Cabaret policy is catching on at this Auld Lang Syne nitery, situated in heart of Glasgow's theatreland on Sauchiehall St. Layout is modestly attractive and should develop as strong but latent demand for nitery entertainment begins to show itself.

Sid Willmot & Irene Marsh are a fairly new teaming, he being an Englishman from Devon and she a brunet thrush from Glasgow. Gal, one-time chorine, is brightly garbed in cerise-colored dress and uses sparkling eye expression to good effect in series of pop numbers. Male also handles the ivories while gal not only vocalizes at mike but spreads over the floor in attractive terping. Act scores in current hits, including "Sugar to Tea," "Zing a Little Song" and "We Won't Live in a Castle," and Miss Marsh closes with neat concession to Auld Lang Syne native taste in the Scot number, "Highlandman's Umbrella." *Gord.*

Blinstrub's, Boston

Boston, Jan. 23.

Frankie Laine with Carl Fischer; Maxellos (4), Betty Lustre, Lewis & Van, Johnny Morgan, Michael Gaylord Orch (13); $4 minimum.

Having pulled capacity biz each time he' played a Hub bistro (his first date was at swank but smallish Oval Room, followed the next season at the larger Latin Quarter), Frankie Laine has now hit the jackpot. He's been luring SRO into the vast Blinstrub's (1,800 capacity) during his seven-night stint. Spot was enlarged last spring teeing off its name policy with Patti Page racking up a tremendous gross, and indications are that the energetic singer will at least equal and possibly smash her record. The customers are not all youngsters either. Laine's rep as a stylist and showman apparently appealing to many in older age brackets, with result the spot's jumping and boniface Stanley Blinstrub is sporting that contented look.

Never one to skimp, Laine whacks across a solid 40 minutes bouncing onstage warbling "Wonderful, Wasn't It?" followed by his standards, "Wild Goose," "That's My Desire," "Jezebel" and the plaintive "High Noon." Also includes a nifty "Sleepy Time Down South," a la Louis Armstrong; "When You're in Love" which he and partner-accompanist Carl Fisher cleffed, winding with "Jealousy" disclick. While he's cut down on his between chatter since last time around, he continues to display a slick sense of humor and tongue-in-cheek attitude especially when femmes begin to screech. His pacing is solid and entire stint is sprightly enhanced by topnotch showmanship.

Balance of lineup is strong with, coincidentally, two of supporting acts, the slick terpsters, Lewis & Van, and emcee-comic Johnny Morgan, featured on Miss Page's stint here last spring. Betty Lustre, a shapely blonde ballerina, scores neatly with diversified terpology which includes standard ballet, rhythmic blues, a beguine, and windup cavorting to "Manhattan Serenade." The Maxellos, mixed foursome, reduce a standard risley turn to a shambles by conning several customers into taking part in the act. Gimmick grabs neat yocks.

Michael Gaylord's band, upped to 13 for this engegement, handles the showbacking in competent style and dishes out nifty rhythms for customer terping. *Elie.*

Village Vanguard, N. Y.

Sylvia Syms, Stan Freeman, Pat Carroll, Clarence Williams Trio; $3.50 minimum.

Max Gordon has made the first changes in his Village Vanguard layout in several months. Only continuing act is Sylvia Syms, and newcomers are Pat Carroll, who works the Red Buttons teleshow and has appeared at eastside intimeries, and Stan Freeman, who recently wound up an assignment at the Blue Angel. It's a bill that works out extremely well and provides a full-bodied session of entertainment.

Freeman's zany song material is high IQ stuff but with a sufficiently broad base to get virtually every type of audience. His tunes encompass a variety of lampoons such as his rib of school songs, commercials and kidisks. There's both sly and broad lines in his numbers and he's an immediate winner with the audience.

Pat Carroll is similarly a product of the smart rooms. Although around the nitery scene for a couple of years, she still retains a fresh appeal and appearance. Miss Carroll's material is likewise styled along smart lines. Her satires of a child reciting a tribute to a teacher, a dissertation on the '20s, and an updated fairy tale are okay. Only item on her recital that failed to pass muster at show caught was her rib of a ballad, which seemed pointless and mirthless.

Miss Syms' long run here has the effect of increasing her stature. She's becoming a fixture and is apparently building a following. In comparison with the others on the layout, she's almost a straight singer, but her asides and individualistic touches give her some distinguishing characteristics.

Tunes are smart and ably delivered. Miss Syms mixes faves and little-known works so that there's a constant flow of interest. Most of the unfamiliar items are in a sophisticated vein and again, order-built for this spot.

Although the three entertainers are in the vocal vein, there's little conflict. Clarence Williams provides terp incentive and showbacking. *Jose.*

El Rancho, Las Vegas

Las Vegas, Jan. 20.

Jimmy McHugh's "Singing Stars of '53," with Darla Hood, Dorothy Coulter, Judy Clark, Beverly Richards, Eve Marlee; Lenny Kent, Nanci Crompton, El Rancho Girls (4), *Matty Malneck, Al Gayle Orch* (10); *no cover or minimum.*

Jimmy McHugh's almost inexhaustible fountain of melodies has poured forth for over almost three decades, and many of his songs are on display at El Rancho Vegas for three frames. Almost too many, it would seem, for in attempting to trot out all tune toppers, the McHugh portion of the current "Windmill Revue" overbalances entire production structure. In his attempt to adjust layout to time limitations demanded by the casino (which pays the bills), producer Tom Douglas has pared comedian Lenny Kent and ballerina Nanci Crompton to beyond minimum.

No carping is heard about overall quality of cleffer's tunes—a great many of them standards—and the voicing of each fave by McHugh's collection of lookers with talent—Darla Hood, Dorothy Coulter, Judy Clark, Beverly Richards and Eve Marlee. The overabundance tends to pall after a bit, and the succession of singer after singer, song after song, is a high-caloried melody diet. McHugh's dialog should be sharpened during intros to his quintet of thrushes. He gets fatherly, and the femmes in turn do a bit of gushing about their mentor's composing status.

Still, the impression is good, and word-of-mouth will draw many into the room for nostalgia kicks. Gals look well in their parade of different gowns or wardrobe for each appearance. Dorothy Coulter takes her soprano pipes along the thrills of "Most Unusual Day" and "Coming in On a Wing and a Prayer." Latter is finale flag-waver combined with tribute to McHugh for Presidential citation during World War II after selling millions in bonds. It's a little thick, and quintet harmonizing for paramount finish.

Darla Hood has the longest period of all chirps. Her cutie-pie manner and overselling aren't needed at times when song sells itself. Judy Clark's bombastic personality clicks in "Diga Diga Doo" and "Murder He Says," while the contrasting quiet beauty of Beverly Richards registers equally as well in "Cuban Love Song." Foremost femme of five to bear watching is Eve Marlee, a busty, vivid brunet who chants sexily. Although her gestures are awkward and without meaning, she could be trained in that department, suiting her torch styles in "Porgy" and "Lost in a Fog."

McHugh's ease at the piano is an asset; however, some of his off-the-cuff "then I wrote" remarks about his own compositions are slightly egotistical. He could trim plenty of his own gab to give songs and gals the floor. Matty Malneck wends the baton in perfect accord with McHugh, thrushes and Al Gayle's crew.

Kent has his time split, with emcee chores first taking up some material. Following Miss Crompton's terp quickie, he returns for rapid runover of his w.k. Texan character sketch, and a very much okay B. Daniels "Old Black Magic," with El Rancho Girls imitating his writhing movements. Tags entire packet with his always good synoptic reprise, making yocks roll in thick and fast. Kent venturies into the wild blue yonder at times, but in the main he machine-guns his funny stuff over for excellent returns.

Miss Crompton pulls salvos immediately with her whirls on toes, plus eye-popping traveling fouettes. Cute terpologist is hampered by small space, but manages to go over big in her three-minute spot.

El Rancho Girls set revue theme with scene in dressing room, chattering clever rhymes cattily. Hairpulling is about to begin when Kent interrupts for a gab sesh with chicks and sends rest of show on the road. *Will.*

Ambassador Hotel, L. A.

(COCOANUT GROVE)

Los Angeles, Jan. 21.

Blackburn Twins & Marion Colby, Russ Morgan Orch (17), *Joan Elms, Al Jennings;* $1.50-$2 *cover.*

After 17 years as a bandleader, Russ Morgan finally made it—the Cocoanut Grove, that is. Why he was never booked into this posh room in all the years of his popularity was the subject of much conversation around ringside after partaking of his song-and-dance style and specialty.

No more versatile band fronter ever played this room. When he's not tossing around quips he takes a few swipes at the vocals, sidles up to mikeside with his slip horn and being Freddy Martin's old arranger, has a hand in the orchestrations. All this he does with professional ease and skill and exuding a friendliness that puts the sitters in gay mood. His dance rhythms are geared for this middle-aged trade and the boards groan under the mass attack of shuffling leather.

It may have been smart booking by the Grove to bring in Morgan. He might well start the trek back to the Wilshire boul boite by the picture crowd, many of whom were in evidence at the opening. They have long shunned this grotto for the plush night spots on the Sunset Strip.

Floor attraction brings back the Blackburn Twins with their new femme partner, Marion Colby. She's a frisky filly with a trim chassis, good singing voice and shapely stems that get over the floor with grace and agility. The Blackburn routines are familiar to this set, their best being reflections in a mirror and n.s.g. the "Baby It's Cold Outside" number. It's both too dated and not too clever. Joan Elms, a singer making her pro debut with the band, impresses as promising and Al Jennings pipes his numbers with nice romantic touch. *Helm.*

Ritz Carlton, Montreal

(RITZ CAFE)

Montreal, Jan. 23.

Josephine Premice (*with Luis Martinez*), *Johnny Gallant, Joe Settano Trio;* $1-$1.50 *cover.*

There is nothing like an innuendo-laden Calypso as warbled by Josephine Premice to take the frost out of the air, relax the customers and hold solid attention.

This is the first time Miss Premice has played the Ritz Cafe despite frequent appearances in other establishments around town. Dusky chirper took over on short notice when Odette Myrtil was forced to cancel out her third week and return to New York because of sickness in her family. The Ritz layout is ideal for Miss Premice and gal is a click with her breezy personality, okay songalog and chic wardrobe.

With Luis Martinez backing her on a bongo drum, she tees off with "Distant Thunder," sharpens the tempo with "Guatemala" and then scores with a Creole item that garners plaudits. A rollicking "Fancy Living" raises a few well-bred eyebrows with the rather obvious lyrics, but adroit handling saves it from going overboard. In quick succession, she follows with "Woman Smarter," "Siesta" and "Lord Invader" for an encore session that registers and then closes with "The Earth Trembles," a drama-heavy Afro arrangement that gives both songstress and drummer the musical works. *Newt.*

Montmartre, Havana

Havana, Jan. 19.

The Proctors, Tex Mex Trio, Roxana Martin, Serenata Espanola Orch, Ray Carson; $3.50 *minimum at tables only.*

"Orgiastic" dancing is what the Proctors label their act. This is certainly an apt term for some highly sensuous hoofing. Just enough is left to the imagination to keep the act relatively on the right side. The team also does some fairly wild "jungle" hoofing, with Vivian giving forth weird chants. George tosses her around tarzanically enough to evoke gasps from female customers. But probably the outstanding feature of the act is femme's feline figure.

The Tex Mex Trio utilize a guitar (there is one in every Mexican act), a bass violin and a passable set of vocal chords. They are comical musicians, or perhaps musical comedians, as the gags are preponderant. Even the songs are humorous and are frequently interrupted by unrelated jokes. A bit of slapstick is tossed into the potpourri. The humor is funny, but unfortunately for U.S. tourists it is entirely in Spanish.

The Serenata Espanola orch competently handles sweet and stirring Spanish tunes. Its predecessors in Cuba have gone on to greater fame: Los Chavales de Espana in North America and Los Churumbeles in South America. But although Serenata followed their footsteps in coming to Cuba from Spain, it doesn't quite fill their shoes.

Another Spanish note is added by Roxana Martin, who flashes legs and skirts in fast-moving Iberian hoofing. The performance sparkles—but then, most Spanish dancing does. Montmartre's perennial, Ray Carson, capably sings and emcees in Spanish and English. *Jay.*

Beachcomber, M.B.

Miami Beach, Jan. 24.

Al Martino, Dave Barry, Dana Leslie, Chris Powell & Blue Flames (7), *Roby & Dell, Wally Wanger Line, Milt Fields Orch;* $2.50 & $4 *minimums* (*beverages*).

This former showcase for some of the biggest draws in the country has been operating as an "exotic" display spot, due to lease restrictions. With restrictions lifted for the season the sign is out for the toppers again. Current lineup is indicative of things to come.

Al Martino, obviously booked here on his record hit, "Here Is My Heart," handles himself in good fashion and gets them moving their mitts once he settles down to major portion of his songalog. Delivery is mobile, with personable songster moving about the stage to project his balladings which include "When You're Smiling," "You Belong To Me," and "Heart" for the rapid interest-rise. Best of the balance is his new etching of "Rachel" which comes off to top returns. Other plus items are "The Skyscraper Song" and "Take My Heart." With experience he'll wind into the group of younger clicks playing the cafe circuit; minor problem is that tense moving about that's easily eliminated with time.

Dave Barry garners himself a good share of howls with his comedics. Guy's been around and handles himself in assured fashion to purvey impreshes of Godfrey, Heatter, Winchell, Parsons, et al. Works in local gags, politico angles, troubles on installment buying and winds into funny piece on "Women." Comes back for more, then encores with the tired "Barmitzvah" speech. Has some twists in it but it still doesn't measure up to major portion of his material.

Dana Leslie handles the femme vocal department in frantic style. Arrangements are okay, but overall reaction to her stint is only fairish. Makes for a mild teeoff spot.

Big cafes here seem to be going in for hot Negro jazz combos. Here Chris Powell & Blue Flames add up as one of the noisiest acts around. Their instrumentals seem concentrated on big-blow. Would do better in a lounge where they can measure their aud-reaction, than in a layout such as this one.

Roby & Dell set well with their adagio and ditto the Wally Wanger line, sporting beminked panties. Routines make for fast opening and flashy finale. *Lary.*

Edgewater Beach, Chi

(MARINE ROOM)

Chicago, Jan. 23.

Denise Darcel (*with Fred Stamer*), *Roger Ray, Dorothy Hild Sextet, Bob Kirk Orch* (11); $1.55 *cover.*

Headlined by Denise Darcel, the chantoosie with more curves than chant, and laugh-sparked by Roger Ray, the current package at this far north inn is especially smart booking with the convention season now in full swing. And, most importantly, while Miss Darcel plays her natural endowments with enough French sophistication to send the conventioneers back to Nebraska with warm memories of the big city, it's all done with the light, kidding touch that's completely acceptable to the room's basic family trade.

With Fred Stamer discreetly masterminding the proceedings from his middle-of-the-floor Steinway, the buxom blonde romps through a French-English songalog that scatters warm humor into the far reaches of the big room. Sheathed in a gold strapless gown, she adroitly uses her hour-glass chassis (with about 45 minutes of same topside) to offset her vocal limitations. She works hard, gives the impression she's getting a big boot out of the whole thing and gets paid off with rapt attention and big mitts.

Miss Darcel does okay with the straight numbers such as "La Belle France" with its acceptable waving of the Tricolor, and "Rien de Rien," a French novelty. But she really starts exuding sparks ringside with her "audience participation" bits. Her "Kiss Me" cooing as she takes her walking mike into the crowd displays a punchy knack for fast quips with the ringside Lotharios. She encores even stronger with "Alouette" which ends up as a community sing. Lass departs to a justly deserved loud action.

Roger Ray, in the forepiece, gets things off and running in fine style with his comedy monolog, propped by the hardly touched xylophone. He uses the instrument as the basis of a fast string of gags, a la Jack Benny and his fiddle. Comic finally gets down to some "serious" playing and beats out all of four bars of "The Indian Love Call" before getting involved in a laugh-provoking musical hassle with Bob Kirk and band. He snags big chuckles with his panto juggling turn and exits on the upbeat with the "war wound" yarn. *Dave.*

Roosevelt Hotel, N. O.

(BLUE ROOM)

New Orleans, Jan. 21.

Jan Garber Orch (15), *Walton & O'Rourke, Pan Merryman, Merry Mutes* (2), *Sharkey & His Kings of Dixieland* (6); $2.50 *minimum.*

The customers come out in full force when Jan Garber and his musical aggregation make their annual stand in this lush spot. Add to these the tourists and other non-regulars and result is capacity biz.

It's Garber's music that gets top billing. The diminutive maestro, a long-time fave here, serves a choice musical menu that appeals to the sentimentalists and nostalgic patrons. Tableholders just don't stay anchored to their seats when the Garber crew is around. They flock to the floor during the ankle-bending sessions.

The band is big, loaded with capable sidemen and the music comes out sweet, bouncy and danceable and exceedingly easy on the ears. Garber keeps the throttle on volume and stresses melody throughout.

Topping the floor acts are Walton and O'Rourke, two of the best puppet manipulators seen hereabouts. Their assortment of dolls is lifelike. Working on top of miniature stage, partners trot out a couple of jive dancers, a tramp tout, a jazz piano player and gal singer, a diamonded old dowager who goes on a binge, and a hula dancer who is just as adept at "bumping" as swiveling her hips. Rate good mitt.

Pan Merryman's flashy terp turn encompasses acro, ballet and boogie. The leggy brunet eyeful shows a fast line of flips and socko handless cartwheels which make for top entertainment. Her grace is a delight. Dancer brings more showmanship and variety to her dance turn than any recent performer in spot and her flashy acro nets heavy palms.

The Merry Mutes are couple of zanies who provide the laugh segment of the bill with their panto of records. Their mimic of Bing Crosby and Mary Martin warbling "Wait Till The Sun Shines Nellie" is tops. A carboning of a spastic by one of the team could easily be eliminated. Otherwise the boys click nicely.

Sharkey Bonano and his Dixieland crew ring down the curtain on the show. Boys cut loose on their brand of happy New Orleans tailgate music and applause wells up for their ensemble and solo efforts. "When the Saints Come Marchin' In," "Weary Blues" and other tunes spark feet patting all over the place.

Garber outfit gives solid backing to the show, which welds for top entertainment. *Liuz.*

La Rose Rouge, Paris

Paris, Jan. 14.

Freres Jacques (4), *Yves Robert Co.* (6), *Picolette, Yves Joly Troupe* (4); $3 *minimum.*

Crammed is the word for the most popular of the Existentialist cellar clubs. Fine off-beat show has paid off in word-of-mouth, and nightly fare on the small stage has patrons vying to get in. Membership card needed to enter is easily overcome by showing a green passport or giving in and buying a yearly member's card for $2.50. Drinks are in the regular $3 category and the underground revue is worth the tab.

This new winter show is only a revised edition of the previous one with new skits added, the return of the Freres Jacques, and the Yves Joly group (4) adding a marionet turn to their hand routine.

Show starts at 11:30 and runs to 2 a.m. with opening spot filled by staple young chantoosy Picolette. She is an old standby here whose coy, untutored phrasing and unabashed, amateur vivacity has mellowed her into a pleasing offbeat turn. She has slimmed down, coiffed and gowned to advantage and learned phrasing and voicing to make her a good bit and a fine opening for these surroundings.

The Freres Jacques (4) are a well-regulated song-mime group whose solid posturing to their songs makes them a begoff (New Acts). Yves Joly act combines clever cardboard marionet work with fine hand routine to make this another pleasing number. Yves Robert Co. (6) winds show with a takeoff on pix (New Acts). *Mosk.*

Sans Souci, Miami B'ch

Miami Beach, Jan. 26.

Betty Reilly with Bill Russell, Roy MacNair, Ann Herman Dancers, Sacasas Orch; $2.50 *minimum* (*beverages*).

There's plenty of competition for the hotel-cafes now, what with all big niteries in operation and bidding for the patronage with top names. Thus, the booking problem becomes a troublesome one for the one-show-a-night contingent, with in and out biz resulting from not setting the right type of act. Bookers here, however, have reached the point where they know what acts can mark break-even figures for them and set them for repeats. Current Betty Reilly is indicative of shrewdness of policy.

Blonde songstress is a strong draw here and returns twice a year on that basis. This time out, the first nights were offish, what with the competish, but rapid build came with end of week.

Irish comedienne has herself a solid songalog and handles matters in authoritative manner with aud reaction building. Has added a bongo player to her backing to make for more rhythmic color. Tees off with "Kerry Dancers" and follows "Jambalaya." Works atop piano with self-accomp at guitar for a hillbilly from Paris idea that garners her giggles and mitts. Sets up her standard "Begat" then, for the change of pace, "Glocca Morra," to lead into another comedy stanza, "Femme Fatale," a sock piece of material.

Encore section includes "Cumbachero," her Yiddish-versed "Greena Kozina" and winds handily with her takeoff on how Sara Vaughan, Margaret Truman, Bette Davis, Kate Hepburn and Johnnie Ray might sing "Molasses."

Ann Herman Dancers set up the usual hip-swing routines for the many tableholders who come for the Sacasas Latin orch rhythms as well as to see the act featured. *Lary.*

Flamingo, Las Vegas

Las Vegas, Jan. 23.

Arthur Lee Simpkins, Harold Stern's Singing Strings (18) *with Chorus* (5), *Chris Cage, Herb Flemington, Flamingo Starlets* (8), *Torris Brand Orch* (10); *no cover or minimum.*

Arthur Lee Simpkins carries on his big rep of being a spellbinder of songs. With Harold Stern's collection of strings and vocalists, entire layout has a fine lustre. Word-of-mouth should bring in enough crowds to make the fortnight okay for biz.

Simpkins builds into begoff with his array of melodies cannily arranged to suit tastes of overall assemblages. His ingratiating manner also helps to bring forth enthusiastic plaudits. From a sprightly "Marie," he ballads "Loveliest Night of the Year" for good appeal. Takes "Black Magic" for a rhythm ride, following with a caressed set of Gaelic songs. His aria at show caught was "Che Gelida Manina" from "La Boheme," forming a boffo encomium at the diminuendo. After chatting about his start as operatic student in Italy, he shows what tune started him off in the U. S. at Lou Walters' Latin Quarter on Broadway, the bouncy "Old Man River." With "Tenderly" and the always-requested "Eli Eli," he tops off a half-hour with ovation. Fine accomping takes place at the Steinway with Chris Cage threading his notes with the Simpkins' noduling.

Harold Stern hits big in his third return to this room. Array of scarlet-jacketed fiddlers and assorted musicians makes a sock impression as Stern fiddles centre and batons into collection of Czardas. Overtones of Magyar melodies fill the large room with big reception accorded. Choral quintet backs many of the Stern arrangements, chiefly in "Play Gypsy, Dance Gypsy," "One Night, One Kiss," and "Stout Hearted Men." Exit wins a burst of enthusiasm as entire entourage walks through house while performing theme, "La Vie en Rose." Effective finale is combined strings with Simpkins as he brings down the curtain with "Bless This House."

Flamingo Starlets have two terp scenes, opening with a fast "Jet," and "Cuban Mambo" later in setup. Herb Flemington warbles background lyrics pleasantly. Torris Brand orch continues to impress with each new unfolding, catching on to knowhow of showband performing rapidly. Orch was formed in Vegas three months ago, and is proving a good Flamingo investment. *Will.*

New Seattle Cafe

Seattle, Jan. 27.

New nitery here, the Jesters Club, opens Saturday (31) with a charity ball, all proceeds going to March of Dimes.

New spot is in Claremont Hotel.

VARIETY BILLS

WEEK OF JANUARY 28

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit. (FM) Fanchon Marco; (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner; (WR) Walter Reade

NEW YORK CITY

Music Hall (I) 29
Jeannette Tapnan
Georgie Sawtelle
Patricia Rayney
Joe Jackson Jr
Rockettes
Corps de Ballet
Sym Orc
Palace (R) 1
Danny Kaye Rev
Peiro Bros
Marquis Family
Fran Warren
Darvas & Julia
Dunhills
Jo Lombardi Orc
Paramount (P) 21
Carmen Cavallero Orc
Larry Storch
Toy & Wing
Roxy (I) 19
Ice Colorama
Red McCarthy
Johnny Flanagan
Jo Barnum
June Quessy

CHICAGO
Chicago (P) 30
3 Wiles
Francis Brunn
Pitchmen
Bob Carroll
Regal (P) 30
Illinois Jacquet Orc
Betty McLaurin
Willie Mabon 3
Flash Gordon
Leonard & Leonard
Dusty Fletcher
MIAMI
Olympia (P) 28
Lamberts
Jack Parker & Doll
Marvellos
Richard Hayes
Pat Henning
PHILADELPHIA
Earle (W) 30
Blackstone
WASHINGTON
Capitol (L) 29
Chai & Samay
Paul Duke
Stu Erwin & J Collyer
Weyman & White

AUSTRALIA

MELBOURNE
Tivoli (T) 26
Tommy Trinder
Jim Gerald
Harry Moreny
Gloria Dawn
Toni Lamond
Babs Mackinnon
Joe Lee
George Pearson
Lloyd Martin
Elizabeth Kent
Gus Brox & Myrna
Frank Cleary
De Paulls
Tivoli Ballet
Boy Singers
SYDNEY
Tivoli (T) 26
Armand Perren
Fayes 3
Pat Gregory
Chribi
Marika Saary
Phillip Tappin
Wim De Jong
Jacques Cartaux
Jimmy Elder
Joe Whitehouse
Cissy Trenholm
Terry Scanlon
BRISBANE
His Majestys (T) 26
Daresco 3
Lowe & Ladd
Botonds
Bert Duke 3
Guy Nelson
Prof Olgo
Renita Kramer
Bouna
Norman Vaughan
Carl Ames
Sonya Corbeau
Betty Prentice
Alice Ray
Show Girls
Nudes
Boy D & Singers
Ballet

BRITAIN

BLACKPOOL
Palace (I) 26
T Fayne & D Evans
George Cameron Co
Bayers Dogs
Savello 3
Austin & Roye
R & J Jover
McKenzie Reid & Dorothy Floyd & B'Nay
BRIXTON
Empress (I) 26
Max Miller
5 Furres
Roy Stevens
Richman & Jackson
Keith Warwick
Terri Carol
Ronnie Collis
Dunn & Grant
Georges & Dorina
CHELSEA
Palace (I) 26
John Downing
Bobbie Kimber
Woods & Jarrett
Scott & Foster
Musical Derricks
Tonelys
Andree Curtis
Steven Lang
Conway & Day
EAST HAM
Granada (I) 26
Arrigonis
Mark Pasquin
2 Dancettes
Manz & Chico
Caroline & Richards
Don Joe & Roma
Metropolitan (I) 26
E & D Waters
Billy Thorburn
Marcia Owen
Sam Linfield Co
S & P Kaye
Irving & Girdwood
Granger Bros
Taro Naito
Palace (I) 26
Hip Hip Zoo Ray Circus
EDINBURGH
Empire (M) 26
Lester Fergeson
Geraldine & Joy
G & A Doonan
Beryl & Bobo
Benson Dulay
Evy & Everto
Henri Vadden Girls
Terry Hall
FINSBURY PARK
Empire (M) 26
Joe Stein
Louis Hayden
Max Carole
Marcellis
D & L Ferroni
HACKNEY
Empire (S) 26
Donald Peers
Dick Emery
Lionel King
Douglas Maynard
Alan Kay & Gloria
Vernon Sis
Farlow 3
Dagmar & Rell
LEICESTER
Palace (S) 26
Ralph Reader
Harry Seltzer
Ivan Staff
Clifford Henry
Rex Jameson
Denis Bros
Hargraves & Squires
Harry Dukes
Bryan Packer
David Main
NOTTINGHAM
Empire (M) 26
B & A Pearson
Kay Kortz & Eugene
Jon Pertwee
Reg Russell & Susie
Milton Woodward Co
Marie De Vere 3
Frank Preston
Mabel Melrose Sis
F Dowie & C Kane
PORTSMOUTH
Royal (M) 26
Hal Monty
R & I Gray
Gwen Liddle
Skating Sayers
Peter Cavangh
Wilson Keppel & Betty
3 Indriksons
SCUNTHORPE
Savoy (I) 26
4 Aces
Fred Atkins
Loll Park
Stirling Sis
Dolly Kin
Tina Trent
E & J Webster
Howell Evans & Pat
SHEPHERDS BUSH
Empire (S) 26
Carroll Levis Rev
Violet Pretty
Teen Agers
Lizzet & Eddie

Cabaret Bills

NEW YORK CITY

Bandbox
Duke Ellington Orc
Art Tatum
Birdland
Dave Brubeck
Blue Angel
Alice Pearce
Mark Lawrence
Harry Belafonte
Jay Marshall
Helen Halpin
Bart Howard
Bon Soir
Jimmie Daniels
Alice Ghostley
G Wood
Norene Tate
Garland Wilson
Kirkwood & Goodman
Mae Barnes
Copacabana
Myron Cohen
Kean Sis
Del Casino
M Durso Orc
Chateau Madrid
Bobby Colazzo 5
Helen Aimee
F Alonso Orc
Al Castellanos Orc
El Chico
Perla Marini
DeLeon & Graciella
C & G Galvan
Alvardo de la Cruz
Carlos Camacho
Enrique Vizcaina
Embers
Barbara Carroll
Hotel Ambassador
Jules Lande Orc
Hotel Astor
Three Suns
Hotel Biltmore
Michael Kent Orc
Hotel Edison
Henry Jerome Orc
Hotel New Yorker
Teddy Powell Orc
Sid Krofft
Bobby Blake
Collin & Leemans
Adrian Rollini Trio
Hotel Pierre
Doretta Morrow
T & P Rodriguez
Stanley Melba Orc
Chico Relli Orc
Hotel Plaza
Monica Lewis
Rey & Gomez
Dick La Salle Orc
Monte Continentals
Hotel Roosevelt
Guy Lombardo Orc
Hotel St. Regis
Constance Moore
Milt Shaw Orc
Horace Diaz Orc
Hotel Statler
Ray Anthony Orc
Hotel Sherry Netherland
James Symington
Hugo Peoall Orc
Hotel Taft
Vincent Lopez Orc
Hotel Warwick
Naomi Stevens
Lee Carroll
Latin Quarter
Boliana Ivanko
Trio Bassi
Murphy Sisters
Audrey Sperling
Piroska
Marcel Lebon
Dagenham Pipers
Pat Adair
Art Waner Orc
La Vie en Rose
Georgia Gibbs
Sue Carson
Dolph Traymen Trio
Van Smith 3
Leon & Eddie's
Eddie Davis
Bobby Ramsen
Argo & Fay
Paul Judson
Helen Curtis
Art Waner Orc
Oliver Dcrs
Le Ruban Bleu
Marshall Izen
Toppers
Susan Johnson
Penny Malone
Norman Paris
Julius Monk
No. 1 Fifth Ave
Bibi Osterwald
Bob Downey
Harold Fonville
Hazel Webster
Old Roumanian
Sadie Banks
Sonny Sands
Carolyn Carpenter
Larry Marvin
Joe LaPorte Orc
D'Aquila Orc
Park Sheraton
Milt Herth Trio
Town & Country
Bob Melvin
N & M Mann
Danny Carroll
Johnny Morris Orc
La Plaza 6
Two Guitars
Sigi Ahern
Eli Spivak
Misha Usdanoff
Kostya Poliansky
Versailles
"More About Love"
Patricia Bright
Jean Bradley
Glenn Burris
Ann Cardall
Jim Hawthorne
Ann Shields
Cabots
Salvatore Gioe Orc
Panchito Orc
Village Barn
Zeb Carver
Ted Huston Orc
Julia Cummings
Mary Snyder
Village Vanguard
Stan Freeman
Sylvia Syms
Pat Carroll
Clarence Williams Trio
Waldorf-Astoria
Patachou
Nat Brandwynne
Mischa Borr Orc
Wivel
Sal Noble
Bob Lee

MIAMI-MIAMI BEACH

Algiers Hotel
Earl Wrightson
Barry Kaye
Joe Delilah
Tony & Renea
Mal Malkin Orc
Allison Hotel
Beachcombers (4)
Julio & Mae
Atlantis Hotel
Dave Apollon
Los Espenoles
Bernard Weidman Orc
Nelly Goiette
Bar of Music
Bill Jordan
David Elliot
Guy Rennie
Sheila Barrett
Harvey Bell
Beachcomber
Al Martino
Dave Barry
The Flames (7)
Chris Powell
Dana Leslie
Toni Bari
Milt Fields Orc
Wally Wanger Girls
Biltmore-Terrace
Phyllis Arnold
Arthur Warren Orc
Brook Club
Charlie Farrell
University 4
Mickey Roselle
Deeva
June Gardner
Casablanca Hotel
Billy Vine
Betty George
Maya Orc
Celebrity Club
Alan Gale
Larry Foster
The Haydocks (2)
Chris Columbo
Teddy King Orc
Clover Club
Johnnie Ray
Gary Morton
Joy Skylar
Clark Bros
Tony Lopez Orc
Selma Marlowe Line
Ciro's
Danny Thomas
Dolores Hawkins
The Foursome
Red Caps
Damita Jo
Dave Tyler Orc
The Treniers (7)
Colby's Cove
Cannon & Harmon
Elena
Nicholas Grymes
Cork Club
Jo Thompson
Townsmen (4)
Mary Peck
Delano Hotel
Melino Trio
Zina Reyes Dancers
Willie Hollander
Delmonico
Jose & Aida
Carlos & Melisa Orc
El Mambo
Mickey Katz
Mac Pepper
Bobby Escoto Orc
Baro & Rogers
Lao & Minerva
Freddy Calo Orc
Five O'clock
Martha Raye
Henny Youngman
The Rivieras
Ted Wells 4
Len Dawson Orc
Frolic Club
Kathie McCoy
Don Charles Orc
Harem Club
Bobby Barton
Princess Tara
Camile Stevens
Lee Taylor
Ginger Marsh
Harbor Club
Joe Mooney
Elaine Brent
Gaiety Club
Sheila Ryan
Louise Angel
Blue Drake
Marie Stowe
Gaiety Girls
Al Bernie
S Marlowe Line
Tony Lopez Orc
Joy Skylar
Johnina Hotel
Price & Day
Dee Darling
Tony Matas
Randum
Latin Quarter
Guilda
Charlivel Trio
Carma & Yaki
Janine Grenet
Charlee Ballet
Lucien, Bob & Astor
Nejla Ates
Mons Choppy Models
Ralph Young
Gloria LeRoy
DeCastro Sisters
Line (30)
Jose Cortez Orc
LaRue
Leo Reisman Orc
L'Aiglon
Chuy Reyes Orc
Emile Petti Orc
Leon & Eddie's
Babe Baker Revue
Sandra Barton
Kitty O'Kelly
Pat Clayton
Juan Luis & Eleanor
Perry Bruce
Aeres O'Reilly
Ralph Gilbert
Don Charles Orc
Lombardy
Don Baker Orc
Henry Taylor
Julio & Mae
Lombardy Hotel
Pedro Orc
Enrica & Novello
Henry Taylor
Lord Tarleton
Michael Selker Orc
Jeanne Moore
Lou Collins
Pat Morrissey
Herman Chittison 3
Irene Williams
Day, Dawn & Dusk
Charlie Carlisle
Malayan Lounge
The Calypsoans
Martinique Hotel
Irene Hilda
Manolo & Ethel
Danny Yates Orc
Monte Carlo
Leonard Young
Gallab Dancers
Rafael Rumberos
Music Box
Belle Barth
Don Ostro 3
Mac Fadden Deauville
Vocalions 3
Johnny Pineapple Revue
Nautilus Hotel
Georgie Price
Gomez & Beatrice
Freddy Calo Orc
Joe Harnell
Paddock Club
Jackie Winston
Miss Memphis
Peggy Saunders
Ernie Bell Orc
Flo Parker
Patty Lee
Riviera
Ray Bolger
Billy Williams 4
The Szonys
June Taylor Line
The Goofers
Sans Souci Hotel
Betty Reilly
Frank Lynn
Sacasas Orc
Ann Herman Dcrs
Saxony Hotel
Los Chavales de Epana
Pupi Campo Orc
Trini Reyes
Bernie Mayerson Orc
Julie Romero
Val Olman Orc
Tano & Dee
Sherry-Frontenac
Maxie Rosenbloom
Ray Shaw
Chavez
Jacques Donnet Orc
Shoremede
Preacher Rollo 5
Shore Club
Rosalie & Steve
Fausto Curbelo
Haven & Held
Singapore
3 Peppers
Magnetones
Novotones
San Marino Hotel
Phil Brito
Palmer Dancers
Quintones
Sorrento
Hal Fisher
Charles & Samara
Marc Kahn
Alan Kole Orc
Tony Pastor's
Ray Bourbon
Sheila Sheen
Jose Enriguez
Jackie Cole
The Mithens
Vagabonds Club
Vagabonds (4)
Maria Neglia
Condos & Brandow
Elissa Jayne
Frank Linale Orc
Gospil Tahitians
Eleanor Guipo
Versailles Hotel
Jack Kerr
Nino Rinaldi 3

CHICAGO

Black Orchid
Josh White
Jeri Southern
Wally Griffin
Blue Angel
Bob Arbogast
Pete Robinson
Marilynn Lovell
Lucille Reed
Johnny Frigo
Dick Marx
Chez Paree
Jerry Lester
Nita Bieber & Gerald Gotham
Halina Gregory
Conrad Hilton Hot'l
Jeanne Sook & Teddy Roman
Colstons (2)
Michael Carrington
Ken Bailey
Deadenders
Jack Rose
Margaret Naylor
Bill Jordan
Herman Maricich
Dick Peterson
Dick Salter
Dennis & Darlene
Buddy Rust
Ollie Clark
Boulevar-Dears (6)
Frankie Masters Orc
Edgewater Beach
Denise Darcel
Roger Ray
Dorothy Hild Dcrs (6)
Griff Williams Orc
Palmer House
Jean Carroll
Mary Raye & Naldi
Gregory & Strong
Herbert Moore
Merriel Abbott Dcrs (8)
Emil Coleman Orc
Vine Gardens
Joey Bishop
Gloria Brooks
Madelyn Wallace Dcrs (4)
Pancho Orc
ROCKFORD
Palace (30-1)
Senator Murphy
Bob Perry
Larry Tobler
The Winlows (2)
Vernon & Gale

LOS ANGELES

Ambassador Hotel
Blackburn Twins
Russ Morgan Orc
Bar of Music
Arthur Blake
Gloria Grey
Phil Moody
Bob Jacobs
Eddie Bradford Orc
B Gray's Bandbox
Billy Gray
Patti Moore
Ben Lessy
Four Pipers
Larry Greene Trio
Biltmore Hotel
Paul Gilbert
De Marlos 2
Tong Bros
Hal Derwin Orc
Cafe Gala
Stella Brooks
Dick Hazard Trio
Portia Nelson
Ciro's
Sophie Tucker
Ted Shapiro
Dick Stabile Orc
Bobby Ramos Orc
Mocambo
Billy Daniels
Benny Payne
Eddie Oliver Orc
Joe Castro Quartet

LAS VEGAS, NEVADA

Desert Inn (23)
"Calendar Capers"
Diana Grafton
Adele Inge
Eric Waite
Charles & Lucille
Dennis & Darlene
Yvonne Broders
Lillian Byers
Carlton Hayes Orc
El Cortez
Radio Rogues
Ben Yost Colleens
Joanne Barton
Dave Rodgers Orc
El Rancho Vegas
Jimmy McHugh
Darla Hood
Eve Marlee
Judy Clark
Beverly Richards
Nanci Crompton
El Rancho Girls
Ted Flo Rito Orc
Lenny Kent
Dorothy Coulter
Flamingo
Arthur L Simpkins
Harold S Strings
Herb Flemington
Flamingo Starlets
Torris Brand Orc
Last Frontier
Sportsmen
George Gobel
Bud & Cece Robinson
Jerry Antes
Dolores Frazzini
Jean Devlyn Girls
Bob Millar Orc
Sahara
Sugar Ray Robinson
Harvey Stone
Eileen Wilson
Joe Scott
Gene Nash
Sa-Harem Dancers
Cee Davidson Orc
Sands
Lena Horne
Consolo & Melba
Arnold Ross
Chico
Ralph Strane
Peggy Dietrich
Joy Healy
Copa Girls
Ray Sinatra Orc
Silver Slipper
Danny Thomas
Connie Russell
Lou Wills Jr
Copa Girls
Dr Lockman
Thunderbird
Mimi Benzell
Joe Fingers Carr
Leon Leonardi
Johnny O'Brien
Christina Carson
Kathryn Duffy Dansations
Normandie Boys
Al Jahns Orc
Gina & Gerardo

HAVANA

Casino Nacional
Patricia & Capella
Havana Cuban Boys
Montmartre
The Proctors
Tex Mex Trio
Roxana Martin
Serenata Espanola
Sans Souci
Fernanda Montel
Skippy
Mercedes Valdes
Celia Cruz
Tondelayo
Tropicana
Chiquita & Johnson
Ana Gloria & Rolando
Zoraida Marrero
Jose LeMatt
Miguel Angel Ortiz

Pix Hot

Continued from page 1

to a term deal. Griffin, a vocalist with the Freddy Martin orch, started rolling out good-selling shellac when Victor put him on solo assignments.

Joni James, who jumped into the top wax bracket with "Why Don't You Believe Me" on the M-G-M label, is being eyed as a pic potential by Metro, diskery's parent company. It's understood the studio is lining up screen test dates for the thrush. Metro last week pacted crooner Tony Morelli who's being prepped for a wax push by M-G-M.

Also being eyed for pic deals are Georgia Gibbs (Mercury) and Don Cornell (Coral) by Universal-International and Molly Bee (Capitol) by RKO. Cornell already has appeared in a film short for U-I and Molly Bee made a short for RKO last month.

In recent years such disk names as Vic Damone (Mercury) and Billy Eckstine (M-G-M) were pacted by Metro, Vaughn Monroe (Victor) was made a Republic Pictures oater star and Frankie Laine (Columbia) has made several filmusicals for Columbia Pictures.

New Acts

ANNE JEFFREYS and ROBERT STERLING
Singing, Comedy
25 Mins.
Chase Club, St. Louis

From the fields of legit, films, radio and TV, this couple (Mr. & Mrs.) have launched a nitery career with a sock comedy and singing chore. Anne Jeffreys, a blond looker, who makes two costume switches, both eye-fillers, scores solidly with her thrushing, and Robert Sterling, admittedly no warbler, does a passable job with his pipes.

His efforts to do some dramatic Shakespearean reading get laughs when she continuously interrupts with a line of zany chatter. At another time, when he mimes Jimmy Cagney and Gary Cooper as he tries to relate how he met his mate, she wins solid yocks with her own interpretation of the incident.

Miss Jeffreys' initial chirping of a varied repertoire, "I've Got Music In My Heart," is highlighted by Sterling joining from behind a dressing screen near the platform. A medley from "Kiss Me Kate," in a duet, clicks, and his solo, "Girls Will Be Girls," while smoking a ciggie, wins a neat mitt. A comic warbling of some Shakespearean lines comes just before the windup, a duet of a medley of "No Two People."

Sterling works in tux, which is in sharp contrast to her dazzling gowns, the second of which is a snugly-fitting gold lame off-the-shoulder. Brilliant necklace and one bracelet enhance her appearance. *Sahu.*

CHAI & SOMAI
Acro
7 Mins.
Capitol, Wash.

This is fairly typical of the standard oriental acro routine. It has, however, its special gimmicks, and is consistently smooth and fast. Team has been around for more years than one could guess by their agility, but this is new, streamlined routine after some years' absence from local circuits.

Couple makes attractive entrance with spotless white satin costumes and segue right into a series of handstands and head pivots. High spot is knife routine in which male hurls himself through a trio of hoops bound together and trimmed with two dozen sharp knives with blades pointing toward his body. Distaff side has a flashy exhibition of body control in which she does a backward bend from one platform to a lower one, raising first a coin, then a filled wine tumbler with teeth.

Capitol customers like their acros swift and sure, and they give this one fine reception. A good teeoffer for vauders. *Lowe.*

DIANA LIND
Dance
12 Mins.
Bellevue Casino, Montreal

This is Diana Lind's first entry into the comparative bigtime and well-stacked young hoofer does much to brighten lavish, if sometimes over-complicated, production numbers staged by Mme. Kamarova in this nitery.

Of medium height, Miss Lind makes first appearance in an Afro-Cuban arrangement that clicks and then gets her big chance in an elaborate Hawaiian effort. Garbed in a brief version of a hula costume, she manages to give a new interp to this rather hoked-up form of hoofing. General routining is good and broad enough to please patrons without taking it into the burley class.

There is a freshness and an abundance of vitality evident in all her work that easily offsets youth and inexperience. Should be a cinch as a featured dancer for any unit revue whether the medium is TV, a theatre or the big cafes. *Newt.*

DUPREE TRIO
Dance
8 Mins.
Sahara, Las Vegas

Trio of youthful terpologists dart about in diversified choreos, centered by Roland Dupree, who has film terp credits. Flanked by two cute, curvesome blondes, instigator of all moves leads his charges into unison floor movements, plus soloing via the tap routine. Combo has worked up a few different ideas telling a little story of a rejected guy, with novel overtones.

Development is bound to follow this prime workout within Bob Crosby's "Club 15" nitery preem packet, but indications are that the Duprees can build into a neat little unit for theatres, cafes and TV.

Kids are goodlooking, fresh, and show result of hard work in putting their first efforts into practice. *Will.*

STU ERWIN & JUNE COLLYER
Situation Comedy
12 Mins.
Capitol, Wash.

Apparently basing this act on their TV show, the Erwins have mild success with a domestic skit which moves slowly and garners scattered chuckles. There are enough of their video and film fans amongst sitters to give team a warm welcome, but reaction is obviously on the indifferent side. Actually, interest is sparked by a personal spiel before bowing off rather than the more formal material.

Situation skit is pegged on Erwin's mania for pouring salt, pepper, catsup, and any condiment on hand, on his food, much to frau June's annoyance. She responds with innocuous protests, finally forces him to eat a salad with the "works" poured on to teach him a lesson but, instead, he relishes same. There's no punch to this trivia, and if it strikes a responsive chord in many a married couple's soul, there was little evidence of it at show caught.

With Erwin's w. k. brand of gentle humor and his wife's stage knowhow, it would seem that something with more flavor and better pace could be developed for this likeable team. As is, they make a pleasant impression by dint of their appealing personalities, but act must be considerably stepped up before it can be rated worthy of them. *Lowe.*

CHARLY WOOD (2)
Unicycle-Juggling
15 Mins.
Kelvin Hall, Glasgow

Charly Wood and partner are ra ra ra favorites in Belgian, French niteries and vaude. Seen in Britain four years ago, they are currently specialty hit of Glasgow's civic sawdust.

Wood is six-feet-something tall and has bulldog jaw and booby charm allied to lithe movements. These combine to set up his outfronters, especially women, even as he walks on. Brunet wife, till recently the oomph in smooth acrobatic Two Beales, now hands up for Wood while making her gown look as though it couldn't be by anybody but Dior.

Wood's juggling is done on unicycle which circles and skids on round table top under four feet diameter. Technically excellent club, plate and hat work, done as straight as hilarious peril of performer permits, gives way to drunk characterization juggling meanwhile. Wood's drunk is studied and observed character acting which touches off hand-thumping by the kilowatt.

Goodly percent of his finer stuff is throwaway in 3,500-seater like this, and would rate solid in vaude or cabaret. Table-top fulcrum of act makes it hand-cut for TV. *Gord.*

MARQUIS & FAMILY
Chimpanzees
10 Mins.
Palace, N.Y.

Marquis & Family is one of those socko animal acts that can play anywhere, comprising four assorted-sized chimpanzees dressed cutely and neatly paced by their English trainer. An unbilled femme aids the latter with the props.

Chimps ride various cycles and do the kind of tricks that once again suggest some credence might be given the Darwin theory of evolution, for they are incredibly intelligent in addition to endearing themselves to any audience. For instance, the largest of the male chimps covers up his face in "horror" when the little femme chimp raises her skirts in apparent gleeful anticipation of the former's embarrassment.

They're really amazing in everything they do, a great novelty act for any of the variety fields, and television, too.

Act is on second in this Danny Kaye-headlined all-starrer, a good followup to the strong opening pace set by the Peiro Bros. *Kahn.*

N.Y. Gets Another Blue, W. Side Cafe a La East

Broadway will get its first supper club operation starting tomorrow (Thurs.) when the Blue Note opens with a policy patterned after such eastsideries as Blue Angel and Le Ruban Bleu.

Included on the preem bill will be Dorothy Greener, Nancy Steele, Ronny Selbey, Norman Wallace, Lucretia, and Don Rocher. Bill Faden, formerly with Bop City, will be maitre d'hotel. Spot is located in the Sharon Hotel on the site formerly occupied by Jimmy Ryan's West Side and before that the Habibi.

Roxy, N. Y.

"Rollicking Rhythm," produced by Arthur Knorr, with Red McCarthy, Alice Quessy, Ray Frost, Jo Barnum, Tony LeMac, Johnny Flanagan, Tony McGuiness, Marc Nelson, Angel Rosa & Bongo Boys (3), Ray Porter Chorus, Bob Boucher Orch, Line; costumes, Michi; choreography, Tony Charmoli, Alfredo Corvino; "Niagara" (20th), reviewed in VARIETY *Jan. 21, '53.*

With the second full-length ice show at the Roxy, the entertainment potential of its frapped frolics is being more fully realized. The progression in quality, production knowhow and talent showcasing is so marked as to bear no comparison with the display that inaugurated the theatre's glacial period.

The new skatefest gives the feeling of elegance and smartness. Production has pace, good costuming and a well-routined line that helps establish various moods. There's only one non-skating turn, and that is too brief to have any appreciable effect on the show. Angel Rosa and a pair of bongo accompanists do a single number mainly for atmospheric purposes. Only major element that's lacking is more sustained comedy.

There's an effective laugh interlude by Johnny Flanagan who dons a femme costume to achieve his purpose. Flanagan's turn gives rise to the thought that the present comics in the ice field have the exaggerated bits of business that register well in the arena-sized spots. A school of comedics for theatres is still to be developed. There needs to be a more subtle approach, easier delivery and a less frantic modus operandi. But until that time comes, the Flanagans, Trenklers, Bruises, et al, can provide an okay interim ice buffonery.

The production numbers are generally excellent. They're festive at times as reflected in the Latin and Viennese episodes, with the latter containing a deal of glitter and charm. The St. Louis opener provides a fast warmup and the "Deep Purple" sequence creates a contrasting mood.

Principals do a generally nifty job. Red McCarthy's speed skating is somewhat hampered by a surface of less than arena dimensions, but he creates the feeling of flying through space. His appearance is on the spectacular side with his lack of costume and completely silvered body.

Alice Quessy is a charming skater. Her solo is a simply designed rhythmic number that's effective. In tandem passages, she works with Ray Frost who is similarly an accomplished ice worker.

The ballet pair in this show, Jo Barnum and Tony LeMac, work out some exciting dance passages. Duo make fine use of the large stage and provide a high standard of choreography. The terp designs in their passages were worked out by Alfredo Corvino, with Tony Charmoli the overall patternist. Tony McGuiness and Marc Nelson do a good unison turn.

Ray Boucher's orch in the pit showbacks competently and the chorus drilled by Ray Porter provides some effective singing backgrounds. Michi's costumes dress up the layous elegantly.

An unusual situation exists in New York at the moment. There are three ice shows current, "Hollywood Ice Revue" at Madison Square Garden and the Hotel New Yorker tanker. *Jose.*

The Theatre, Paisley

Paisley, Scotland, Jan. 16.

Logan Family, with Jack Short, May Dalziel, Buddy Logan, Annabelle Ross, Heather Logan, Nicky Ricaro, Bert Logan, Billy Rusk, Billie Wyner, Marion Dickie, Eileen Clare, Don Peters, Tara Troupe.

Current layout here, pop Scot vaudery, is agreeably sound entertainment. Major interest at show caught attached to reappearance on her native heath of young U. S. chirper Annabelle Ross, daughter of the w.k. Logan Family. Copper-haired gal, makes distinct impression on stubholders, revealing much vaude and nitery experience. She left Scotland as a toddler and grew up in America under guidance of her aunt, Ella Logan, and has done lots of nitery stints in Europe.

Annabelle shows much talent as a pop chanteuse, scoring especially in "Rock-A-Bye." She appears in group act with her family, who close first half with a "Way Out West" skit, members being garbed in cowboy style and giving out in "Annie Get Your Gun" numbers.

Logan Family are a vaude act almost unique, consisting of mom, pop, two sisters, two brothers and a son-in-law. Capabilities centre mainly around vocalizing in popular strain. Mom, May Dalziel, is a genuine vaude trouper who holds the family together onstage along with Pop, experienced Jack Short, who also acts as megger. Son Buddy handles current hits in style reminiscent of Bing Crosby. Heather, youngest of act, is a bright chirper who, at show caught, did new comedy-music act with her accordion-playing hubby, Nicky Ricaro.

Now that Jimmy Logan, comedian member of family, has temporarily left the group for a major pantomime engagement, the laugh spot is filled promisingly by a young funster from Lanarkshire, tall, gruff-voiced Billy Rusk. He exits to good mitting.

Accent on song remains with soubrets Eileen Clare, an Irish lass, and peppy Marion Dickie. Show is rounded off by simple Irish folk dancing from the youthful Tara Troupe, green-garbed gals in traditional terping from the Emerald Isle. *Gord.*

Olympia, Miami

Miami, Jan. 25.

Wally Vernon (with Ginger Sherry), Virginia O'Brien, The Harmonicats, George & Ann Oliver, Texas Tommy & Wonder Horse, Les Rhode House Orch. "The Man Behind the Gun" (WB).

Offering an upped budget, this lone south Florida vauder has been having difficulty gathering a solid variety bill since bringing back live shows late last year. Current layout marks up first of a well-rounded presentation, with results on the plus side.

Topliner is Wally Vernon, with his eye-filling aide and foil, Ginger Sherry. Comis a vet here, stemming from this state, and a regular returnee whenever the house is operating. He emcees in giggle-raising manner to keep the lineup meeting warm aud reception. In own slot he spells out mixture of yarns, some old, some fresh, adds his dance eccentrics and winds with an effective semi-strip idea with palm payoff on the healthy side.

Almost walking off with the show, the Harmonicats keep the reaction mounting with their oversized mouth-organ works ranging from standards to newest recording, "Malaguena." Had them all the way and could have stayed on longer.

Along the comedy line, routined to her deadpan style, is Virginia O'Brien. The comely lass, who freezes her facial muscles to her ideas in delivery, sets up a well-balanced array of specials including her lullaby, "Go to Sleep, My Baby," and the original lyric lampoon on a beared lady's problems, for a neat wrapup.

Rounding out the bill are Texas Tommy and his well trained equine partner and the roller skating stunts of George & Ann Oliver. Latter set a fast pace with their whirls and lifts. Les Rhode and house orch handle the showback assignments in usual top manner. *Lary.*

Capitol, Wash.

Washington, Jan. 24.

Stu Erwin & June Collyer, Paul Duke, Wyman & White, Chai & Somay; "Bad and Beautiful" (M-G).

This is a slow-moving layout, good in spots, but lacking high points to give it a lift. Acts are generally geared for more intimate presentation, and fail to garner enthusiasm in this large house.

Headliners Stu Erwin & June Collyer (see New Acts) are pleasant, but not sharp enough to sock across footlights. Curtain-raisers Chai & Somay (also New Acts) do best of all in mitt department.

Paul Duke's cigar and cigmagico is smooth and elicits audible admiration from galleries. However, working as he does with small objects, it is hard for balconeyites or rear seatholders to see enough to give him appreciation he rates. Does best with his finale, a razor-blade version of the old needle trick. Walks off to nice mitt action.

TV singers Wyman & White play it straight for very spotty results. Their style lacks the flash and lustre typical of singing acts here, and customers respond slowly. Tee off with medley from "Call Me Madam," a challenging choice for a town with fresh memories of the Ethel Merman-Russell Nype version. Femme member gets customers off their hands with a concert type presentation of "Because" in which she reveals a range and quality far better than anything she shows in her duets. Add a little patter and brighten style to better results in "I Still Get Jealous" and wind up with a tuneful version of "Because You're Mine." Do okay, but never achieve all-out appreciation. *Lowe.*

Servel's 'Show of Stars' Weds Industry to Stage For Socko Sales Combo

A prime example of industry's all-out blending with show biz to peddle its 1953 models, is Servel's "Show of Stars," which launched two identical units last week (21), in New York at the Warner (ex-Strand), and in Boston at Hancock Hall. The Broadway package, billed as the southern company, follows with one-day stands that will wind Feb. 24 in Indianapolis, with stops in Pitt, Philly, Washington, Charlotte, Miami, Atlanta, Birmingham, New Orleans, Houston, Dallas, Oklahoma City, Memphis, St. Louis and Evansville (Servel's hometown).

The "Stars" in the title refers to the products rather than the round actors, although the latter are strictly pro with some socko elements. There are two narrators who alternate on spelling out the blurbs at their lecturns near the wings, functioning as a sort of Greek chorus vis-a-vis the stage goings-on. The name in this group is Jay Jostyn, the w.k. "Mr. District Attorney" radio emoter, and from the legit and TV ranks comes veteran actor John Seymour.

Show is of marathon matinee proportions, running from 1 to 6 p.m., with a brief recess at the 3 p.m. mark. The whole is a snappy fusion of hard selling admixed with loads of entertainment. The least professional segments are the dramatic sales sketches, these being promotion vignets in stage insets. While the continuity is generally poor and the dialog inclined to assume overlong monologs of a speechifying sort, their strength resides in their direct appeal to dealers serviced by Servel distribs, since this is a revue for the consumer outlets.

Show of Stars

Servel, Inc. revue in two acts produced by Max Richard, directed by Warren Murray, script and supervision, Hicks & Greist; book and sketches, Murray, Sylvia Rosales; lyrics (and music for "Ice-Maker Ballet"), Sylvia Rosales; choreography, Jack Blair; sales vignets, Harold Greist; production manager, George Hoffman; musical director, Marco Rosales.

With Jay Jostyn, John D. Seymour, Sonny Sparks Diane Marsh, Sylvia Rosales, The Servelians (Rosemary Anoe, Helen Drakely, Dorothy Juden, James Bennett, Don Grody, Del Horstmann), Allan Frank, Horace Smith, Charles Mendick, Harriet Smith, Elaine Joyce, Walter Cooper, Edwin Philips, Jean Blue, Vanida Brown, Walter Brooke, Kirk Brown, George L. Smith Ann Starr Robberts, Jack Blair Dancers (10), Showgirls (6). At Warner, N. Y., Jan 21, '53.

Company's 'Stars'

Company's "stars" are its new Ice-Maker, Wonder Bar (refrigeret), line of refrigerators, freezers, and air-conditioners. Show concentrates on these in sequence and displays the models with considerable interest for both dealers-distribs, utility outfits and real estate purchasing departments, plus such ultimate consumers as are in the audience.

On the musical side, some corking work is done by the Servelians, singing sextet doubling in other spheres, as for instance in "The Happiest One of All." This is a high-beat terp and verse exposition revolving around Servel's frozen-food tieups that's socked across by Rosemary Anoe, Del Horstmann, James Gordon Bennett and Don Grody, as housewife, dealer, butcher and grocer.

The top number, the mid-climax of Act II, is the "Ice-Maker Ballet," wherein chorus of 10 and six showgirls smash over the principal facets of the company's extraordinary machine which makes "ice circles" (actually semi-circular cubes) automatically and continuously without trays and not requiring water-filling except mechanically. Representing the various elements in the ballet are femmes carrying out themes on water, subzero cold, heat power and air, led by Circe, with narration by Seymour. Preceding this is a frantic "Icemaker" skit headed by show's principal comic, Sonny Sparks (his opposite number in the western company is Sid Stone), supported by Charles Mendick, Edwin Philips and Allan Frank, as the pitchman, the shill, the mark and the gang.

To back the theatrical aspects of the Ice-Maker, the dramatic terpery is followed by a Servel film on actual workings. This is introduced by the company's prexy, W. Paul Jones, and sold to the hilt, with facile plugs by Norman Brokenshire who has never had a better showcase in his long radio and TV career. Another highpoint, and following immediately, is a tasteful double entendre song solo by Sylvia Rosales called "I Cooperate," a tuneful and promotional click. Miss Rosales has written the book and sketches (with Warren Murray, who's overall director of the Max Richard production) as well as the lyrics throughout, plus the music for the ballet.

Outstanding is the choreography by Jack Blair, whose line gals are foot-perfect in their patterns, as are the six showgirls. They bridge the more commercial portions of the revusical.

To set off the product stage displays during the exposition, two girl pages, both cuties but of medium height so as not to divert too much attention from the equipment, come in and out of the proceedings at set points in the narration. Among other clicks are Sonny Sparks in "The Barker of Servel," a "Wonderbar Musical" domestic sketch, Audrey Peters in "My Heart Belongs to Servel," and the Servelians, Diane Marsh and the Blair Dancers in "You Ain't Seen Nothin' Yet." Marco Rosales, directing the pit orch, provides a sizzling fillip as he hops the stage to participate in a mambo with grace and agility surprising for his ample proportions.

After the show, Servel, in co-op with distribs in the area, provided a mammoth cocktail party and buffet feed at the Plaza Hotel, where the products were on display. A similar setup will be followed in some 30 cities on the two-unit route. Western company's itinerary after Boston encompasses Cleveland, Buffalo, Chi, Detroit, Cincy, Kansas City, Denver L.A. Frisco, Seattle, Minneapolis, Omaha, Des Moines and Salt Lake City. Admission is cuffo to dealers, etc. *Trau.*

Chicago, Chi

Chicago, Jan. 23.

Bob Carroll, The Pitchmen (2), Francis Brunn, 3 Wiles, Louis Basil Orch; "Bwana Devil" (UA).

Main emphasis for this two-weeker combo bill necessarily is on the film with its tri-dimensional effect. However, while void of top names the vaude half, in the words of Louis Basil, house conductor, is "an abundance of clean, wholesome entertainment." Pic is bringing in a new audience; that was evident at first performance from the hearty applause for many of the often-heard quips by several of the turns. Also unusual was the large amount of femme patrons for an opening show.

Bob Carroll, handsome young baritone, is making his first theatre appearance here on the strength of a mid-hit waxing. Alumnus of several bands and cafes, he acquits himself well here, although understandably nervous in his first few moments. He'll be tagged with a Tony Martin voice-type but that should do him no harm. Singer has full voice which he uses well, but could stand a change in programming which would show him off to better advantage.

Carroll jumps off with "Get Happy," which could easily be dumped for a more effective and less worn tune, and then socks over "You Belong to Me," being best in that type ballad. However, "Don't Let the Stars Get in Your Eyes" could also be replaced by a more dramatic offering as shown by the hefty mitt he gets on "Because You're Mine." He naturally winds up his proceedings with his disk, "Say It With Your Heart," for strong closer.

The Pitchmen catch this audience with their broken-down instruments and vocal takeoffs on the various band styles. Props which look like refugees from Spike Jones' unit get laughs as do some of the quips, many as old as the fake dust that one of the men blows from the prop jokebook. Duo get a hefty mitt.

Francis Brunn is a remarkable juggler who works at top pace, handling balls and hoops with the greatest of ease. That's part of the rub. Routining is poor with little buildup. Some of the stunts, which should get a big reaction are lost in the shuffle of the many tricks. He has sock control of the spheres, working them with his back, neck, feet and nose. He has a fine ending, tossing three balls aloft, while working two more on sticks with his head and whirling away with hoops on one leg.

Three Wiles start the bill with some tap work and imitation of film stars. It's still the wooden soldier routine that's standout, but a new touch has been added with some finger work on toy pianos for pleasant ending. Louis Basil leads the orch neatly through the short 45-minute presentation. *Zabe.*

Ice Review

Vienna Ice Revue

(EISLAUFVEREIN, VIENNA)

Vienna, Jan. 14.

"Eternal Eve," a Vienna Eislaufverein production in 13 scenes. Idea, direction and choreography, Will Petter; music, Robert Stolz; musical direction, Walter Heidrich; narrators, Edith Petter, Doris Rost; costumes, Ella Bei. Stars Eva Pawlik, Helmut Seibt; features Emmy Puzinger, Lotte Schwenk, Susi Giebisch, Edith Petter, Erni Zlam, Rudi Seeliger, Helmut May, Bertl Capek.

The Vienna Ice Revue, "Eternal Love," has developed into a must with the public of the larger cities of Europe. Lavish mounting makes this one the best offering ever. As title reveals, it underscores in 13 scenes the supremacy of the female.

Well conceived and exactingly executed numbers reach their climax with Eve Pawlik as "Sin." Emmy Puzinger and Rudi Seeliger in "Female Weapons," Edith Petter as "Madame Pompadour," with Helmut May as "King" and Lotta Schwenk, as "Gypsy." Helmut Seibt is at his best as "Mephisto." Susie Giebisch opens with a fine solo.

Humor is at its best in a parody of selecting "Miss Universe," wherein Bertl Capek (a real Grock of the ice), H. Smely, F. Ritz, F. Penitz and W. Litto do their hilarious parts. The skating maniacs, Erni Zlam, W. Litto and Helmut May, see to it that there is no dearth of daredeviltry.

Contributions by the ice ballet punctuate the show. Costumes are dazzling. Will Petter, who concocted the idea, directed the show and supervised the choreography, has put strength in every detail. The Robert Stolz music receives top-drawer treatment. Any tune essayed brings cheers at the start and ovations at finish. It is a continuous flow of sock melodies, fitting all times of history (show starts with Garden of Eden and ends up in Vienna of today) and all parts of the globe.

Theme song, "L'Amour," inspired Stolz to a beguine when he was in his composing best mood. *Maas.*

Threaten Agencies

Continued from page 49

impossible for them to find work for all but high-salaried acts and the low-earners would be the principal victims of this law. Commission men aver that the offices would be losing money every time it made a pitch on behalf of a low-salaried act. It takes more time and effort to sell a smallie than it does an expensive headliner, they declare.

The agencies have long tried to amend the 5% commission limit. For several years running a series of bills was introduced in the N. Y. Legislature to hike the limit for theatrical agencies to 10%. One year, the Condon measure was introduced. In 1943, the Condon-Ostertag bill was put forward in the Senate and the Assembly, but couldn't get final passage because of the representations of the Associated Actors and Artistes of America which sent deputations to Albany to protest the measure.

The danger in the prevailing situation was emphasized in a U. S. Supreme Court decision of some years ago in the Nebraska Flour Mill case. The court ruled in that instance the state had a right to limit the commissions that can be charged by employment agencies.

'Not Germane'—Katz

Jack Katz, attorney for Artists Representatives Assn., organization of talent agencies, stated that agencies maintain management relations with their clients. Contracts between an office and a performer or band call for considerably more than merely routing him into a series of jobs, he said. Thus, Katz feels the provisions of the current state law limiting commissions would not be germane as applied to the percenteries.

Burden of proof whether a contract is a booking or management pact will necessarily be decided on the merits of each case and costly litigation will probably result in most every instance where an act decides to stand on strict interpretation of the N. Y. State law.

Plays Out of Town

Touchstone

Philadelphia, Jan. 22.

Elaine Perry presentation of drama in two acts (six scenes) by William Stucky. Features Ian Keith, Ossie Davis, Josh White, Jr., Paul McGrath. Directed by Hale McKeen. Setting designed and lighted by George Jenkins. At Locust St. Theatre, Philadelphia, Jan. 22, '53; $3.90 top.

Aunt Emma	Evelyn Ellis
Dr. Joseph Clay	Ossie Davis
Cathy Roberts	Patty McCormack
Jimmy Clay	Josh White, Jr.
Maj. Robert Spaulding	Ian Keith
Dr. Gwendolyn Taliafero	Ann Dere
Rev. Ronald Thompson	Guy Arbury
Langdon Spaulding	Paul McGrath
Charles Tutwell	Carl Low

Easily top competitor so far during this 1952-53 legit season in Philly in the field of straight drama is this first play by a Louisville newspaperman. "Touchstone" came in here quietly and without fanfare, hence fitting into the role of a sleeper, with the first-night audience giving it a rousing hand.

"Touchstone" has, with one possible exception, honestly and logically motivated characters, and they do and say, for the most part, just what these men and women might be expected to do or say.

Primarily, "Touchstone" is a story of one person's deep and abiding faith and the reactions of other and supposedly mature minds to that faith. Putting it another way, it is the story of a minor miracle that all but disrupts a community "somewhere in the horse country of the Upper South" (presumably the author's home state of Kentucky). Action all takes place in the home of Maj. Robert Spaulding, middle-aged, practical-minded member of the horsey gentry, whose greatest pride and joy is his tiny orphaned granddaughter.

In the household also is Jimmy Clay, young Negro and son of a kind of ward of the major, who has become a prominent doctor in a nearby city. It is Jimmy who has the faith and Jimmy who is responsible for the minor miracle when he announces to the grownups that he has had a series of visions in which "a lady" appeared to him and talked to him. Among her messages, according to the boy, is one that the stream which borders the town and is commonly reputed to be polluted has not only been cleansed but now possesses curative and miraculous powers.

In the midst of this, the tiny granddaughter is stricken with virus and is near death. In a tremendously moving scene her affectionate playmate, the Negro lad, carries her out of the house and would have immersed her in the stream if the minister had not interfered. The child's death—not, however, caused by the small boy's actions—leaves the major heartsick and bereft, but in a compassionate and moving final scene, he, unbeliever as he is, tells Jimmy to keep his illusions and his vision with the beautiful lady. Jimmy and his father are to leave for the city but there is no bitterness any more.

Hale McKeen has done an ace job of direction—easily the season's best seen here.

The cast, too, is very much on the credit side. Josh White, Jr., does a remarkable job as the little colored boy, Jimmy, and it's an arduous role. Ian Keith is effective and wisely chosen as the major and Ossie Davis is dignified and impressive as Jimmy's father, noted Negro doctor. A femme doctor — a particularly interesting character—is well played by Ann Dere, and Evelyn Ellis as an old mammy, little Patty McCormack as the granddaughter and Paul McGrath as the major's politically-minded brother, all stand out. It is not McGrath's fault that he is probably the play's weakest characterization. George Jenkins' set, with its sporting prints, pictures of race horses, etc., is extra good.

Waters.

The Emperor's Clothes

Detroit, Jan. 23.

Robert Whitehead production (in association with Playwrights Co.) of drama in three acts by George Tabori. Stars Lee J. Cobb; features Maureen Stapleton, Brandon de Wilde, Anthony Ross, Esmond Knight. Directed by Harold Clurman. Settings by Lester Polakov; costumes, Ben Edwards. At Wayne U. Theatre, Detroit, Jan. 23, '53; $3.60 top.

Elek Odry	Lee J. Cobb
Bella	Maureen Stapleton
Ferike	Brandon de Wilde
Peter	Anthony Ross
Granny	Tamara Daykarhanova
The Baron	Esmond Knight
1st Rottenbiller Brother	Michael Strong
2nd Rottenbiller Brother	Mike Kellin
Fat Hugo	Philip Rodd
Mr. Schmitz	Howard H. Fischer
Mrs. Schmitz	Nydia Westman
Man Without Shoes	David Clarke
Boy	Richard Case
Neighbors	Janet Brandt, Frances Brown
Milkman	Alan Rich
Policeman	John Anderson

There was some promise, as "The Emperor's Clothes" unfolded for the first time, that George Tabori's new play would soar to dramatic heights. But there was no fulfillment. The wordy, strangely quiescent production falls completely flat, with an ending which is—to put it mildly—incomprehensible.

The potentials for a good play are contained in the plot—idealism-pacificism-poverty vs. totalitarianism-brutality-wealth — and in fine performances by Lee J. Cobb, Maureen Stapleton and young Brandon de Wilde.

The story is of an idealistic former schoolmaster (Cobb), who has turned to proofreading American cowboy novels to support his neurotic wife (Miss Stapleton) and their precocious 10-year-old son (de Wilde). The setting is Budapest, 1930, when the police state was forming. The imaginative son's wild tales, combining his father's former heroics as a fiery liberal speaker and the adventures of American cowboys, gets the father in trouble with police, who suspect him of plotting against the state.

The father is completely cowed by the police and is willing to do anything to win their mercy. He would even have his son committed to a mental institution in order to save his own neck. Yet, at the end, the father returns to his home, beaten and soaked in blood, with the startling announcement that he has regained his idealism and courage and had defied the authorities. The family is reunited as the curtain descends.

Anthony Ross is effective as Cobb's brother, who maintains his liberalism despite all threats. Esmond Knight is nicely cast as the aristocratic rejected suitor. The two parts which could be eliminated without affecting the plot are those of Granny (Tamara Daykarhanova) and Mrs. Schmitz (Nydia Westman).

Tew.

The Fourth Degree

Baltimore, Jan. 20.

Harald Bromley production of drama in three acts by Jane Hinton, from novel by Eleazar Lipsky. Stars Chester Morris, Haila Stoddard. Directed by Bromley. At Don Swann's Hilltop Theatre-in-the-round in the Sheraton Belvedere Hotel, Baltimore, Jan. 20, 53; $3.20 top.

Alice Williston	Haila Stoddard
Rose Molnar	Josephine Shyers
Captain Benjamin	Donald McClelland
Jack	Thomas Mallory
Captain Mullaney	James Gregory
Nick Lucca	Martin Rudy
Tom Corwin	Rudy Bond
Sergeant Denver	Hal Winter
Sergeant Leibowitz	James Byrd
Esau Frost	Chester Morris
Henry Pollock	Angus Cairns
Saul Mendelsohn	Jesse Jacobs
Doris Quimby	Elaine Swann
Mrs. Salerno	Penny Santon
Jimmy Salerno	Warren Lee Terry
Frank Albany	Sidney Plotkin
Lucius Buckmaster	Vaughn Taylor
Mather	John O'Shaughnessy
Kerrigan	George Jansson
Scalsi	Ken Calfee
Hacker	O. Tolbert-Hewitt

This is a murder mystery with a Freudian twist, to point the zeal for justice in the heart of an altruistic assistant prosecutor up against an ambitious boss who wants convictions and publicity above all else. In the short stretch of rehearsals accomplished for the limited projection via arena presentation here, it doesn't come off. Chester Morris, as the well-meaning assistant district attorney, resorting to actual reading from a script in several scenes, doesn't build a believable characterization, and most of the rest of the parts are stereotyped cop-and-robber guys. Much more secure in the femme lead is Haila Stoddard, whose husband, Harald Bromley, directed with aim toward Broadway production. She knows her lines and manages to make her part count up, but it's going to take a major job to whip it all into paydirt.

It's a story of a nice gal on the rebound from an unhappy childhood and marriage, gone careless and promiscuous in a Greenwich Village apartment, and now having an affair with an underworld bigshot. In a drunken rage, fearing the loss of her last hold on respectable regard and honest affection, she kills an old friend who stumbles on the affair.

The district attorney wants action. The finger is on the gal, but

(Continued on page 58)

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Opera).

"Camino Real" (D) — Cheryl Crawford, Walter P. Chrysler, Jr., prods.; Elia Kazan, dir.

"Love's Labour's Lost," (D)—N. Y. C. Drama Co., prod.; Albert Marre, dir.; Joseph Schildkraut, Meg Mundy, stars.

"Certain Joy," (D) — Kermit Bloomgarden, Thomas Hammond, prods.; Daniel Mann, dir.

Legit Bits

Hugh Beaumont, general manager of the London production firm, H. M. Tennent, Ltd., returned to England last week after a "successful" business trip to New York, "successful" being, in avoiding the press, ducking calls during the day at the **Irene Selznick** office and at night at his hotel . . . The American National Theatre & Academy will sponsor the forthcoming season of the Touring Players, headed by **Lizabeth Blake** and **Peg Murray** . . . **Billy Rose** will be a major investor and is helping raise the financing for "Carnival," the musical version of "Carnival in Flanders," which is booked for his Ziegfeld, N. Y.

Because of the theatre shortage there, **Tom Arnold** and **Jack Hylton** have postponed their London production of "Pal Joey" from March until next September . . . **Herman Bernstein,** general manager for **Leland Hayward,** planed to the Coast and back last week to look over theatre facilities for possible use of the onstage swimming pool in an **Edwin Lester** production of "Wish You Were Here" . . . An exhibit of scenic designs by **Aline Bernstein** will be held Feb. 1-23 at the Kaufman Art Gallery of the YM & YWHA, New York.

Whatever happened to the **Alan Jay Lerner-Frederick Loewe** musical version of "Pygmalion" that the Theatre Guild announced for production this season? . . . **Peter Harris** has taken over as the undergrad editor in "Male Animal," succeeding **John Gerstad,** who left Monday (26) for London to repeat his original staging for the West End edition of "Seven Year Itch" . . . **Joe Shea** winds up Saturday (31) as advance man for "Mister Roberts," which ends its tour Feb. 7 in Washington.

Kyle MacDonnell plays the lead in the touring "Gentlemen Prefer Blondes," under management of **Manny Davis,** Allentown (Pa.) producer . . . **Anne Sloper** has been admitted to overall membership in the pressagent chapter of the Assn. of Theatrical Press Agents & Managers, and will do the advance for the N. Y. City Ballet . . . The Hot Air Club will hold its 54th annual midwinter meeting Feb. 7 at the Lambs, N. Y.

Margaret Webster will direct and co-produce with **Walter Chrysler, Jr.,** "On Earth As It Is in Heaven," **Eva Le Gallienne's** adaptation of the **Richard Thiberger-Jean Mercure** current Parisian hit, with **Victor Francen** as star . . . **Peter Glenn** has acquired "To Charlie, with Love," by Pressagent **Peggy Phillips,** and plans a spring production with **Richard Whorf** staging and **James Dunn** the tentative lead . . . **Ken Parker's** production of "Three in One" opens Feb. 5 at Jan Hus House, N. Y. The triple-bill will include "Star Minded," "A Cup of Tea" and "Once Over Lightly."

Jack Schlissel is **Kermit Bloomgarden's** business manager on "The Crucible," with **Sam Handelsman** company manager, **Jim Proctor** pressagent, **Merle Debuskey** associate, **Maxine Keith** radio-tele rep, **Del Hughes** production stage manager, **Leonard Patrick** stage manager, **Donald Marye** assistant, **Richard A. Raven** production master electrician, **Lisa Jalowetz** assistant to designer **Boris Aronson, Evelyn Erb** assistant to costumer **Edith Lutyens, Shirley Berrick** assistant to stager **Jed Harris** and **Anne Gordon** executive secretary for **Bloomgarden.**

Beverley Bozeman takes over next Monday night (2) as Gladys Bumps in "Pal Joey," succeeding **Nancy Walker,** who is withdrawing because of approaching motherhood. The role was originally played in this revival by **Helen Gallagher,** who withdrew for her starring assignment in the incoming, "Hazel Flagg." **June Havoc** played the part in **George Abbott's** original "Joey" production in 1940-41 . . . A news release from ANTA yesterday (Tues.), about establishing a resident acting company in New York, must have been written by the same guy who worded that wartime notice about the "illumination is required to be extinguished" . . . **Joseph T. Shipley,** drama critic for the New Leader mag, who also reviews Broadway shows for radio station WEVD, New York, will now be heard Tuesdays-through-Fridays, discussing books and plays on non-premiere nights . . . The New Dramatists Committee will have a staged showing Feb. 11-12 of **Norman Lessing's** "Citizen," at the Palm Garden, N. Y.

Robert Colby and **S. Brooke White** announce a forthcoming production of "On Cobweb Twine," by **Anna Marie Barlow.**

Plays on Broadway

The Crucible

Kermit Bloomgarden production of drama in prolog and three acts by Arthur Miller. Features Arthur Kennedy, Walter Hampden, Beatrice Straight, E. G. Marshall. Staged by Jed Harris; scenery, Boris Aronson; costumes, Edith Lutyens. At Martin Beck, N. Y., Jan. 22, '53; $4.80 top ($6 Friday, Saturday nights and opening).

Betty Parris	Janet Alexander
Tibuta	Jacqueline Andre
Rev. Samuel Parris	Fred Stewart
Abigail Williams	Madeleine Sherwood
Susanna Wallcott	Barbara Stanton
Mrs. Ann Putnam	Jane Hoffman
Thomas Putnam	Raymond Bramley
Mercy Lewis	Dorothy Jolliffe
Mary Warren	Jenny Egan
John Proctor	Arthur Kennedy
Rebecca Nurse	Jean Adair
Giles Corey	Joseph Sweeney
Rev. John Hale	E. G. Marshall
Elizabeth Proctor	Beatrice Straight
Francis Nurse	Graham Velsey
Ezekiel Cheever	Don McHenry
John Willard	George Mitchell
Judge Hawthorne	Philip Coolidge
Deputy-Gov. Danforth	Walter Hampden
Sarah Good	Adele Fortin
Hopkins	Donald Marye

"The Crucible" is a powerful, gripping and arousing play. The Arthur Miller drama about the witch-scare and persecutions in 1692 Salem held its first-night audience at the Martin Beck last week enthralled, and it drew applause and cheers after the prolog and each act, with a genuine ovation at the final curtain.

It should be a substantial run on Broadway and is a prospect for the road, although its four sets and large cast will be limiting factors. Also, it is a "tough" play, a relentless drama that forces an audience to face unpleasant facts. Despite its suspense and story strength, it is unlikely picture material, at least in the current atmosphere of Hollywood, but it may conceivably be filmed at some future time.

"The Crucible" is the sort of play that will (and, indeed, already has begun to) provoke lively discussion and perhaps controversy. It is not light entertainment for diversion seekers, but a remorseless story that stirs an audience to an almost hysterical pitch and sends them from the theatre to exchange excited ideas and arguments.

The play is a bit of history set on the stage. Although it has obvious application today, it apparently avoids distorting historical fact to suit any particular political slant. None of its characters mounts a soapbox or harangues the audience.

But just as in "All My Sons" and "Death of A Salesman," Miller never sidesteps an issue or a big scene, so the play gets to the guts of the witch-hunt evil, and when the characters are embroiled in conflict, their passion is aroused and they say what they mean and feel with vehemence.

Even so, "The Crucible" has some serious limitations, both as drama and boxoffice draw. For one thing, it is overwritten, notably in the prolog. More important, the play seems to be the expression of an idea rather than the story of any single person. It is the story of one person, admittedly, but somehow that person gives the impression of being primarily the representation of the author's thesis, rather than an individual in his own right.

It is as though Miller first had the theme of the play, and then created his leading character to personify it. So the hero doesn't quite become an independent entity on his own. Thus, while the story dramatizes how an innocent man, convicted of witchcraft, refuses to go through with a false confession to save his life, the principle involved seems almost as alive and personal as the man.

"The Crucible" is admirably produced. Jed Harris has staged the play forcefully, although occasional scenes do not come over with complete clarity, and a few of the actors revert every now and then to stereotype mannerisms. As the helpless victim of religious persecution (which the author cleverly shows is frequently inspired by personal malice and greed), Arthur Kennedy gives perhaps the most positive, expressive performance of his career thus far. Walter Hampden is properly ruthless as a self-righteously avenging judge without saving doubts of his own wisdom.

Beatrice Straight is touching in the somewhat inarticulate and not entirely plausible role of the martyr's wife; E. G. Marshall is lucid as the zealous preacher who realizes too late the holocaust he has stirred up; Madeleine Sherwood, who replaced Cloris Leachman during the tryout, is expertly malignant as the accuser who sends innocent people to the gallows, and Jenny Egan is believably hysterical as an unwilling accomplice. Also, Jean Adair is superb as a saintly victim; Fred Stewart is effective as a mean-minded parson; Raymond Bramley is skillfully avaricious as a churchman not above profiting by the victims' plight, and Joseph Sweeney is acceptable as a talkative old duffer who turns out to combine shrewdness with indomitable courage.

Boris Aronson's scenery suggests stark New England simplicity with an ominous atmosphere, and Edith Lutyens' costutmes seem appropriate. Producer Kermit Bloomgarden appears to have a major hit in "The Crucible."

Hobe.

The Fifth Season

George Kondolf production (in association with Sherman S. Krellberg) of comedy in three acts (five scenes) by Sylvia Regan. Stars Menasha Skulnik and Richard Whorf; features John Griggs, Phyllis Hill, Augusta Roeland, Norman Rose, Nita Talbot, Dick Kallman, Lois Wheeler. Staged by Gregory Ratoff; setting, Sam Leve; costumes supervised by Edythe Gilfond. At Cort, opening Jan. 23, '53; $4.80 top ($6 opening night).

Ruby D. Prince	John Kullers
Shelly	Nita Talbot
Lorraine McKay	Phyllis Hill
Ferelli	Norman Rose
Max Pincus	Menasha Skulnik
Johnny Goodwin	Richard Whorf
Frances Goodwin	Augusta Roeland
Marty Goodwin	Dick Kallman
Miriam Oppenheim	Lois Wheeler
Dolores	Dorian Leigh
The Redhead Model	Midge Ware
The Brunette Model	Carolyn Block
Miles Lewis	John Griggs

For years Menasha Skulnik has been a star of the Yiddish-speaking theatre, and for years Broadwayites have been journeying downtown to Second Ave. to see this broad little comic with the expressive, confused kisser. On Friday night (23) Skulnik repaid the courtesy, for he came uptown in a comedy by Sylvia Regan called "The Fifth Season," which debuted at the Cort in a tasteful production by George Kondolf that has been artfully directed by Gregory Ratoff. Mostly because of the sock comedy playing of Skulnik, "Season," which is about the Seventh Ave. garment industry, is, to a considerable extent, an hilarious evening in the theatre, however broad the situations, the jokes and one or two performances. It should be a moderate b.o. hit.

As goes Skulnik, so goes the play, and it's fortunate he is on most of the time. Ratoff has directed the comic apparently in much the same manner that Ratoff, the actor, might well have played the character of Max Pincus, of Goodwin & Pincus, the tailor who by his hard labors has become a partner in his own wholesale garment house. It is a racy comedy too thin to be taken seriously with its almost vaudeville-like situations, with Skulnik the traditional comic and Richard Whorf, as his partner, the very able straightman with a propensity for changing his $150 suits at the drop of a femme buyer.

It is a revelation that Skulnik could relegate the broad mannerisms of Second Ave. and play legit as he does most of the time in "The Fifth Season," which, incidentally, derives its title, in the parlance of the industry, from the five seasons that govern the garment trade: fall, winter, spring, summer—and slack. In the third act, when the writing has practically fallen apart, Skulnik resorts to some of the sight and sound gimmicks by which Yiddish theatregoers recognize him, but they are out of place uptown. He is a very good legit comedian; he should play it legit on Broadway.

Specifically, Miss Regan's play deals with the trials of a garment house that is having its ups and downs. Goodwin & Pincus latch on to a big retailer with an eye

(Continued on page 60)

Scheduled B'way Openings

"Touchstone," Music Box, Feb. 3.

"Love's Labour's Lost," City Center, Feb. 4.

"Emperor's Clothes," Barrymore, Feb. 9.

"On Borrowed Time," 48th St., Feb. 10.

"Hazel Flagg," Hellinger, Feb.11.

"John Brown's Body," Century, Feb. 14.

"Josephine," no theatre set, week of Feb. 16.

"Maggie," National, Feb. 18.

"Misalliance," City Center, Feb. 18.

"Picnic," Music Box, Feb. 19.

"Wonderful Town," Winter Garden, Feb. 25.

"Merchant of Venice," City Center, March 4.

"Certain Joy," Playhouse, March 5.

"My Three Angels," no theatre set, week of March 16.

"Camino Real," no theatre set, March 19.

"Everyman," no theatre set, March 25.

"Masquerade," no theatre set, April 2.

Roz Russell's Substitute Takes 'Town' Through New Haven Week

New Haven, Jan. 28.

Premiere stopover of "Wonderful Town" last week brought a bit of rapid-fire emergency casting to the Shubert stage when illness forced Rosalind Russell out of the show after a single opening night performance.

With production per se not completely set, they hadn't gotten around to the matter of breaking in an understudy for the star. Consequently there was no one ready to step in when doctors ordered Miss Russell to bed.

More or less out of a clear sky, opportunity was offered to Patricia Wilkes, of the ensemble, to cram for the role and be up in the part for a Wednesday night resumption of show, following shift of Wednesday matinee to Thursday.

After concentrated rehearsal, Miss Wilkes, whose last musical appearance was as companion to Lorelei in the road troupe of "Gentlemen Prefer Blondes," took over for the Wednesday show and drew an ovation for the job she turned in. It was a remarkable chore at short notice. Her achievement not only prevented a stiff loss at the b. o., but it also enabled producers to proceed with polishing the show.

Word of the understudy click got around fast, with the result that ticket cancellations for the six performances that Miss Wilkes played were negligible.

Fearing a spread of the attack which had laid Miss Russell low, entire troupe was later subjected to medical examination.

Although out for balance of week, after Monday preem, star was able to rehearse briefly in her hotel suite by the weekend, with prospects that she would be able to open as skedded for Boston.

Production was still undergoing changes as it pulled up stakes here. Major switch involved dropping of ballet for opening of second stanza. It was regarded as not in keeping with balance of show. Couple of new scenes are being written, also an added song for Miss Russell.

Raves for 'Summer's' Page Tag Tele as 'Off Limits'; Actress Upped to Star

Geraldine Page, who drew critical raves last week in her Broadway debut in "Mid-Summer," at the Vanderbilt, N. Y., is shunning all bids for TV appearances. Idea of the management is to capitalize on the expected public curiosity about the hitherto unknown actress.

Young player, who was upped to star billing Monday (26), is not only nixing invites for interviews on tele, but is also turning down offers for guest appearances in dramatic programs, for some of which substantial fees have been mentioned. According to Saul Richman, pressagent of "Mid-Summer," anyone who wants to see Miss Page will have to attend the legit show, instead of merely tuning in a TV stanza.

Angle on Miss Page's elevation to stardom is that film actor Mark Stevens, who was co-featured above her, has also been given star billing, with his name still preceding hers. Explanation is that Stevens' contract specifies that no one can be billed above him. So although he got only moderate reviews in the play, it was necessary to boost him to stardom in order to star her. Technically, Stevens could have refused to allow Miss Page to be starred, but he reportedly okayed it provided he retained top billing.

Although the play itself received brushoff notices, Miss Page drew the most spectacular individual raves for any debut performance in memory.

Equity Library Coast Setup Okayed by Council

An Equity Library Theatre setup will be tried on the Coast, at least on an experimental basis of four plays. Approval of the project was voted last week, after a Coast group had proposed to start it.

Council of Equity allocated $2,500 for the operation, and the Chorus Equity council added $500.

L'ville Al Fresco 'Madam' Nixed Because of Pic

Tentative plans for a production of "Call Me Madam" this summer as part of the outdoor season at Louisville have been dropped. Hitch is the forthcoming release of the film edition of the Irving Berlin-Howard Lindsay and Russel Crouse musical, with Ethel Merman in her original starring part.

Among the shows so far set by Dennis Du For are "Kiss Me, Kate," with Patricia Morison in her original co-starring role; "Sweethearts," with Gil Lamb, and probably "Louisiana Purchase" and "Firefly." Edward Clark Lilley will return as stager, with William Holbrook choreographer.

Jeanmaire May Fit Into 'Tights'

Rene Jeanmaire, French ballerina featured in the "Hans Christian Andersen" film, is being sought by Shepard Traube for "The Girl in Pink Tights." He plans a production next fall of the operetta with score by the late Sigmund Romberg, lyrics by Leo Robin and book by Joseph Fields and Jerome Chodorov.

The dancer, currently in Paris, told Traube via trans-Atlantic phone yesterday (Tues.) that she is interested in the project and will discuss it on her arrival in New York in about two weeks. Miss Jeanmaire, who sings and speaks English fluently, made her Broadway debut two seasons ago with Roland Petit's Ballets de Paris.

Traube, whose production of "Time Out for Ginger" (in partnership with Gordon Pollock and Don Hershey) is current at the Lyceum, N. Y., with Melvyn Douglas as star, is also planning the presentation next season of "Love Story," by Victor Wolfson, and "His and Hers," by Michael and Fay Kanin. His touring edition of John van Druten's "Bell, Book and Candle," with Joan Bennett and Zachary Scott costarred, is splitting the current week between Hartford and New Haven.

GROUCHO DOING 'TIME' AGAIN IN STOCK HOUSE

Hollywood, Jan. 27.

Groucho Marx has agreed to his second legit appearance in eight months—a one-week stand in Palm Beach, Fla., starring in "Time for Elizabeth," which he wrote with Norman Krasna. He did it last summer at the La Jolla (Cal.) Playhouse, to SRO business.

Palm Beach production is slated for March 9-16. He'll prepare several "Bet Your Life" radio and television shows in advance, so that he can be away several weeks and get in a side trip to Havana in addition to the legiter.

Yurka-'Cord' Bows Legit Setup in Philly Suburb

Philadelphia, Jan. 27.

Broadway-tinged legit made its debut in a suburban setting here last night (26) when the Penn Valley Play Series offered, as its opening production, Blanche Yurka in "The Silver Cord" in the Penn Valley School Auditorium.

Project is backed by wealthy suburbanites here to stir lagging interest in "living theatre," with a committee of 30 headed by Mrs. Charles G. Berwind. Broadway names on the advisory committee include George Kelly, Theron Bamberger, Ezra Stone, all former Philadelphians, and Alfred Drake.

"Silver Cord" plays Monday through Saturday night with a $3.90 top. It will be followed with productions during the weeks of Feb. 23, March 23 and April 20. Fourth production will be given in conjunction with a festival honoring George Kelly and will feature the playwright's "Philip Goes Forth."

No Picnic

Ralph Meeker, featured in "Picnic," currently trying out at the Hanna, Cleveland, garnered some unexpected publicity Saturday (24) when the lead panel of Al Capp's "Li'l Abner" strip for that day made reference, as part of its current storyline, to P. Ralph Meeker, owner of film theatre, landing a one-year jail sentence for an alleged publicity prank.

Capp, a friend of Meeker's, disclosed that the use of the actor's name was intentional, with the P. just thrown in to make the similarity in names less obvious.

Arena Shows For School, Longhair

Tour of the concert and college circuit next fall and winter is being planned by St. John Terrell for his mobile arena productions of "Show Boat" and "Gentlemen Prefer Blondes." Bookings are now being set through the midwest, south and New England by Harold Shaw, formerly with National Concert & Artists Corp.

The two musicals will be toured by motor, playing indoors in large arenas and auditoriums and in the 1,800-seat heated tent when suitable buildings aren't available. A portable arena stage, 21x26 feet, will be used for all engagements.

The project, which had a preliminary tryout last summer at the Texas State Fair, Dallas, is an outgrowth of Terrell's Music Circus at Lambertville, N. J.

Here's One Guy Who Heeds Cry of 'Author! Author!'; 'Crucible' Credit Snarl

Arthur Miller, whose "The Crucible" premiered last Thursday night (22) at the Martin Beck, N.Y., is one of the few contemporary authors who take a curtain call at their openings. He did so at last week's preem in response to an audience ovation, with repeated shouts of "author." He did the same thing at the opening of his last play, "Death of a Salesman." The practice of playwrights taking opening night bows, formerly pretty much standard, has virtually disappeared in recent years.

Contrary to reports from Wilmington, where "The Crucible" tried out, Miller did not take a curtain call at the preem. There was an ovation there, too, and calls for the author, but Miller didn't appear. Instead, director Jed Harris stepped from the wings and took a bow. Nearly everyone out front thought it was Miller, and it was so reported.

Incidentally, "Crucible" is another instance of actors getting "star" billing, but below the title of the play. Program lists Kermit Bloomgarden as presenter, credits Harris with the "production" and then in larger boldface type lists Miller as author, all above the play title. Below the title (and therefore technically featured) it lists Arthur Kennedy and Walter Hampden as "starring," with Beatrice Straight and E. G. Marshall featured immediately below that in smaller type.

Listing the show as a "production" of the director is a comparatively new wrinkle in billing, apparently in recognition of the fact that certain stagers in recent seasons have demanded and gotten greater authority in production matters than was usual in the past. Some instances have included Elia Kazan (with Miller's "Salesman") and Jose Ferrer (with "Fourposter").

'Rise' Revise Slated For Production Soon

"Rise by Sin," drama by Scott Michel which folded last fall during a tryout tour, has been rewritten by the author and is slated for production again, soon, by Trudi Michel and Herbert L. Berger. Direction will be handled by designer-stager Paul Morrison, succeeding Herbert Brodkin, and Louise Allbritton is again slated for the femme lead in the five-character piece.

Necessary additional financing has reportedly been raised.

Usual Theatre Shortage Crimping B'way, But Operators Grumbling

The theatre shortage, a periodic headache for producers, is again plaguing Broadway. As usual, there's a particular demand for houses with sufficient capacity for musical shows, but a number of straight plays are also having difficulty getting theatres.

The situation is practically a fixture for this time of year, and frequently occurs also in the mid-fall period when a rush of new productions is in progress. However, the fall jam-up failed to develop this season, apparently because a shortage of financing stymied a number of proposed productions and thus reduced the incoming lineup.

Ironic angle of the situation is that while there's invariably agitation from producers about a theatre shortage at least once every season, theatre operators generally grumble about the dire conditions in real estate ownership the year-around. Actually, a periodic "theatre shortage" appears to be inherent in the contemporary legit setup.

To a producer facing difficulty finding a house for his production playing a tryout tour or about to go into rehearsal, there's a "theatre shortage" and somebody should do something about it. To a theatre owner there's no such thing as a theatre shortage. As Lee Shubert was once quoted as saying he never knew of a good show that failed to get a theatre. He didn't mention the matter of terms or define "good show."

While conditions are obviously serious for a producer who must extend his show's tryout tour because a suitable Broadway house isn't available, theatre owners can cite a number of New York houses that have failed to make basic operating expenses in recent seasons. In order to accommodate all shows at the rush periods of the year, the number of theatres would have to be so large that it would inevitably involve almost year-around vacancy and heavy losses for the additional houses.

At the moment, the shows or imminent shows without Broadway theatres include the touring "Josephine," the rehearsing "Camino Real," and such prospects as "Masquerade," "Everyman," "My Three Angels" and "Say It with Flowers." Also, "Love of Four Colonels" must move elsewhere from the Shubert to make room for the incoming "Can-Can," while "Touchstone" must vacate the Music Box to make way for the incoming "Picnic."

Heavy 'Picnic' Set Delays Cleve. Opening One Day

Cleveland, Jan. 27.

Coming in from St. Louis for its third road stand, the Theatre Guild's "Picnic" troupe had to postpone its opening at the Hanna from Monday (25) to tonight (Tues.), because of difficulties in hanging the elaborate scenery.

Set consists of two complete houses with a huge backyard, all employing more pieces of scenery than were used in "South Pacific," according to Jo Mielziner, scenic designer. Headed by Ralph Meeker, Janice Rule, Peggy Conklin and Eileen Heckart, the company arrived Sunday (25) with technicians who worked steadily up to this morning getting the production in shape. Inge, Mielziner and Joshua Logan, who directed it for the Guild, were expected here to give the play final polishing touches.

Resort Rotary Stock Mapped

George Brandt, who has operated the subway circuit in Greater New York in recent years, is trying to line up a string of picture houses in resort towns in New England and New Jersey to play legit shows this summer. His idea is for the theatres to be run on a rotary stock basis. Setup may be in competition with strawhats in various resorts.

Plan is for Brandt to produce the shows in New York, leasing them to the local spots for a minimum of about $4,000 a week, plus a percentage. Emphasis would be on comedies, with guest stars, playing single-week stands at each theatre in the circuit.

Brandt himself is again expected to operate the Jamaica, in Jamaica, N. Y., and the Brighton, at Brighton Beach, N. Y.

SCHWARTZ PREPS COAST ENGLISH LEGIT SETUP

Hollywood, Jan. 27.

Maurice Schwartz, who kept his Yiddish Art Theatre in New York alive for 31 years, is shifting his activities to the Coast and will concentrate on English-language productions of the classics and selected new plays. Producer-director-actor has taken a long-term lease on the Century Theatre, long-dark intimate legiter, and is currently refurbishing the house for a March 4 opening. House will be renamed the Civic Playhouse.

Initial offering will be "Take Now Thy Son," an original by Camille Honig. Schwartz will star in the play and will shortly begin casting for supporting roles.

Schwartz has been seen here in his Yiddish-language productions such as "Yoshe Kalb," "Brothers Ashkenazi," "Sholom Aleichem" and "Shylock and his Daughter." In recent months he has been concentrating on film work and has appeared in "Slaves of Babylon" and "Salome," the Rita Hayworth starrer which will be released later this year.

Balanchine Bicycling Abroad, N.Y., on Coast

George Balanchine, who will stage Igor Stravinsky's "The Rake's Progress" for the Metropolitan Opera for its U. S. premiere Feb. 14, will leave for Italy end of February, to stage some new ballets for La Scala Opera, of Milan. Choreographer Balanchine will be back in June to prep the N. Y. City Ballet, of which he's artistic director, for its summer season on the Coast.

"Rake's Progress," first new opera to be staged at the Met in general manager Rudolf Bing's three-year regime, will also be the first opera Balanchine has staged. (He's directed several shows on Broaway.) W. H. Auden, librettist on "Progress," recommended Balanchine for the Met staging stint.

Ballet Dancer Petit Is Set as Paris 'Pal Joey'; Also to Do Its Choreog

Paris, Jan. 27.

Rita Allen and Archie Thomson have inked ballet dancer-choreographer Roland Petit for the "Pal Joey" lead here. The Rodgers-Hart-O'Hara Broadway musical smash is getting a French translation and treatment from Jacques Deval and Jean-Pierre Gredy. Show may be ready to open April 28 at the Empire.

Petit, whose ballet troupe plays six weeks at the Empire, beginning March 11, will do "Joey's" choreography as well as taking over the top role. Assignment of the Vivienne Segal role is still a big problem, with mentions of Arletty, Marlene Dietrich and Jeanette MacDonald for the part.

Miss Allen and Thomson flew here last Wednesday (21) to complete arrangement with Albert Husson for the N. Y. production of his comedy, "Cuisine des Anges," to be called "My Three Angels" in N. Y., and to settle the Paris casting of "Joey," which has been hanging fire for the past six months. Petit and his Ballets de Paris scored heavily in two U. S. appearances in 1949 and '50.

Cleve. Barn Tax Exempt

Cleveland, Jan. 27.

Cain Park's strawhatter, starting its season in July, will be exempted from paying the 20% Federal admission tax, according to the Washington office of Collector of Internal Revenue, which overruled the local branch.

Theatre would have had to pay about $20,000 if exemption had not been granted.

N.Y. City Ballet Ends Sock 12-Week Run With 409G; Set for Balto; D.C.

The N. Y. City Ballet wound up an unprecedented 12-week run at City Center, N. Y., last Sunday (25), with a $29,300 gross for the week and $409,130 take for the engagement. Troupe's weekly nut ran from $31,000 to $33,000, so that management ended in the black, cost on new productions and other outside factors keeping it from making a sizable profit.

The run itself, first time a repertory ballet company has ever attempted such a long engagement in America, and regarded earlier in the trade as a terrific risk, is also considered now a great achievement. It proved the draw of ballet as a show biz medium, and the pull of this particular company.

Troupe offered nine new ballets during the run, of which four at least—"Scotch Symphony," "Metamorphoses," "Interplay" and "Five Gifts"—are regarded as permanent additions to the repertory. Some of the other preems, shorter in length and conception than the above, aroused some criticism. Feeling is that it wasn't necessary to schedule or hastily devise short, new works just to have a b.o. selling point; that it was better to do a big work and run it more often, and that audiences would have come anyway.

NYCB, which has played only once before outside N.Y., in a Chicago date a couple of seasons ago, has been set for five days of appearances with the National Symphony Orchestra, on Feb. 12-13 in Baltimore, and Feb. 14-15-16 in Washington. Troupe is now laying off, and shortly after the National Symphony dates, resumes rehearsals for a spring season in N. Y., followed by its first visit to the Coast, where it plays four weeks at the Greek Theatre, L. A., starting July 6. Anne Sloper has been signed as tour pressagent.

Terper **Peter Conlow** breaking in a nitery act next week at the Town Casino, Buffalo . . . The Sarasota (Fla.) Foundation will present a summer festival of legit, ballet, concerts and lectures June 29-July 26.

Current Stock Bills

(Jan. 26-Feb. 7)

"Art and Mrs. Bottle" (Esther Ralston)—Arena Theatre, Memphis (27-31).

"I Married An Angel"—Paper Mill Playhouse, Millburn, N. J. (26-7).

"Old Acquaintance" (Ilka Chase)—Theatre-in-the-Round, Baltimore (3-8).

"On Approval" (Arthur Treacher, Paula Lawrence)—Theatre-in-the-Round, Baltimore (27-31).

"Petticoat Fever" — Sombrero Playhouse, Phoenix (26-31).

"Tragic Ground"—Arena Theatre, Memphis (27-31).

Ruth Manning has joined **Malcolm Atterbury's** Colonial Playhouse company in Albany to appear in "Glad Tidings," opening today (Wed.).

INDPLS. MURAT CONTROL TAKEN BY BIZ MGR. ROSS

Indianapolis, Jan. 27.

Cecil Byrne, president of Theatre Productions, Inc., which operates the Murat, legit outlet here, announced this week that he has disposed of his share in the company to Mel Ross, its business manager, to devote full time to his business and fraternal interests.

Ross, who is president and general manager of Starlight Musicals, summer operetta series, and partner in Ross & Babcock, ticket agency and travel bureau, now is key man in the theatrical situation here. Byrne, one-time vaudeville juggler and gymnast, now has a large cleaning business here and also manufactures equipment for that industry. He was largely instrumental in reactivating the Murat, which had been shuttered for 10 years, and putting it in shape for road shows after the English closed in 1948. He is expected to keep in touch indirectly as officer of the Murat Shrine, which owns the house.

Plays Out of Town

Continued from page 56

The Fourth Degree

more important and good for publicity, it's also on the notorious underworld biggie. Indict them both and let a jury make the decision. The assistant d.a. doesn't like it, but he must go along.

The trial is on, the jury is almost ready to go out, but the stubborn young public servant convinces the judge to let him make one last try. He will have the events of the fatal night reenacted, giving the accused gal an opportunity to throw off her block and tell all. In an unbelievable scene, the accused dame does just that without benefit of professional psychiatric treatment or hypnosis. simply on the sayso of the boy who wants to see justice prevail.

Martin Rudy, as one of the more plausible cops, and Penny Santon, as the widow of the murdered man, turn in good performances, in addition to Miss Stoddard's effort. Staging gets a bit crowded here and there. *Burm.*

Bleak House

Boston, Jan. 27.

S. Hurok production of Charles Dickens novel, as adapted for stage by Emlyn Williams, with Williams as Dickens. At Plymouth, Boston, Jan. 26, 1953.

Emlyn Williams' treatment of Charles Dickens' great polemic on the vices of an outmoded law system, with peripheral jabs at everything from misguided missionaries to a society blind to its own ills, is going to come in for plenty of heated literary pros and contras. His reading of it will undoubtedly score as one of the top virtuoso solos of the day. He endows the dark doings of "Bleak House" with a warmth and force—and a comedy relief as well—that proves all but hypnotic.

The entire reading, in fact, is an act of hypnosis from the time Williams, in the same characterization as Dickens himself, which he employed last season, appears before the Burgundy reading table until, three hours later, he slams the volume shut with the murder of Tulkinghorn.

For in all Dickens there occurs no more convoluted a plot than this, nor a more kaleidescopic gallery of characters. In the adaptation, Williams, though going to the heart of the matter in exercising the central situation involving Lady Delock's scandal, attempts to retain as many of the characters as possible. He thus introduces, at one time or another, everyone from Mrs. Jellyby to the crazed Miss Flite, from the pious Mr. Chadband to the heart-rending Jo. In all these—and many more—characterizations, he is superb, extracting every nuance and every inflection by means of voice, aspect, gesture and presence.

Yet it cannot be considered a wholly successful venture. For despite the high dramaturgy apparent in the treatment, it is nearly impossible to catch every drift of the narrative.

As a performance, however, as indicated, it is a smashing combination of technical skill and artistic integrity. On occasion, at the opener here, Williams (playing to a carriage-trade benefit audience) spoke on too low a key to be properly heard, and his lighting effects were not always on the nose. But all in all his was a notable contribution to the theatre, and he seems set for kudos—and b.o. activity—all along the line. *Elie.*

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Rosy Hue Colors Legit B.O. in Chi; 'Madam' $32,900 (7), 'Banana' $31,500

Chicago, Jan. 27.

Legit picture is taking on a rosy hue. "Call Me Madam" opened last week to fine notices. "Top Banana" also got brisk window trade from Home Builders & Houseware convention delegates. "Constant Wife" and "Gigi" ended strongly.

Chicago is getting more shows this and next week than it has had within memory. "Dial M for Murder" opened Sunday (25) at the Harris with a heavy advance, as did "Point of No Return" at the Erlanger last night (Mon.).

Estimates for Last Week

"Call Me Madam," Shubert (1st wk) ($5; 2,100) (Strich-Smith). Excellent reviews helped this one to splendid $32,900 for first seven performances. Guild is also aiding.

"Constant Wife," Selwyn (5th wk) ($4.40; 1,000) (Katharine Cornell, Robert Flemyng, John Emery). Closed Saturday (24) with smash $24,900.

"Gigi," Harris (12th wk) ($4.40; 1,000) (Audrey Hepburn). Also shuttered Saturday with nifty $19,300.

"Top Banana," Great Northern (8th wk) ($6; 1,500). (Phil Silvers). Conventioneers gave this a nice play for $31,500.

'GUYS' SOCKO $42,800 IN SECOND PITT WEEK

Pittsburgh, Jan. 27.

Second week of "Guys and Dolls" at the Nixon went to $42,800, topping the first by nearly $5,000, and on basis of advance sale, it looks as if the musical will hover around the same figure for the remaining two stanzas. Show got a healthy local publicity break when Sam Schwartz, a Pittsburgh boy, came on from New York to replace Julie Oshins in the role of Nathan Detroit after the latter took over for Sam Levene in the Broadway company.

"Guys" stays through Feb. 7, and will be followed by "I Am a Camera," "Country Girl" and Jose Greco.

'Country Girl' Fair $15,000 Columbus, Indpls. Split

Columbus, Jan. 27.

"The Country Girl" came through with a "not-so-hot" $8,000 in four showings last week at the Hartman here. Due in for four performances Feb. 19 is Julie Harris in "I Am A Camera."

7G In Three, Indpls.

Indianapolis, Jan. 27.

"Country Girl" was clipped by inauguration fever in a three day stand at Murat here Jan. 19-21, grossing only $7,000 at $4 top despite good reviews all around. Many of the theatre's regular customers were in Washington, and others stayed glued to TV.

House now is marking time until "I Am a Camera," Feb. 16-18, next booking.

'Stalag' Good $20,200 'Dial' $16,500, Detroit

Detroit, Jan. 27.

"Stalag 17" grossed a very good $20,200 in its second week at the Shubert. Theatre now goes dark with nothing scheduled for the 2,050-seater until Feb. 16, when "Guys and Dolls" makes a repeat appearance here.

"Dial 'M' for Murder" did $16,500 at the Cass. Current is "Country Girl," starring Sidney Blackmer, Dane Clark and Nancy Kelly. It's booked for a fortnight.

'Camera' 26G, Mpls.

Minneapolis, Jan. 27.

"I Am a Camera," at $3.60 top in the 1,859-seat Lyceum, enjoyed one of its tour's very best weeks, grabbing a stout $26,000 for eight shows through Sunday (25). Even the Wednesday matinee was hefty.

Current is another Guild subscription show, "The Shrike," starring Van Heflin, and scaled at $4.20 top.

'SP' $59,700 in Split

Ft. Lauderdale, Fla., Jan. 27.

"South Pacific" continued its cleanup last week, putting together a total gross of over $59,700 for an eight-performance split of two stands. Musical drew $38,500 in four performances the first half at the Auditorium, Daytona Beach, and added $21,200 the second half at the Auditorium here.

Rodgers-Hammerstein smash is at Miami Beach all this week.

Fonda 'Return' in Cincy Season High With $29,100

Cincinnati, Jan. 27.

Henry Fonda in "Point of No Return" set a season-high gross for a play here with a smash $29,100 last week in the 2,500-seat Taft Theatre. Top was $4.92. Fonda registered a similar record at the same house two years ago in "Mister Roberts."

Cincy's next road show will be "Good Nite Ladies," opening a three-week engagement Feb. 1 in the 1,300-seat Cox Theatre at $4.31 top.

Stage, Inc., local civic theatre group, tenants the Cox the last half of this week for four performances of Norman Krasna's "Small Miracle" at $2.75 top. It is the third play of the season for the group directed by Paul Fielding.

'Oklahoma' $22,200 in L.A.; 'Affairs' Winds 17-Week Run With Fine $15,100

Los Angeles, Jan. 27.

Henry Duffy launched his second production Sunday (25), less than 24 hours after winding up the 17-week run of "Affairs of State" that marked his return to local legit after a long absence. Despite costs of a hefty promotional campaign and excessive advertising during the early part of the run, to reawaken a consciousness of legit with the local populace, Duffy came out on the black side of the ledger with the show, and unusual feat for a local production.

"State" grossed $222,100 in its 17 weeks at the 1,518-seat Carthay Circle, ending with a fine $15,100 for the final frame. Take represented a production profit of around $7,500.

Town's only other incumbent last frame was "Oklahoma," which pulled through the first of three frames with $22,200 in the till. Figure is right around the break-even point and the gross for the current session should be much better—very good for a show which has been here three times before for an aggregate gross of close to $600,000.

RUSSELL-LESS 'TOWN' 33G FOR 7, NEW HAVEN

New Haven, Jan. 27.

Breakin of "Wonderful Town," at the Shubert last week (19-24), was virtual SRO, despite absence of Rosalind Russell from the cast for six of the seven performances. Cancellation of Tuesday's show, due to star's illness, set the overall take back approximately $5,500 but balance of run, at $5.40 top, pulled a handsome $33,000.

Two attractions this week split the time, Jose Greco Spanish Ballet (26-28) and "Bell, Book and Candle" (Joan Bennett, Zachary Scott) (29-31).

"Touchstone," unable to get a Broadway house following its Philly preem, made a fast booking here for Feb. 4-7. Following week gets a full session of "Maggie" (Feb. 9-14).

'Picnic' $14,500, St. Loo; 'Run' Spurts to $9,000

St. Louis, Jan. 27.

William Inge's "Picnic," with blessings from local crix, closed a good one-week frame at the American Saturday (24). Eight performances, with house scaled to $3.66, grossed approximately $14,500. "Josephine," authorized by Sally Benson, former native, opened at the American last night (Mon.) with a $3.66 top.

"See How They Run," with Sally Forrest and Jeffrey Lynn in top roles, wound up an eight-performance stand at the Ansell Bros. Empress Sunday (25) with gross of $9,000, at $2.50 top. Biz, though good, was hampered by week of bad weather. "Tobacco Road," with John Carradine, tees off a week's stand at the Empress tonight (Tues.).

Equity Show

(Jan. 26-Feb. 7)

"Ah, Wilderness" — Lenox Hill Playhouse, N. Y. (28-1); De Witt Clinton H. S., Bronx (6-7).

'Degree' 4½G, Balto

Baltimore, Jan. 27.

Don Swann's Hilltop Theatre-in-the-round at the Sheraton Belvedere Hotel here tried a new play last week in "The Fourth Degree," a mystery drama by Jane Hinton, with Haila Stoddard and Chester Morris in the leads, and ran into mild reception from local crix and customers as well. It grossed an estimated $4,500, and made clear to Harald Bromley, who is aiming at Broadway, that there is much to be done with his property.

"On Approval," starring Arthur Treacher and Paula Laurence, is current, against "The Fourposter" at Ford's with Jessica Tandy and Hume Cronyn in the leads.

'Maggie' $23,000, 'Hazel' 30G, Philly

Philadelphia, Jan. 27.

Legit business picked up last week, with trade kept home by car strike catching up with shows. Boxoffice was brightest at the Shubert, where "Hazel Flagg" topped its first week substantially. "Touchstone," new drama which preemed (22) at the Locust, got good notices but little play at turnstile.

Estimates for Last Week

"Maggie," Forrest (1st wk) (1,760; $5.20) (Betty Paul-Keith Andes-Irene Bordoni). Musical rewrite of "What Every Woman Knows" drew lukewarm press and public reception about same. Mild $23,000.

"Touchstone," Locust (1st wk) (1,580; $3.90) (Ian Keith-Paul McGrath). New play by William Stucky drew reviewers' praise, but lack of marquee strength hurt. About $3,000 for four performances. Play opened Thursday (22).

"Hazel Flagg," Shubert (2d wk) (1,870; $5.20) (Helen Gallagher-Thomas Mitchell-John Howard-Benay Venuta). Although far from sock, new musical upped score in second stanza, tallying okay $30,000.

"Mister Roberts," Walnut (2d wk) (1,340; $3.90) (Tod Andrews). War play still packing plenty drive. With no transit problems to buck, comedy drew solid $20,400.

GRECO CLICKO $63,350 FOR N.Y. FORTNIGHT

Jose Greco Spanish Ballet wound up a two-week stay at the Century, N. Y., Saturday (24), with a boff $63,350 for the fortnight. First week's gross was $27,000; second week's, $36,350. Saturday night's closer was SRO, for a house record of $5,637 at the $4.80 scale. Take was hypoed by fact that capacity has been upped with addition of 45 chairs put in for the incoming "John Brown's Body," with the Greco troupe the gainer thereby.

'Poster' Hits Biggest Take With $32,300 Week in D.C.

Washington, Jan. 27.

Washington last week handed the road company of "Fourposter" (with the original Jessica Tandy-Hume Cronyn cast) the biggest boxoffice week the play has yet had—either on Broadway or the road. Interesting gimmick is that the play was facing opposition from the film version, "Four Poster," which is having an extended run here.

The play, scaled to a $4.20 top, grossed a boff $32,300 for its second week here, slightly above the previous record, which had been made in L.A.

Credit for the record cannot be entirely attributed to the inaugural week crowds who packed Washington, although they probably helped. For "Josephine," playing a second week at the Shubert Theatre, took in only $15,500, a little better than its initial stanza.

'Bell' 19½G in 3 Stops

Providence, Jan. 27.

"Bell, Book and Candle," with Joan Bennett and Zachary Scott costarred, grossed a nice $19,500 last week in eight performances over three stands. John van Druten comedy drew $10,500 in four performances Monday-Wednesday (19-21) at the Court Square, Springfield; added $2,800 on a one-nighter Thursday (22) at the Auditorium, Worcester, and got $6,200 in three performances Friday-Saturday (23-24) at the Metropolitan here.

Shepard Traube production is splitting this week between Hartford and New Haven.

B'way Off, Despite 4-Preem Flurry; 'Crucible' $18,100 (6), 'Fifth' 13½G (5), 'Mid-Summer' 7G (5), 'Bat' Ditto (7)

Business generally tapered off a bit last week on Broadway. Conditions were offish through the week, but took a dive at the matinee and to some extent the evening performance Saturday (24), presumably as a result of the hours-long downpour in and around New York. Trade is expected to pick up this week.

Of last week's four openings, all drew more or less likely boxoffice notices, but two started slowly and the others are not yet certain. "The Crucible" and "The Fifth Season" have had lively window trade, but "The Bat" and "Mid-Summer" have not yet caught much public interest.

There were no closings last week, but "Male Animal" is slated to fold Saturday (31). The lineup of incoming shows resumes next week.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama).

Other parenthetic designations refer, respectively, to top prices; number of seats, capacity gross and stars. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.

"Bat," National (1st wk) (D-$4.80; 1,172; $25,500). Opened Tuesday (20) to five affirmative reviews (Atkinson, Times; Chapman, News; Coleman, Mirror; Hawkins, World-Telegram & Sun; McClain, Journal-American) and two pans (Kerr, Herald Tribune; Watts, Post); grossed about $7,000 for first seven performances.

"Bernadine," Playhouse (15th wk) (C-$4.80; 999; $21,500). About $8,000 (previous week, $10,400); must move or close March 2 to make room for "Certain Joy."

"Children's Hour," Coronet (6th wk) (D-$4.80; 1,027; $28,378). Almost $14,500 (previous week, $17,400).

"Crucible," Beck (1st wk) (D-6-$4.80; 1,214; $31,000). Opened Thursday (22) to five favorable notices (Atkinson, Times; Chapman, News; Coleman, Mirror; Hawkins, World-Telegram & Sun; Watts, Post and two pans (Kerr, Herald Tribune; McClain, Journal-American); grossed nearly $18,100 for first four performances and two previews.

"Deep Blue Sea," Morosco (12th wk) (D-$6-$4.80; 912; $26,000) (Margaret Sullavan). Over $18,500 (previous week, $23,300).

"Dial 'M' for Murder," Plymouth (13th wk) (D-$4.80; 1,062; $30,495) (Maurice Evans). Almost $30,700 (previous week, $30,600).

"Evening With Beatrice Lillie," Booth (17th wk) (R-$6; 739; $24,184). (Beatrice Lillie). Nearly $24,200 (previous week, $24,600).

"Fifth Season," Cort (1st wk) (C-$4.80; 1,056; $27,700) (Menasha Skulnik, Richard Whorf). Opened Friday night (23) to five pro notices (Atkinson, Times; Sylvester, News; Coleman, Mirror; Hawkins, World-Telegram & Sun; McClain, Journal-American) and two cons (Kerr, Herald Tribune; Watts; Post); drew $13,500 for first three performances and two previews.

"Fourposter," Golden (66th wk) (C-$4.80; 769; $19,195). Sylvia Sydney, Romney Brent). Almost $9,000 (previous week, $10,100).

"Guys and Dolls," 46th St. (114th wk) (MC-$6.60; 1,319; $43,904). Reached $41,600 (previous week, $42,500).

"King and I," St. James (98th wk) (MC-$7.20; 1,571; $51,717) (Yul Brynner). Nearly $49,700 (previous week, $50,300); Alfred Drake will sub as star next summer while Brynner vacations.

"Love of Four Colonels," Shubert (2d wk) (C-$6-$4.80; 1,361; $39,000) (Rex Harrison, Lilli Palmer). Almost $37,000 (previous week, $24,800 for first four performances and a preview).

"Male Animal," Music Box (39th wk) (C-$4.80; 1,012; $26,903). Over $8,600 (previous week, $12,300); closing Saturday night (31).

"Mid-Summer," Vanderbilt (1st wk) (D-$4.80; 720; $20,000). Opened Wednesday (21) to five positive notices (Chapman, News; Coleman, Mirror; Kerr, Herald Tribune; McClain, Journal-American; Watts, Post), one negative (Atkinson, Times) and one on-the-fence (Hawkins, World-Telegram & Sun); got about $7,000 for first five performances; Mark Stevens and Geraldine Page upped to star billing this week.

"Moon Is Blue," Miller (99th wk) (C-$4.80; 920; $21,586) (Donald Cook, Barry Nelson, Janet Riley). Nearly $8,700 (previous week, $9,900).

"New Faces," Royale (37th wk) (R-$6; 1,035; $30,600). Almost $23,000 (previous week, $25,700).

"Pal Joey," Broadhurst (56th wk) (MC-$6.60; 1,160; $39,602) (Vivienne Segal, Harold Lang). Nearly $32,000 (previous week, $35,900).

"Seven Year Itch," Fulton (10th wk) (C-$6-$4.80; 1,063; $23,228). Over $24,000 (previous week, $24,000).

"South Pacific," Majestic (197th wk) (MC-$6; 1,659; $50,186) (Martha Wright, George Britton). Almost $34,700 (previous week, $34,800).

"Time of the Cuckoo," Empire (15th wk) (CD-$6-$4.80; 1,082; $25,056) (Shirley Booth). Over $22,700 (previous week, $24,100).

"Time Out for Ginger," Lyceum (8th wk) (C-$4.80; 995; $22,845) (Melvyn Douglas). Nearly $17,000 (previous week, $18,500).

"Two's Company," Alvin (6th wk) (R-$7.20; 1,331; $47,167) (Bette Davis). Almost $45,900 (previous week, $46,200).

"Wish You Were Here," Imperial (41st wk) (MC-$7.20; 1,400; $52,080). Over $51,200 (previous week, $52,000).

'McThing' $28,000, 'Time' 5G (4), Hub

Boston, Jan. 27.

Hub legit season is moving along at a neat pace, with two newcomers this week resulting in five theatres alight. "Wonderful Town" moved into the Shubert Monday (26), and Emlyn Williams in Charles Dickens readings returned for a week's engagement at Plymouth same night.

Estimates for Last Week

"Maid in the Ozarks," Majestic (1st wk) (1,100; $3.60). About $17,500.

"Mrs. McThing," Colonial (2d wk) (1,500; $4.80). Tasty $28,000 for first full week.

"On Borrowed Time," Wilbur (1st wk) (1,200; $3.60). Opened Thursday (22) to nifty notices and nabbed nice $5,000 for four performances.

'WAGON'S' 28G SETS NEW WILMINGTON B.O. MARK

Wilmington, Jan. 27.

The Playhouse set a new boxoffice record last week with a $28,000 gross for "Paint Your Wagon." Musical played a full eight performance week, with standee trade for all but the Monday night (19) performance and the two matinees. Top was $4.80 through the week and $5.10 for the weekend. Burl Ives is star of the show.

There's good advance sale for another musical, "Gentlemen Prefer Blondes," which comes in Friday (30) for three performances. At present pace, this will be the best season in the history of the 1,223-seat Playhouse.

Ballet Theatre $30,000 For 7 in Split Week

Ballet Theatre rang up an estimated $30,000 for seven performances trouping the south last week. Group played Knoxville Monday (19); Birmingham, Wednesday, and Florence, Ala., Thursday, all on guarantees. Nashville Tuesday date grossed $4,450, and three performances in Memphis Friday-Saturday brought in $13,600.

Management reports takings on tour this season as showing a 50% increase over last year, with troupe running steadily in the black ever N.Y. This week, it's still doing ever since its September opening in split dates, starting with two showings in New Orleans Sunday (25).

'Paris' 16½G, Frisco

San Francisco, Jan. 27.

"Affairs of State," with Marsha Hunt and Otto Kruger, opened at the Geary last night (Mon.).

"Paris '90," at the Geary in its second week, with Cornelia Otis Skinner, moved up to a strong $16,500.

Government Seeking Bids to Run D.C. Barron Amphi; 4 Ogling Site

Washington, Jan. 27.

The Government today (Tues.) invited bids from showmen interested in operating the Carter Barron Memorial Amphitheatre next summer.

Applicants will be required to furnish a list of productions they want to offer during the three-month summer season, together with a statement about availability of the attractions. The successful bidder must post a $25,000 performance bond, and pay a daily rental for the Amphitheatre plus a percentage of the gross, and absorb all production costs.

Applicants are asked to write to Edward J. Kelly, superintendent of the National Capital Parks, at the Interior Dept., in Washington.

There are already understood to be four groups interested in obtaining the place. One of these is Super Music Attractions, local firm which has been booking a wide variety of one-night and one-week stands around town, ranging from longhair to hot name dance bands.

Another group is reported to include Constance Bennett; Bazie Tankersley, niece of Col. Robert R. McCormack; Martha Roundtree, and Mrs. William Randolph Hearst, Jr. Third group comprises New York showmen with a D. C. connection. The fourth group isn't disclosed.

The 4,000-seat Barron Amphitheatre, located in Rock Creek Park here, was launched with two seasons of the Paul Green spectacle, "Faith of Our Fathers." Last August, it was taken over for 16 nights by the Ballet Russe De Monte Carlo. Although rained out twice and with business hurt by a couple of threatening nights, the ballet nevertheless grossed $50,000, exclusive of taxes.

Place is equipped with a large stage, dressing rooms and p.a. system, and is handsomely set in the park. Summer season generally runs here from early June to mid-September.

BARN REHEARSAL RULE UP FOR EQUITY RETAKE

Protest by strawhat managers against the new Actors Equity rule requiring five-day rehearsals for all guest-star shows, will probably be given final consideration by the union council at its regular meeting next week. The Equity stock committee will make a recommendation after a conference with representatives of the Stock Managers Assn. tomorrow (Thurs.).

A representative stock group attended last week's council session to air its grievances in person, after a preliminary huddle with the stock committee. Most barn producers claim the rehearsal requirement is discriminatory and constitutes unwarranted interference in managerial prerogative, and fear that it might lead to an invasion of the strawhat field by stagehands and other craft unions.

A somewhat similar rule, adopted by Equity several years ago, was withdrawn after an opposition campaign by the managers.

WALTER
"Dare"
WAHL
Featured in Comedy Hit
"TOP BANANA"
Currently 70th Week
Now Playing
GREAT NORTHERN, Chicago
Direction
JOSH MEYER JACK DAVIES

Debin to Liebling-Wood For Musical Scripts

Nat Debin will join the Liebling-Wood agency next week to be in charge of musical comedy scripts. He resigns the Lew & Leslie Grade agency end of the week to take on the new assignment.

Prior to joining the Grade office, Debin was personal manager of Lena Horne and had been in the music publishing biz for 15 years.

'Opera-in-Original Snobs' Seen to Blame for Holding Art Form Back in America

Taking a crack at "opera-in-the-original snobs," John Gutman, assistant to Rudolf Bing, Met Opera general manager, is for opera in English, in the main, in America as the only way of popularizing the art form here. "Keeping opera longhair and foreign," he says, "is one reason we don't have opera in America."

Gutman is translator from the Russian of the "Boris Godunov," which will be done in English at the Met this winter. He translated the German "Rosenkavalier," which was preemed by the San Francisco Opera last fall, and which will be done for its TV premiere by the NBC Television Opera Theatre this spring. He's also production supervisor for the Met and script editor on the Howard Dietz English-version of "Fledermaus" on CBS-TV's "Omnibus" next Sunday (1).

"Outside of the professional houses like the Metropolitan and San Francisco Opera, which must have too many foreign artists like the Milanovs and del Monacos, companies should present their operas in English," says Gutman. "Even at the Met, all its comedies should be done in English. So should all its new works. Just compare the difference between the funeral-parlor atmosphere in the Italian 'Figaro' and the amused entertainment of an audience in a good English 'Figaro' performance. As for television, anything in opera on TV should be in English."

Returning to the snob argument, Gutman says that "it is a sad though undeniable fact that in this great and rich country of ours, still no operatic life worth that name exists." He ties up "this shameful situation" with the "snob attitude" prevalent in so many places, among critics as well as patrons. This snob argument, Gutman says, was summed up perfectly for him by one opera habitue after a performance of his English version of "Rosenkavalier" in Frisco last fall. "I really don't care a bit what language your opera is sung in," the man told him, "as long as I can be sure I don't understand it."

Equity Council Mulling Steady Night Meetings

As a convenience to players who have regular daytime radio and TV assignments, Actors Equity council is experimenting with evening meetings. First such session was held last night (Tues.) and the next will be March 3. After a third evening confab, probably April 7, the idea will be considered and, if satisfactory, may be made permanent.

Notable among those who will find the evening meetings convenient is Ralph Bellamy, Equity president. His "Man Against Crime" tele-film series has a daily shooting schedule, so he is generally unable to attend any council sessions, merely attending executive committee confabs Monday nights.

CAB CALLOWAY
Sportin' Life
"PORGY AND BESS"
Now (16th Week) Stoll Theatre, London
". . . plays the real villain of the piece with zest and point."—The Tatler.
Mgt.: BILL MITTLER, 1619 Broadway, New York

Retake

Mr. and Mrs. Sol Hurok were hosts recently at a special preview of the 20th-Fox film, "Tonight We Sing," for a group of local concert managers attending a N. Y. conclave. The film, story of impresario Hurok's earlier days, describes in details the manager's problems with some of his temperamental artists and the way his absorption in them always kept him from going on an oft-promised honeymoon with Mrs. Hurok.

When the lights went up after the screening, Hurok spoke up, "Now I think I'll go on my honeymoon," he said.

Current Road Shows

(Jan. 26-Feb. 7)

"Affairs of State"—Geary, S. F. (26-7).

"Bell, Book and Candle" (Joan Bennett, Zachary Scott)—Parsons, Hartford (26-28); Shubert, New Haven (29-31); Ford's, Balto. (2-7).

"Call Me Madam"—Shubert, Chi (26-7).

"Constant Wife" (Katharine Cornell, Robert Flemyng John Emery)—Orpheum, Davenport (26); Iowa, Cedar Rapids (27); KRNT Theatre, Des Moines (28); Orpheum, Sioux City (29); Paramount, Omaha (30-31); Civic, New Orleans (2-8).

"Country Girl" (Sidney Blackmer, Dane Clark, Nancy Kelly)—Cass, Detroit (26-7).

"Dial 'M' for Murder" (Richard Greene)—Harris, Chi (26-7).

Dickens Readings (Emlyn Williams)—Plymouth, Boston (26-31); Royal Alexandra, Toronto (5-7).

"Emperor's Clothes" — Wayne Univ., Detroit (26-7).

"Fourposter" (Jessica Tandy, Hume Cronyn)—Ford's, Balto (26-31); Locust, Philly (2-7).

"Gigi" (Audrey Hepburn)—National, Wash. (26-31).

"Good Nite, Ladies"—Hartman, Columbus (26-31); Cox, Cincy (1-7).

"Guys and Dolls"—Nixon, Pitt. (26-7).

"Hazel Flagg" (Helen Gallagher, Thomas Mitchell, Benay Venuta)—Shubert, Philly (26-31).

"I Am a Camera" (Julie Harris)—Aud., St. P. (26-27); Davidson, Milw. (28-31); Hanna, Cleve. (2-7).

"Josephine"—American, St. L. (26-31); Selwyn, Chi (2-7).

"Life With Mother" (Billie Burke) — Carthay Circle, Hollywood (26-7).

"Maggie"—Forrest, Philly (26-7).

"Maid in the Ozarks"—Majestic, Boston (26-7).

"Mister Roberts" (Tod Andrews)—Shubert, Wash. (26-7).

"Mrs. McThing" (Helen Hayes)—Colonial, Boston (26-7).

"Oklahoma" — Biltmore, L. A. (26-7).

"On Borrowed Time" (Victor Moore, Leo G. Carroll, Beulah Bondi)—Wilbur, Boston (26-7).

"Paint Your Wagon" (Burl Ives)—Blackstone, Chi (27-7).

"Paris '90" (Cornelia Otis Skinner)—Mayfair, Portland (28-31); Metropolitan, Seattle (2); International Cinema, Vancouver (6-7).

"Picnic"—Hanna, Cleveland (26-31); Plymouth, Boston (2-7).

"Point of No Return" (Henry Fonda)—Erlanger, Chi (26-7).

"Shrike" (Van Heflin)—Lyceum, Minneapolis (26-31); Aud., St. Paul (1-2); Orpheum, K. C. (4-7).

"South Pacific" (Janet Blair, Webb Tilton)—Dade County Aud., Miami Beach (27-7).

"Stalag 17" — Walnut, Philly (26-7).

"Strike a Match" (Pat O'Brien, Eva Gabor, Richard Egan)—Aud., Memphis (27).

"Top Banana" (Phil Silvers)—Great Northern, Chi (26-7).

"Touchstone" — Locust, Philly (26-31).

"Wonderful Town" (Rosalind Russell)—Shubert, Boston (26-7).

'Match' $13,700 in South

New Orleans, Jan. 27.

"Strike a Match," with Pat O'Brien, Eva Gabor and Richard Egan costarred, drew a total of $13,700 for nine performances last week. Meller got $2,600 in a one-nighter Sunday (18) at the Auditorium, Shreveport, and added $11,100 in a regular eight-performance string at the Civic here through Saturday night (24).

Show folds after a one-nighter tonight (Tues.) at the Auditorium, Memphis.

'SHRIKE' $20,500, M'W'KEE

Milwaukee, Jan. 27.

"The Shrike," with Van Heflin as star, grossed a healthy $20,500 last week at the Davidson here.

Joseph Kramm drama is at the Lyceum, Minneapolis, this week.

The Temple U. Concert Choir will make its first appearance in Town Hall, N. Y., Feb. 7.

Plays On Broadway

Continued from page 56

The Fifth Season

for pretty models, and the tide turns for the better but not before there's a romance between Whorf and Phyllis Hill, one of the models; Skulnik becomes involved romantically with Lois Wheeler, a refugee bookkeeper, and Whorf's wife, played by Augusta Roeland, starts off for Reno only to become reconciled with her mate when the ingenious Pincus patches it up.

"Season" has considerable s.a. value in the parade of unclad models, whose projection is all in good taste and flavorsome to the comedy. In addition to good performances by Skulnik and Whorf, who get costar billing, there is some good support by Nita Talbot, Lois Wheeler and John Griggs. The single set, a two-part showroom and workroom of the garment house, has been neatly designed by Sam Leve. *Kahn.*

Mid-Summer

Paul Crabtree-Frank J. Hale production of comedy-drama in three acts (six scenes) by Vina Delmar. Features Mark Stevens, Geraldine Page, Vicki Cummings, Howard Smith, Edgar Stehli, Jenny Hecht, Paul Andor, Suzanne Caubaye, Robert Emmett, Mary James, Billy Jeffries, Barry Blake. Staged by Crabtree; settings, Howard Bay; costumes, Motley. At Vanderbilt, N. Y., Jan. 21, '53; $4.80 top ($6 opening night).

Rosie	Mary James
Val	Mark Stevens
Mr. Lenoir	Paul Andor
Julia	Vicki Cummings
Mr. Strobel	Howard Smith
Bill Moore	Robert Emmett
Edouard	Billy Jeffries
Francois	Barry Blake
Dr. Emsley	Edgar Stehli

It has been nearly eight years since Vina Delmar was last represented on Broadway, and it's unfortunate that her current play, "Mid-Summer," couldn't have had more dramatic content in this day where middle-of-the-road plays have little chance to survive. "Mid Summer" is a middle-of-the-roader that has some fine performances, but Paul Crabtree's direction is too frequently muddling and unable to clarify or project the characters or narrative.

"Mid-Summer" is notable for the Broadway debuts of three performers — Mark Stevens, from films; Geraldine Page, from the little theatres, and nine-year-old Jenny Hecht, daughter of author-playwright Ben Hecht. Of these the critical eye is particularly fastened on Miss Page, who spectacularly drew Broadway's attention last season to her performance in "Summer and Smoke" in an off-Broadway production.

Here is a play that never suggests any vitality in its writing, nor in the direction, though occasionally the performances come through on their own. It is a comedy drama of another generation, of a young New York schoolteacher with a yen for the vaudeville stage; of his wife, who longs for him to go back to teaching, so she can have that little white house she has always dreamt about; of their nine-year old daughter, who can recite the Gettysburg Address and Robert Ingersoll with equal facility.

It is a drama that allows Miss Page, as the focal character, a wide range for her still-undeveloped talent, and to a considerable extent she acquits herself with astonishing maturity. Her faults, such as they are, are those of the director, for with paceful staging she would show to better advantage. Miss Page underplays beautifully at the first-act curtain, and it is an expressive, moving performance; her long third-act scene with her husband, however, is a confusing blend and notably requires a restraining directorial hand. This is not to suggest that Miss Page isn't governed by honest emotions in her performance, for she has dimension and conviction, but the third-act portrayal sorely needs a governing influence, for she is all over the stage. She certainly will be heard from again to greater advantage.

Stevens gives a forthright, sincere portrayal of the confused husband, and Jenny Hecht provides some amusing moments with her precocity. Vicki Cummings can always be depended upon for one of those stereotyped portrayals of a woman with a flip lip. Edgar Stehli, as a cleric come to interview the young wife in order to determine the husband's moral fitness for a Staten Island teaching post, also acquits himself neatly, as do Suzanne Caubaye and Paul Andor, who play the benevolent operators of a cheap hotel; Howard Smith, in a bit role; and Mary James, in the small part of a chambermaid.

Howard Bay designed the play's effective single set, the bedroom-parlor in the hotel. *Kahn.*

The Bat

James Withers Elliott revival of mystery melodrama in three acts, by Mary Roberts Rinehart and Avery Hopwood. Features ZaSu Pitts, Lucile Watson, Shepperd Strudwick, Harry Bannister. Directed by Jonathan Seymour; settings and lighting, Ralph Alswang; costumes, Alice Gibson. At National, N. Y., Jan. 20, '53; $4.80 top ($6 opening).

Miss Van Gorder	Lucile Watson
Billy	Harry Shaw Lowe
Lizzie	ZaSu Pitts
Stranger	Bert Bertram
Brooks	Peter Hanson
Dale Ogden	Paula Houston
Dr. Wells	Harry Bannister
Anderson	Shepperd Strudwick
Richard Fleming	Laurence Haddon
Reginald Beresford	Charles Proctor
Unknown Man	Raymond Bailey

There's nothing wrong with "The Bat" that a music hall presentation, with beer and pretzels, wouldn't cure. This 1920-21 hit by Mary Roberts Rinehart and Avery Hopwood, the granddaddy of mystery thrillers, now seems about as timely as a needlepoint sampler on the parlor wall. It might be great stuff for kids of, say 12. But for anyone older than that, frankly no.

The production is okay. Lucile Watson as the indomitable old lady who figures out the skullduggery; ZaSu Pitts as the; but definitely, fluttery maid; Shepperd Strudwick as the bland detective; even Harry Bannister as the suspicious doctor, and the others of the cast, give it a skillful performance within the limits of the one-dimensional characters. Jonathan Seymour's stocky direction is good enough for the he-went-thataway marathon of thunder-and-lightning sound effects, flickering lights, sliding panels, secret rooms, faces-at-the window, shrieks, pistol shots and scrambled clues.

But 30 years of theatre craftsmanship, several thousand B pictures and interminable half-hours of radio whodunits have made this kind of hokum hopelessly archaic. It's not without interest now, as a sort of museum piece. And it does have moments of fun, but in a ludicrous way. It is, in fact, pretty devastating evidence of how the theatre has changed since those innocent post-World War I days. Not necessarily improved, perhaps. But changed, definitely.

In this top-quality cast, Miss Watson is excellent as the old dame who won't be scared out of the remote mansion she's rented for the summer, and Miss Pitts is laughable, if a trifle too busy, as the jittery biddy. Strudwick, who replaced William Harrigan during the tryout, is plausible as the ubiquitous gumshoe, while Bannister is properly unctious as the scheming sawbones. Harry Shaw Lowe, Peter Hanson and Paula Houston are acceptable in supporting parts. Ralph Alswang's settings are handsomely ominous.

Perhaps the effect is best expressed by one of the characters late in the third act. "What are you doing here?" the old gal asks him. "I don't know," he replies. It gets the biggest laugh of the evening. *Hobe.*

Canada Nat'l Ballet Sock $28,600 in Toronto Stay

Toronto, Jan. 27.

Established three seasons ago, but with this its first engagement at the Royal Alexandra, the National Ballet of Canada grossed a sensational $28,600 last week, with the 1,525-seater scaled at $3.50 top. Opening night was a sellout, ditto the second half of the week, with matinees big.

Prima ballerina is Celia Franca, formerly of the Sadler's Wells Ballet, with Lillian Jarvis and Joyce Hill featured. Troupe has just completed five weeks in the west; is currently at the Grand, London,

Bringing great music and entertainment to the Upper Midwest
THIS WEEK
at the
"Winter Theatre"
Jay Lurye Presents
artur
RUBINSTEIN
●
DULUTH
Saturday, January 31

Literati

Bing Autobiog Serialization

Jack Winocour, U. S. rep of Hulton Press, Ltd., of London, publishers of Picture Post and other British mags, arrived on Coast Monday (26) for week's stay. He's set to confer with Bing Crosby Enterprises regarding forthcoming serialization of star's autobiog in Picture Post.

Winocour is also making arrangements for future coverage of pix and TV on the Coast for the British publication.

Cerf's Coast Stints

Bennett Cerf left N. Y. last week (21) for the Coast, where he'll lecture and appear on TV shows month of February. On way out, he gave talks in St. Louis and Madison, and is also skedded for gabs at UCLA and U. of Cal. With Hal Block returning to CBS-TV's "What's My Line?" Steve Allen is staying on with the show, as Cerf's sub.

While on the Coast, Cerf will discuss a book on Metro's just-completed "Julius Caesar," which his Random House is considering publishing. If it jells, Joe Mankiewicz would do the text and John Swope the pictures.

4th Annual Book Awards

The fourth annual national book awards, representing official recognition by the entire book industry of outstanding works by American authors, were presented last night (Tues.) to Ralph Ellison, for his first novel, "Invisible Man"; to Bernard DeVoto, for "The Course of Empire," and to Archibald MacLeish, for "Collected Poems, 1917-1952." This is second major award within three weeks for MacLeish, who received on Jan. 9 the 1952 Bollingen Prize in poetry, sponsored by the Yale U. Library.

Gold medals were presented to the winning authors, at the Hotel Commodore, N.Y. Frederick Lewis Allen, editor of Harper's, was emcee, with Supreme Court Justice William O. Douglas slated as chief speaker.

Van Druten on Playwrights

"Playwright at Work," by John van Druten (Harper; $3) is a rarity, a book that lives up to its jacket blurb. The claim, "In this personal document, a highly successful playwright discusses with insight and wit the principles of writing and directing plays," is accurate. The 202-page volume also justifies the publisher's claim that it will be of "interest to all who care about the theatre today and of valuable help to those who wish to practice its arts."

The interest of non-authors in "Playwright at Work" may be somewhat limited, for this is a "how to" book, not a collection of reminiscences and anecdotes about van Druten's career and the people he has known in the theatre. But to a writer, any successful writer's account of how he works tends to be fascinating; and "Playwright at Work" is no less so. Not only as the author of hits like "Young Woodley," "There's Always Juliet," "Distaff Side," "Old Acquaintance," "Voice of the Turtle," "I Remember Mama," "Bell, Book and Candle" and "I Am a Camera," the dramatist has continued to develop with the times, so he is now probably the most successful playwright who has been active over a comparable period. For about the last dozen years he has directed all his own plays.

This a modest book. Over and over again, in various ways, van Druten mentions the things he cannot tell an aspiring writer, or emphasizes that although this or that method or technique may have worked for him, others may find it ineffective. And he not only puts the thought into words repeatedly, but it is implicit in virtually every statement he makes, that his ideas and evaluations are matters of personal opinion or taste only.

The author speaks at the outset of the book of the professional mortality rate of playwrights, adding that it is a common dread. Then he mentions that the book was written just after the success of "Camera." Then he devotes chapters to theme, story, plot and mood, where the play comes from (like most professional writers, he apparently mistrusts the words "inspiration"), the unities, the setting and start, characters, dialog, holding the audience, curtains and the new play.

His conclusion, obviously his personal credo, says, "Your play will be born in you because you had something to say, and it is not unlikely that the ways I have suggested will not fit what you had to express, and you will have found your own ways. Your play will say what to you seems beautiful and wise and important. Important, I think, not for people to have to hear, but for you, yourself, to have to say. That is what is good about it." *Hobe.*

CHATTER

Joan Reynolds wrote an article titled "Gulliver's Travels in Hollywood" for Argosy mag.

Lita Grey Chaplin is writing her autobiography, titled "Where To From Here."

Sam Boal's "From Opera To TV With Helen Traubel" in the February Coronet.

Dwight Whitney's article, "Oscar Derby," will be published in the March issue of Esquire mag.

Story of the Logans, Scot music-hall family, being told by Jimmy Logan in Scotland's Weekly News.

Louis Untermeyer in from Europe Friday (30) on the maiden voyage of the Italian liner, Andrea Doria.

"Harps in the Air," Eva Le Gallienne's story of her life, planned for April publication by Viking Press.

Doings of Tom and Jerry, Metro cartoon characters, will be issued in book form by Whitman Publishing Co.

Jimmy Shand, w.k. Scot dance-music maestro, subject of serialized biog in the Dundee People's Journal.

George Woodward, London manager of the New Yorker mag, returned to Britain last week on the Queen Mary.

New Directions will publish the new Tennessee Williams play, "Camino Real," soon after the Broadway March 19. opening.

Colleen Hoofer resigned as press rep for Dave Garroway to become public relations manager for Argosy and Popular Publications.

Jim Morgan wrote "Influence of Television on Film Techniques" for the National Board of Review's publication, "Films in Review."

Gordon Irving, VARIETY mugg in Scotland, having new edition published of his book, "Annie Laurie," illustrated story of the w.k. love song.

Leo Mishkin's N. Y. Morning Telegraph film-TV column picked up five times weekly, starting this week, by The Philadelphia Inquirer.

Charm magazine appointed Carroll Whedon as managing editor. She was copy chief in ad and sales promotion with CBS-TV the past five years.

Russell Janney, who authored "Miracle of the Bells," delivered script of a new novel to Hermitage House. Untitled as yet, tome is slated for fall publication.

Harriet Menken, one-time radio columnist for the N. Y. Journal-American, sold four pieces to three different mags, Your Life, You and Journal of Living.

"People, Places and Books," book by Gilbert Highet made up of his radio talks, many of which he gave over WQXR, N. Y., skedded for April 30 publication by Oxford University Press.

Edward Crandall, who played title role in "Young Woodley" on Broadway, has written a whodunit, "White Violets," appearing as a two-parter in the February and March issues of McCall's.

Our World for March to contain several yarns with show biz slant including Billie Holiday's "How I Blew A Million Dollars"; WOV, N. Y.'s, "Lucky Lady," Cecilia Violenes; Five Red Caps; Vera Francis, of films, and Muriel Smith, of "Moulin Rouge" pic.

Playwright Marc Connelly has been elected prez of the National Institute of Arts & Letters, succeeding Douglas Moore, who had served since 1947. Louis Kronenberger, Time mag drama critic, was elected secretary, and Virgil Thomson, N. Y. Herald Tribune music critic, became treasurer.

'Camera'

Continued from page 1

play at the Auditorium here, said he was "shocked and disgusted."

At a meeting of the City Council this morning, the Mayor was instrumental in the passage of a measure instructing the City Corporation attorney to investigate whether St. Paul could cancel the final two "Camera" performances this afternoon and tonight at the municipally-owned Auditorium without incurring financial liability. In a stormy session the Council also adopted a motion empowering Hizzoner to appoint a citizens' "advisory committee" to pass on legit shows, films and other forms of entertainment slated for St. Paul presentation. Matinee was played.

Although "Camera" played an eight-performance engagement last week in nearby Minneapolis without incident, receiving rave reviews and doing sock business, Daubney asserted that members of last night's audience at the auditorium walked out in droves. On the other hand, John Harvey, legit editor of the St. Paul Pioneer-Dispatch, told VARIETY that although he noted a few people leaving, most of the audience remained and gave the play an enthusiastic reception at the final curtain.

Besides condemning "Camera" as an "indecent" play, the Mayor declared he intends to write to the Theatre Guild, which sponsored the local engagement on subscription, to demand an explanation for the booking. Meanwhile, the Council voted to censure the municipal commissioner who manages the Auditorium and handles bookings. There was no indication how many Council members have seen or read "Camera," or were merely following Daubney's recommendation.

Provided today's and tonight's performances of the show are not banned, it's figured the Mayor's tirade is a cinch to create a sellout ticket demand. In any case, the incident is expected to stimulate public interest for the play's future engagements in other cities.

'Boxoffice' Reviews

Continued from page 1

several cases including cracks that the audience laughed at rather than with the Mary Roberts Rinehart-Avery Hopwood thriller. However, even those reviews recommended the revival as acceptable entertainment. The breakdown was five favorable notices and two pans.

Personal Raves

In the case of "Mid-Summer," the critical consensus was that the play itself was inferior, but the personal raves for Miss Page were such that the management's subsequent move to give her and Mark Stevens star billing not only seemed legitimate, but five of the first-string notices could be rated boxoffice come-ons, while one was a pan and the other a non-opinion. Curiously, Brooks Atkinson, whose Times review of Miss Page in an off-Broadway production of "Summer and Smoke" last summer drew first major attention to the actress, gave her the least-enthusiastic notice in "Mid-Summer."

"The Crucible," new Arthur Miller drama at the Martin Beck, drew such adjectives as "powerful," "exciting" and "stirring," and was generally rated such a compelling show that its first-string reaction was rated five affirmative and two negative. But virtually all the critics made such a point of comparing the play unfavorably with the same author's previous "Death of a Salesman," that in some cases it almost offset the effect of their praise.

"The Fifth Season," Sylvia Regan comedy at the Cort, was another case of personal raves for the debut performance of a star (Menasha Skulnik, a fixture in the Yiddish theatre but never before on Broadway) offsetting the lack of enthusiasm for the play. In this instance, too, the critical score was five favorable and two unfavorable.

'One World'

Continued from page 1

and England (where he's stopping first) were issued, Davis reportedly merely traveling with his special State Dept. document.

Davis, who pulled out of legit almost a year ago to go into a machine shop venture with a friend in northern Jersey, was on tour a good part of last season in "Stalag 17," playing one of the leads, as Harry Shapiro from Brooklyn. (Davis previously played a bit role briefly in the Broadway version.) Report is that Sam Byrd, who's planning a London version of "Stalag" this spring, wants Davis for the Harry Shapiro role, and has already applied to the British government for the necessary labor permit.

If permit is okayed, Davis will stay in London a while, delaying his India visit. Latter is for the purpose of setting up a machinery import biz, connected with his recent mercantile activity.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood.

On the Par lot two men are celebrating a 40th anniversary in show biz. One of them, Cecil B. DeMille, carries his service stripes pretty obviously. The other, Norman Taurog, looks young enough to be challenged by a draft board.

Nevertheless, Taurog began as a roly poly child actor is Belasco's production of "The Good Little Devil," starring Mary Pickford. That was in 1912.

Taurog isn't as fat as he used to be, but his is still a mighty well-nourished person. He has been a vital part of the Hollywood threshing machine for 25 years, and you would think it was about time the wear and tear were beginning to show.

While lean horses are still favored for the long races, it isn't necessarily true of the human race. I've seen many men over 80 who carried enough weight for two people. One of the advantages they have is that their nerves are so well covered they rarely get frayed at the edges.

Taurog is an excellent example of this. He is the calmest pipe-smoking man I've seen in years. None of the occupational diseases which have plagued his confreres seems to have touched him at all.

It's said of duodenal ulcers, for instance, that it's not what you're eating that gives you ulcers; it's what's eating you. Taurog agrees with this theory.

"I found out very early in Hollywood," he said, "that the way to last in this business was not to take your studio problems home with you. When the day's shooting is done, I go home, take a shower, have dinner, rest a while and then go to my study for an hour. I don't go there to wrestle with myself over the imperfections of that day's work. I go there to lay out the next day's work in the cool, cool of the evening.

"I emerge feeling fine, and the rest of the evening is mine to share with my family. I go to bed relaxed, sleep well, and get up early a refreshed and well-rested man. I am at the studio by 8 and work alone till 9, when the office staff comes in. I give them their day's work, and after that I'm on top of my problems for the rest of the day. What wears men out is trailing when they should be leading."

"But suppose an actor is not out in front where you are?"

"That often happens. He may blow his lines, and even his top, but I never blow mine, for the simple reason that I know where I'm going and therefore nothing that he does or doesn't do can disturb me into joining a temperamental derby.

"If I see an actor wrestling with himself, I usually can help him because, after all, I am his mirror, and mirrors are notably calm. They reflect but they don't burn up. On 'The Stars Are Singing,' for example, I had an actor playing a taxi driver. He was a good actor but he was missing on all eight cylinders. So I took him aside and asked him if he had ever seen a process shot. He hadn't. I showed him such a shot of Times Square with traffic going in all directions. 'That will be superimposed on what you are doing here in the studio,' I explained. 'Now, always keep in mind that you are driving your cab in that traffic maze and the rest will be easy for you.' His next take was perfect. He was an experienced actor but this was a new experience to him. Bawling him out would have got us nowhere, except as a breeding ground for ulcers."

Reading From Left to Right: Beery

Not all of his actors have been that pliable of course. He told of one time when he was directing Wallace Beery and an all-star cast. Every time there was a break for a new camera setup, Beery would circulate among the players and tell them how to do this and how to do that. Taurog finally had to say to him, "Look, Wally, you'll have this whole cast acting like Beery. One of you is fine. But six of you would be terrible. So give me the best of Beery and I'll work the others in somehow."

Like the best in this biz, or any biz for that matter, Taurog worked in several branches before he began specializing in direction, and while his first Academy Award was for "Skippy," and he still is known as the best director of moppet talent in town, he has many musicals, dramas and comedies among the 50 pictures he has directed.

He came originally to Hollywood as an actor. After playing on Broadway for Belasco as a kid, he joined a stock company in Bridgeport and played everything from juve leads to old men with gray beards. Then he returned to Broadway and was 72 weeks in "Potash and Perlmutter," with Alexander Carr and Barney Bernard. At 16 he switched to pix, joining IMP, which had a studio then on West 43d St.

He went to Hollywood in 1916 under contract and his first role was with Francis Ford, Jack's older brother, and Grace Cunard. He next found himself as a leading man opposite Edith Roberts. While everybody may love a fat man, they don't seem to want to pay for their ardor. Taurog decided he would retreat to a previously prepared position, as the military say when taking a shellacking. He quit acting and got a job as a property man. From there he worked up to the cutting room and then got his break. It was directing two-reel slapstick comedies starring Lloyd Hamilton and Lupino Lane.

These brought him in a few years to "Skippy," "Huckleberry Finn" and "Sooky," all directed in 1931. He didn't go back to Mark Twain again until 1937, when he directed "The Adventures of Tom Sawyer." Between times he did "Phantom President," "Mrs. Wiggs of the Cabbage Patch," "College Rhythm," "The Big Broadcast" and then, in 1941, hit the top with "Boys Town."

"The Stars Are Singing" is in the syndrome of "Mad About Music" and "Broadway Melody," both Taurog toppers. But more than that it involved the first starring role of Anna Maria Alberghetti, who had a small singing bit in "Here Comes the Groom" and a much larger role in "The Medium." But she obviously needed the Taurog touch if she were not to be lost among such troupers as Lauritz Melchior, Rosemary Clooney, Tom Morton and Bob Williams, not to mention the old scene-stealer of dogdom, Red Dust.

Origin of "Get Lost"

Under less-experienced hands such a melange of talent could become vaudeville without the acrobats, but Liam O'Brien and Casey Robinson worked out a very creditable story-line about a 15-year-old singer (Anna is just 16) who jumps ship in New York and hides herself quite successfully in Greenwich Village, where presumably there are more layoffs than on the corner of Hollywood & Vine, the Masquers or the Lambs Club.

The chase by the authorities is believable and, in fact, the manner in which she is saved from deportation has been in the news in another case since the picture was completed, which is a fortuitous break, of course, for "The Stars Are Singing."

Miss Alberghetti sounds off in her beautiful coloratura soprano voice in more popular numbers of Strauss, Rossini and Verdi, with d'Hardelot's old standby, "Because," added so as not to get too far away from "Come On-a My House" and the Washington Fish Market picture-going public.

Taurog still directs with his pocketful of chocolate bars and if Anna Maria gained a few pounds during her first starring picture, this is a penalty all good performers have to pay for pleasing this director.

You may get a lot of things from eating chocolate bars, fat among them, but not duodenal ulcers.

Broadway

Syd Silverman (VARIETY), currently a junior at Princeton, reached his 21st birthday last week.

Deborah Kerr coming in from the Coast tomorrow (Thurs.) for brief vacation.

John Houseman, producer of Metro's "Julius Caesar" and "The Bad and The Beautiful," back to the Coast.

Emery Austin due in from Atlanta this week to become assistant to Metro publicity-exploitation manager Dan Terrell.

Harold Mirisch, Allied Artists veepee, due in from the Coast next week on a 10-day stay to confab with homeoffice execs.

Proceeds of the Ringling circus preem at Madison Square Garden April 1 will go to United Cerebral Palsy of New York City.

Milton Berle ordered to make personal appearance in Traffic Court, Friday (30), for failing to answer four parking tickets.

Over 4,000 Catholics in the film industry will attend Communion breakfasts in New York, Los Angeles, New Orleans and Toronto, Feb. 1.

George F. Gaal, former VARIETY correspondent and United Press staffer in Frankfurt, Germany, now serving Uncle Sam as a member of the 47th Infantry Regiment.

Actor Alan Curtis seriously ill in St. Clare's hosp after kidney operation Sunday (25), during which his heart stopped a full minute. Surgeon made emergency incision to save him.

Warner Bros. sales topper Ben Kalmenson arrived on the Coast this week following a stopover in Dallas and other Warner exchanges. He confabs with Harry M. and Jack L. Warner and pub-ad veepee Mort Blumenstock on upcoming product.

Eleanor Parker receiving citation from ladies auxiliary of the Air Force Assn. for her performance of the aviator's wife in Metro's "Above and Beyond." Presentation will be made tomorrow (Thurs.) night at film's preem at Mayfair Theatre.

Roy Williams, studio animator for Walt Disney, headed for Chicago over the weekend to participate in the bally campaign for the world preem of Disney's "Peter Pan" at the State Lake Theatre Feb. 5. He returns here the end of the week for similar chores at the local unveiling at the Roxy Theatre Feb. 11.

Paris

Maurice Baquet in the Moulin Rouge show.

Yvette Chauvire returns to the Opera Ballet here in July.

Albert Cornfield off to London and Germany on a film biz looksee.

Pierre-Louis Guerin and Rene Fraday, back from Germany, readying annual trip to U. S.

Grand Guignol Theatre going back to its familiar gory plays after an attempt with legit comedies.

Mel Ferrer, Rita Gam and Albert Lewin here for a brief visit before heading for Africa to start work on the Metro color pic, "Saadia."

Jean Bretonniere disking four of his songs from the operetta "C'est Ecrit Dans Les Etoiles" ("It Is Written In Stars") for Columbia here.

Patricia Neway singing "Tosca" for two special performances at Opera-Comique. Singer goes on to London to commence concert tour Feb. 1.

French Film Week in London starting Feb. 11 will be attended by French stars Jean Marais, Gerard Philipe, Martine Carol and Cecile Aubry.

Claude Nollier replacing Madeleine Robinson in the hit legiter, "La Dame De Trefle" with the latter bowing out because of previous pic commitments.

Jacques Deval completing new comedy, "It's A Long Time Since I Loved You," for Robert Lamoureux who has been playing Deval script, "Dear Shadow," at Edouard VII for two years. New one is slated for fall production.

Riviera

By Ed Quinn

Richard Blareau conducted a program of Symphonic Jazz at the Casino Theatre Monte Carlo.

"La Repetition ou L'Amour puni" with Lise Delamare, Odile Versois and Daniel Lecourtois played a short season at the Palais de la Mediterranee, Nice.

Spanish dancers Jose Torres and Marianne Ivanoff did a one night dance gala at the Casino Theatre, Nice. They will leave on North and South American tour in February.

Serge Reggiani, just back from dubbing English version of "Casque d'Or" in London, now at St. Paul de Vence prepping English dialog for his role in the Litvak "Somewhere in Europe."

French director Edmond Greville has started work on "Other Side of Paradise" which will be made entirely at Cagnes-sur-Mer near Nice. Erich von Stroheim and Etchika Choureau are starred.

Scotland

By Gordon Irving

New rep theatre launched at Coatbridge, Lanarkshire.

Josef Locke, Irish tenor, to head vaude at Empire, Glasgow, Feb. 9.

Associated British Cinemas reorganizing Scot area into new sections.

Anna Neagle doing solid biz in "The Glorious Days" at Edinburgh Empire.

Perth Theatre presenting Donald Pleasance adaptation of R. L. Stevenson's "Ebb Tide."

James S. Nairn upped to be northern area supervisor of Caledonian Associated Cinemas.

Robert Wilson waxing "Oh My! Jock Makay" and "Skye is My Home" with Joe Loss orch in Glasgow.

Avril & Irene, Scot dancing duo, entertaining U. S. troops in Wiesbaden, Heidelberg and Stuttgart, Germany.

Val Parnell, Moss Empires chief, to Glasgow to see shows, including Jack Hylton's "Call Me Madam," with Noele Gordon.

Pittsburgh

By Hal V. Cohen

Copa has already booked Four Lads for a return in June.

Sol Heller doing okay after undergoing gall bladder operation.

Oscar Johnson of "Ice Follies" and his wife off on a Florida vacation.

Arthur and Kathryn Murray were here for opening of their new dance studio.

Mary Ward back in town, beating the drums this time for "I Am a Camera."

Rock Hudson spent the weekend here plugging his new pic, "The Lawless Breed."

Ex-Playhouse staffer Jenny Lou Law, late of "Lend an Ear," has a role in "Maggie."

Joel Gray will headline annual Hillel Academy show at Syria Mosque March 8.

Margaret Sullavan's "Deep Blue Sea" looks like final subscription play late in April.

Dorothy Dandridge's Carousel date has been set back from Feb. 2 to week of the 16th.

Samuel Goulds celebrated 22d wedding anni and the Ed (KQV) Bartells their eighth.

Omaha

By Glenn Trump

Omaha's newest dancing spot is Shadow Box in Rocket Bar.

Jack Sheldon orch to play annual Big Springs firemans' ball (31).

Des Moines is clearing a site for $5,000,000 Veterans' Memorial Auditorium.

Jack Gowing joined KMA, Shenandoah, Ia., as associate farm service director.

TV has upped rassle houses 30% for local producer Max Clayton. Boxing shows are money losers, though.

Harry Fowler of Ak-Sar-Ben Coliseum has started beating drums outstate for "Ice Capades," due April 9-15.

Henry Fonda's "Point of No Return" booked for Paramount in March. It will be the ex-Omahan's first visit since "Mr. Roberts" in 1951.

State legislature expected to okay bill calling for $400,000 to remodel and enlarge State Fairground Coliseum, a showspot for arena-type attractions.

Washington

By Florence S. Lowe

Arthur Steloff, WWDC-Mutual, approved for membership in local Variety Club tent.

Superior Coach Corp. preeming a new documentary, "Priceless Heritage," before an invited audience today (Wed.).

George Murphy highlighted breakfast party tossed for cast of Inaugural Festival by gifting Mrs. J. Burke Summers, Festival chairman, with antique silver platter.

Margaret Phelan current headliner in Hotel Statler's Embassy Room, with card trickster Charles Cartes also featured, and Steve Kisley's orch teeing off new run here

Inaugural entertainers and committee members hard hit by flu bug following their chores, with sick list including Dorothy Shay, Imogene Coca, Lily Pons, eight of the high-stepping Texas Rangerettes, and localites "Jake Foxe (Loew's), plus Warner staffers Frank La Falce and Florenz Hines.

London

Patricia Lancaster opened a two-week cabaret season at Quaglino's and the Allegro Room Monday (26).

Excerpts from "Call Me Madam" are to be broadcast for a second time direct from the Coliseum next Tuesday (3).

Donald Wolfit, opens an eight-week season at the King's, Hammersmith, Feb. 4 with "Oedipus," in a new translation by E. F. Watling.

British film actor Anthony Steele en route to Africa to star in Michael Balcon's "West of Zanzibar," a sequel to the Command film, "Where No Vultures Fly."

Dana Andrews arrived in London Friday (23) and checked out Sunday for Ceylon to film Paramount's "Elephant Walk." His costar, Vivien Leigh, left on Monday (26).

John Hancock, who was killed recently while acting as assistant director on Metro's "Mogambo" in British East Africa, was a son of Edward Hancock, Metro sales manager in England. Young Hancock had been a captain in the British Marines.

An Oscar on behalf of the Belgian press, for best acting performance of 1952, was handed to Humphrey Bogart when he was guest of honor at luncheon of the London Tent of the Variety Club last Thursday (22). Star's commitments made it impossible for him to go to Brussels for the presentation. Statuette was handed over by D. J. Goodlatte, the chief barker.

Chicago

Tom McConnell, film attorney, off for Arizona vacation.

George Ross in ahead of "Josephine" which opens at the Selwyn Feb. 2.

Screen actress Julia Adams in town to help plug "Mississippi Gambler."

Joan Taylor, film actress, visiting her father, Joe Emma, suburban exhibitor.

Blue Angel, newest intimery, opened last week under Jean Fardulli guidance.

Edith Head, Paramount stylist, in to make an address before the Mary Bartelme Club.

Showfolks of America celebrating 15th anni last week with plans to erect $500,000 home for troupers.

Arch Oboler along with Ivan Black in town for buildup on "Bwana Devil" which opened at the Chicago.

Three legit shows open this week, "Dial 'M' for Murder," "Point of No Return" and "Paint Your Wagon." These, coupled with "Call Me Madam" last week and "Josephine" next week, give Chi legitergoers the greatest number of openings it has had in over 10 years.

Dallas

By Bill Barker

New Starlight ozoner to open Feb. 1.

Mel Torme a click at Colony Club.

Stripper Sherry Britton held over at Sky Club.

Ferruccio Tagliavini in for McFarlin Aud. concert.

Hildegarde pulling boff biz at Hotel Adolphus Century Room.

Arthur Rubinstein socko in guest date with Dallas Symphony.

Tom McNeely named new manager of Beverly Hills, suburban filmer.

Joe Reichman, WFAA deejay, in Medical Arts Hospital recuping from major surgery.

Author Eugene Raskin in to o.o. his new drama, "The Last Island," at Theatre '53.

Greer Garson (Mrs. E. E. Fogelson) elected to Dallas Symphony's board of directors.

Roy Somlyo, Theatre '53 general manager, still on ill list after St. Paul Hospital stay.

"John Brown's Body," Tyrone Power-Raymond Massey-Judith Anderson offering, one-nighting at State Fair Aud.

David Golding and Leon Brandt in to drumbeat "Hans Christian Andersen," which Tower gets for extended roadshow date Feb. 19.

Miami Beach

By Lary Solloway

Michael Todd houseguesting with Joe Schenck at the Nick Schenck estate.

Dean Murphy filling Florida dates and prepping new act at same time.

Horace Heidt's new tobacco airer, "American Way," set for stint at Coral Gables Coliseum Feb. 5.

Fred MacMurray, Vera Ralston and Victor McLaglen due for personals at world preem of their pic "Fair Wind To Java."

Jack Rael, personal rep for Patti Page, in town and dickering with Jack Goldman for March date for the thrush at the Clover Club.

Jan Bart and Molly Picon working local hotels on "Bond For Israel" pitch. Yehudi Menuhin also playing concert here on same deal at Beach Auditorium tomorrow (Thurs.).

Esther Williams cocktail-partied by Roney Plaza owner J. Myer Schine Sunday (25). In town for fashion show (bathing suits), then heads for newest filming at Silver Springs, Fla.

Dan Schmid, Pittsburgh lawyer turned actor, clicking with club dates here via a hypnosis act lined for laughs. Introed to Beach audiences by Walter Jacobs, at his Lord Tarleton Hotel.

Cleveland

By Glenn C. Pullen

"Ice Follies" opened big at Arena on annual 11-day visit.

Diana Thomas, radio-TV swing harpist, back on the nitery scene at Hotel Allerton.

Joe E. Lewis left Hollenden staff dazed by tossing $10 and $20 tips to everybody in sight.

Play House staff busy putting on "Affairs of State," "Fatal Weakness" and "Darkness at Noon" in three auditoriums.

William Inge, Joshua Logan and Jo Mielziner due at Hanna this week to put more polishing to Inge's Broadway-bound "Picnic."

J. Knox Strachan, former publicity manager for Warner's Ohio Theatre, appointed sales and ad director of Hotel Allerton.

Gloria DeHaven doing two-weeker at Vogue Room with Carl Brisson as opposish at Statler Terrace Room. Brisson fully recovered from wrenched back that caused him to cancel 10 performances.

Madrid

By Geeno Garr

Magician Ricchiardi Junior will go to Portugal with his show.

Chilean pianist Armando Palacios on concert tour of Spain.

Rosario (without Antonio) appearing in halls accompanied by guitarist Pedro Patena and singer Nino Isla.

Conchita Montez and Co. left the Teatro Commedia where it played "The Ball," a comedy by Edgar Neville, for 206 times.

Veteran actress Carmen Cobena of the Teatro Espanol made a Commander of the Order of Alfonso el Sabio by the government.

The firm of Nestle is launching its products in Spain, sponsoring various radio programs and variety shows. Latter give work, for a couple of days weekly, to about a 100 show people.

Antonio (without Rosario) is rehearsing preparatory to going to Italy where he will appear at the La Scala Opera House, Milan, in old ballets choreographed by Leonide Massine and Marguerite Wallmann.

Philadelphia

By Jerry Gaghan

St. John Terrell planed to Miami where his mobile music circus opened a 10-week season (23).

Joe Van Loan, former local light-heavyweight, is the new first tenor with Ravens, singing combo.

Josh White was in the audience at the Locust (22) to see son, Josh, Jr., in premiere of "Touchstone."

Comedian Guy Marks heads show at DuMond's in cafe's first reparture from straight musical fare.

Eddie Roecker, current at Hawaiian Cottage, is leaving to join a road production of "The Desert Song."

Joe Ricardel, maestro in Hotel Benjamin Franklin's Garden Terrace Room, injured Sunday (24) in bus smashup on N. J. Turnpike near New Brunswick.

City Councilman Victor H. Blanc, former chief barker of Variety Club Tent 13, appointed guardian by the court for Sandy Stewart, 15-year-old recording discovery.

Lisbon

By Lewis Garyo

Trio Manhattan at the Cristal.

French ballerina Janine Charrat and company at the Monumental Theatre.

The Tagide, an intimate nitery directed by French chanteuse Mireille Robert, is doing well with a small but good orch.

French ballerina Yvette Chauvire, with Genevieve Lespagnol, Boris Trailine and Youly Algaroff, in a quick tour of Portuguese provinces and Spain.

Choreographer Francis Graca and the dancers of the Verde Gaio group have finished their contract with the Teatro Nacional and are rehearsing for the coming opera season at the S. Carlos Opera House.

Hollywood

Bing Crosby's son, Gary, operated on for appendicitis.

Jack L. Warner returned from the Inauguration ceremonies.

H. Shiotsugu in from Japan for distrib huddles with Allied Artists.

Denise Darcel to Chicago for one week at Edgewater Beach Hotel.

Milton Sperling to Mexico City to supervise details on "Blowing Wild."

Fred MacMurray, Victor McLaglen and Buddy Baer planed to Miami.

Zsa Zsa Gabor hit the road for three weeks of "Moulin Rouge" ballyhoo.

E. L. Hyman in from N. Y. on business for United Paramount Theatres.

E. V. Richards in from New Orleans as house guest of Edmund Grainger.

Irene Morra celebrated her 26th year as film editor with director David Butler.

Mel Blanc succeeded Alan Reed as prexy of Irving Thalberg Lodge of B'nai B'rith.

Charles C. Moskowitz in from N. Y. to join Nick Schenck in Metro confabs.

Nicholas M. Schenck in for a short visit before going to Florida on annual vacation.

Jerry Lewis back to work at Paramount wearing a specially devised knee brace.

Marilyn Monroe and Johnny Weissmuller to Little Rock for the Arkansas March of Dimes.

Carl Sandburg's illness cancelled his 75th birthday appearance at Philharmonic Aud.

Anthony Perkins went back to college in Florida after making his screen bow in Metro's "Fame and Fortune."

Shirley Booth will speak at Hollywood Foreign Correspondents luncheon tomorrow (Thurs.) by phone from N. Y. to Beverly Hills.

Portland, Ore.

By Ray Feves

Fred Waring orch inked for a one-nite concert at Auditorium Feb. 4.

Cornelia Otis Skinner in "Paris '90" opens a four-day date Mayfair Theatre today (Wed.).

Wilber Hall & Rene, Moore & Mayo, Lorna McCall in at Amato's Supper Club for two weeks.

Betty Hutton show set for the Paramount for four days starting Feb. 20 with advance sale big.

Val Oumansky returned to her native Portland to dance as guest soloist with Portland Symphony Orchestra last Friday (23).

George Amato, chairman of the Independent Nitery Operators Assn., doing yeoman work in Salem trying to get a workable liquor law for the state.

Genoa

By R. F. Hawkins

Wilhelm Backhaus in for piano concert at the Carlo Felice Theatre.

Toshiko Hasegawa, Jap singer, here for two days to star in "Madame Butterfly" at the Teatro Augustus.

Nino Taranto to bring in his musical revue, "Scio-Scio," from Turin for rehearsals before opening at the Augustus.

C. M. Rietmann, local legit-pic critic, penned new play, "Poison's Don't Hurt," now at the Little Theatre with Camillo Pilotto.

Successful run of Charlie Chaplin's "Limelight," now in fourth week at the Verdi, has brought on a revival of "Monsieur Verdoux."

Reno

By Mark Curtis

Persistent chatter re new hotels soon.

Modernaires booked Feb. 5 for Riverside.

Harold's Club makes Collier's lead story Jan. 31.

Granada, old film house, destroyed by fire Jan. 21.

U. of California 55-voice male chorus in for one-night concert Feb. 11.

Eddie O'Dowd, Riverside mainstay, back in after several months' absence.

Dave High, new Golden managing director, resigned, denying rumors of Las Vegas' Sands affiliation.

San Francisco

By Ted Friend

Margo Jones checking into the Clift.

Victor Borge in Berkeley for concert.

Margaret Bourke-White at Mark Hopkins.

Richard Dyer-Bennet doing the seven hills.

New Lochinvar Room and Kiltie Bar, featuring 100 different Scotches, new at Mark Hopkins with Robbie Wellman band.

OBITUARIES

A. PAM BLUMENTHAL

A. Pam Blumenthal, 48, film financier and producer, died Jan. 26 in Hollywood after an illness of several months. A former assistant director to the late Sidney Olcott, he had produced shorts independently in Europe in the late '20s. He founded Stanley Film Advertising Co. with Jules Mastbaum and sold it to Warners in 1930, becoming WB industrial films division chief. When that unit dissolved he became a member of the N. Y. Stock Exchange, specializing in film financing.

Until 1949 Blumenthal served as chairman of the board of Cinecolor and Film Classics. His most recent venture was partnership with Howard Welsh in Fidelity Pictures.

Wife, son and mother survive.

DOUGLAS COULTER

Douglas Coulter, 52, an exec producer for NBC-TV and a radio pioneer, died of a heart attack at his home in Scarsdale, N. Y., Jan. 21.

Coulter established numerous radio firsts and set many patterns during the early broadcasting days. As radio v.p. for N. W. Ayer agency during the late 1920s and early '30s, he was responsible for many of the first major network shows. He created the "Eveready Hour," an early 60-minute show; introduced the first variety, "Camel Pleasure Hour"; produced the first whodunit series, "Eno Crime Clues," and about 100 other airers. Among those who made their radio debuts on Coulter shows included Eddie Cantor, Will Rogers, Jack Benny, Maurice Chevalier, De Wolf Hopper, Mills Bros. Ben Bernie, Richard Dix, Belle Baker, and Joe Cook.

Coulter was program v.p. for CBS from 1936-46. Before joining NBC-TV as a producer in May, 1950, he was radio veepee for Foote, Cone & Belding, from 1946 to 1949. He was upped to exec producer for NBC-TV last October, and had been serving until his death as exec producer on "Hall of Fame."

Survived by his wife and a son.

JACK WELCH

Jack Welch, 77, Broadway manager and producer, died Jan. 22 in his Los Angeles apartment. Welch (ne John M. Walsh) entered show biz as a boy soprano at the Fall River, Mass., Academy of Music some 60 years ago. As a young man he toured the country in "The Bell Boy" of which he was star, owner and manager.

At the turn of the century Welch was general manager for (George M.) Cohan & (Sam H.) Harris, both of whom were lifelong friends. After the famous actors' strike, he held the g.m. post for Edgar and Arch Selwyn, Arthur Hopkins and Flo Ziegfeld at various periods.

In his long career on Broadway he was part owner or co-producer of many legiters such as Jane Cowl in "Art and Mrs. Bottle," Fay Bainter in the "Kiss Burglar," Raymond Hitchcock in "The Sap" and Frank Morgan in "My Lady Friends." In recent years he had held a managerial berth with Louis B. Mayer when latter was at Metro.

Survived by his wife, a son, a daughter and another son, George Cohan Walsh, named after George M. Cohan.

MARY MANNERING

Mary Mannering Wadsworth, 76, known years ago on the London and Broadway stage as Mary Mannering, died Jan. 21 in Los Angeles. She had lived in retirement for a long time in Bel Air.

Born Florence Friend in England, she became a star in London in 1892 and was brought to this country four years later by the late Daniel Frohman. Prominent among her roles were those in "Trelawney of the Wells," "Janice Meredith" and "The Garden of Allah."

Her first husband was the late James K. Hackett, stage star, whom she married in 1901. She appeared in a number of productions with him, the last of which was "The Walls of Jericho" in 1905. She divorced Hackett in 1910. Her second marriage was to Frederick W. Wadsworth, who died in 1927, leaving her a third of a near $5,000,000 estate.

Surviving are a daughter by her marriage to Hackett and four grandchildren.

ANDREAS DE SEGUROLA

Count Andreas Perello de Segurola, 78, former operatic basso and film actor, died Jan. 23 in Barcelona. Segurola, who made his operatic debut in Barcelona in 1895, made his initial U. S. appearance with the Metropolitan Opera Co. in the 1901-02 season. He coached Deanna Durbin while both were under contract to Universal.

He appeared in pix starring Gloria Swanson, John Barrymore, Miss Durbin, Grace Moore and others. Films in which he played included "The Lovers of Sonya," "The Red Dance," "The Man From Blankleys," "100 Men and a Girl" and "One Night of Love." During his acting career, which started in the late '20s and ran through the '30s, de Segurola wore a monocle which became his trademark. In addition to his operatic and thesping activities, he had also managed wrestlers.

Wife and a daughter survive.

GEORGE P. JACKSON

George Pollen Jackson, 77, American religious folksong authority, died Jan. 20 in Nashville. He authored seven books on folksongs, was a former president of the University Philharmonic Society, Grand Forks, Neb.; founder and first prexy of the Nashville Symphony Orch, a member of the editorial board of the Southern Folklore Quarterly, former prexy of the Tennessee & Southeastern Folklore Societies and chairman of the National Federation of Music Clubs' Committee on Religious Folk Songs.

His books include "White Spirituals in the Southern Uplands," "Spiritual Folk-Songs of Early America," "Down-East Spirituals," "White and Negro Spirituals," "Story of the Sacred Harp," "Sing, Brothers, Sing" and "White Spirituals."

A daughter, a son, four sisters and a brother survive.

WILLIAM TUBBS

William Tubbs, 45, American film and legit actor, died of a heart ailment Jan. 25 in London. Tubbs, who went to Europe in 1946, had appeared in more than 20 foreign-made films since that time. One of his top roles during that period was in Roberto Rossellini's "Paisan." He also had a part in Metro's "Quo Vadis," filmed in Italy.

Before leaving the U. S., Tubbs had done film acting in Hollywood, having gone there first as an insurance man. He appeared in "Catherine the Great" and "Dead End" on the stage.

Survived by his wife, Helen McGill Tubbs, Rome correspondent of VARIETY.

MAJ. WM. H. V. GUINNESS

Maj. William Henry Victor Guinness, 63, actor, theatrical cartoonist and critic, died Jan. 26 in his Naugatuck, Conn., home of a heart attack. Guinness had worked as a critic for the Philadelphia Ledger and also as art editor of the New York Mirror.

During World War II he served as a Marine major and created many Marine Corps recruiting posters and art for war bond drives. He and Connie Mack and the late George M. Cohan were the only life members of Philadelphia's Pen & Pencil Club. Burial was in Arlington Cemetery.

Wife and daughter survive.

ALMA CHESTER WHITE

Mrs. Alma Chester White, 82, former legit actress, died at the Motion Picture Country House on the Coast Jan. 22. She owned and starred in her own stock companies for many years and also played musical comedy and pictures with her late husband, J. Irving White.

She appeared on Broadway with George M. Cohan in "Song and Dance Man," with William Faversham and other stars.

An honorary member of the Elks, she also took over the chaplain's post with The Troupers when her husband died.

JOE ZILCH

Joseph A. Zilch, 68, vaudeville veteran whose name naturally inspired the famous "Joe Zilch" tag, died Jan. 24 at his home in Camden, N.J. Zilch had traveled with a vaude trio headed by his first wife, Ida May Chadwick. During an appearance at the old Chestnut St. Opera House, Philly, he was given the nickname of Joe Zilch by comedian Frank Tinney in an ad lib. At the time of his death, Zilch was a truck salesman.

His second wife survives.

FRANCIS J. HENRY

Francis J. Henry, 48, composer of pop tunes and guitarist, died Jan. 24 in New York. Henry, who had been associated with Guy Lombardo's orch for about 21 years, penned such tunes as "Little Girl," "Ain't It a Shame," "Granada Stomp" and "Sugar Bun." At one time he was associated with Muzak Corp.

Surviving are two daughters and a brother.

MME. LOUISE VOCCOLI

Mme. Louise Voccoli, 56, concert-opera performer and voice teacher, died Jan. 24 in Brooklyn after a long illness. A lyric soprano. Mme. Voccoli had been a soloist for many years and had a studio in the Metropolitan Opera House, N.Y. She was founder and director of the Voccoli Choral Society.

A son, two sisters and three brothers survive.

KRAFT WALTON

Kraft Walton, 91, associated in legit for approximately 60 years, died Jan. 20 in Los Angeles. Walton had been on the staff of producers David Belasco, Daniel Frohman, Henry Harris, Oscar Hammerstein and the Shuberts.

His wife and daughter, Vera Walton, currently appearing with the national company of "Guys and Dolls," survive.

HORACE A. PORTER

Horace A. Porter, 73, manager and secretary-treasurer of the St. John, N. B., fair for 21 years, died Jan. 14 in Rothesay, N. B. He was a board member and attorney of the F. G. Spencer Co. of St. John, operating a chain of film houses in a partnership with Famous Players.

Wife, a son and a daughter survive.

IVAN CHARNOFF

Ivan Charnoff, 58, talent agent, died Jan. 18 in Chicago. He was formerly a dancer and then built flash acts before becoming a booker in Boston and subsequently in Chicago.

Survived by his wife, a daughter, and a son, Irving, a New York talent agent.

ARTHUR H. HORNING

Arthur H. Horning, 63, president and founder (in 1946) of KSIB, Creston, Ia., died Jan. 15 in Creston. His son, Emmert, is station manager.

Two daughters, three brothers, a sister and six grandchildren also survive.

NICK LAWRENCE

Nick Lawrence, 30, program director of WHPE, High Point, N. C., died there Jan. 13. Besides his radio activity he was active in numerous civic projects.

Wife, two sons and a daughter survive.

GEORGE J. DE NIKE

George J. DeNike, 60, Irving Trust Co. veepee who was w.k. in show biz via his bank activity, died Jan. 21 in New York.

Wife, a daughter, a grandson, three brothers and three sisters survive.

HARRY MENKE

Harry Menke, 66, who operated showboats on the Mississippi River for almost 50 years, died Jan. 26 in St. Louis of a heart ailment.

Menke had run the showboats with his three brothers.

Lisle Bradford, 65, musician, chorus director and composer, died of a heart ailment Jan. 22 in Salt Lake City. Survived by three sisters and a brother, C. Ray Bradford, former dance orch leader.

Mrs. Charlotte Burton Stockton, 54, concert violinist, died in St. Louis Jan. 17 of a heart ailment. Her husband, J. Roy Stockton, is sports editor of the St. Louis Post-Dispatch.

Robert P. Klute, 88, a music teacher for 70 years, died Jan. 17 in St. Louis. At one time he operated the Vienna Conservatory of Music there.

Danny Fish, 59, prop man at Universal-International for 26 years, died of a heart attack Jan. 19 in North Hollywood. Wife and daughter survive.

Alfred Hoegerle, former Philadelphia rep for New York's Met-opera and one-time manager of Philadelphia's Academy of Music, died Jan. 20 in that city.

Harold E. Louis, 39, manager of the West Theatre, Chicago died in Chicago Jan. 23. Survived by wife and two children.

Dr. Teresa Bromberg, 75, mother of actor Edgar Barrier, died of a heart attack Jan. 21 in Hollywood.

Marshall Ruth, 55, character actor, died Jan. 19 in Hollywood.

Bob Reano, 80, retired legit actor, died Jan. 22 in Brooklyn. He appeared in "Jumbo" at the old N. Y. Hippodrome. A sister and two brothers survive.

Louis F. Jelinek, 57, exhib, died in Chicago, Jan. 25. He was operator of Sky-Hi Drive-In, Elmhurst, Ill., with his son and son-in-law. Survived by wife, son and daughter.

Robert Johnston, 68, retired Newton, Ia., exhibitor, died in Newton on Jan. 21. Survived by his wife, a brother and two sisters.

Arthur Edward Grant, 73, Warner studio artist for 20 years, died of a heart ailment Jan. 18 in North Hollywood. A brother survives.

Hazel Margaret Roland, 68, hostess at the Hollywood Studio Club, died Jan. 18 in Hollywood.

Harry Joyce, 80, Birmingham exhibitor, died in Aberdovey, England, Jan. 10.

Tom Grant, of the Monroe & Grant vaude act, died Dec. 31 in New London, Conn.

Brother, 42, of actor Dana Andrews died Jan. 24 in Long Beach, Cal.

Mrs. Otie Chew Becker, 72, former concert violinist, died Jan. 22 in La Crescenta, Cal.

Harry P. Munns, Sr., 62, Chicago legal advisor to Actors Equity, died in Chicago Jan. 22.

Father of Troy Sanders of Paramount's music department died Jan. 19 in San Diego.

Frank S. Madigan, 84, former head of Paramount's prop department, died Jan. 20 in Hollywood.

Mother of Lou Perry, theatre concessionaire, died in Miami Beach, Jan. 19.

BIRTHS

Mr. and Mrs. Matthew Feinman, daughter, N. Y., January 20. Mother is Carol Coleman of the Virginia Wicks publicity office.

Mr. and Mrs. Ira Cook, daughter, Hollywood, Jan. 19. Father is a disk jockey there.

Mr. and Mrs. Norman Greene, son, Brooklyn, Jan. 23. Father is orch leader-composer.

Mr. and Mrs. Hy Richman, daughter, Pittsburgh, Jan. 9. Mother is singer.

Mr. and Mrs. Jerry Smith, daughter, Hollywood, Jan. 20. Father is a film publicist.

Mr. and Mrs. George Paul, son, Chicago, Jan. 14. Father is a WBKB cameraman.

Mr. and Mrs. Mac Greenberg, daughter, Jan. 17, New York. Father is an attorney with Warner Bros. International.

Mr. and Mrs. Robert Bennett, daughter, Hollywood, Jan. 17. Father is account executive at KTTV there.

Mr. and Mrs. L. F. McNally, daughter, Dallas, Jan. 7. Father is manager of Varsity Theatre there.

Mr. and Mrs. Norman Weiner, son, New York, Jan. 24. Father is ad exec with Lawrence Weiner Associates.

Mr. and Mrs. Bob Stuppy, daughter, New York, Jan. 26. Father is printer in VARIETY plant.

Minority Group

Continued from page 4

his clients had accepted or been promised any "consideration" to enter the withdrawal. Whereupon Kipnis made a stout denial and testified that the step had been taken "freely and without any promises."

Receivership petition was part of a derivative stockholders' suit brought against RKO last Nov. 13 by Eli B. Castleman and Marion V. Castleman, who hold 2,500 shares, and Louis Feuerman, holder of 25 shares. Also named defendants are Howard Hughes, the firm's former controlling stockholder, and several subsidiary corporations. Complaint generally charges "waste and mismanagement." In addition, it's asked that Hughes be compelled to make an accounting.

Although the receivership motion has now been discontinued, Kipnis emphasized that the suit proper will be pressed. Actual withdrawal of the receivership petition was accomplished by a stipulation entered into between Kipnis and RKO attorneys. It withdraws the motion "without prejudice and without costs."

Among those attending the 10-minute hearing were Albert R. Connelly of Cravath, Swaine & Moore, RKO's rep, and Isidor Kresel. Latter was there as an observer for David J. Greene, a Wall St. broker who has substantial holdings in RKO.

Negro Acts

Continued from page 1

the Night Visitors," adding that although "one of the three kings is traditionally a black man, the role has been sung by a white singer."

An NBC spokesman said that after the first "Amahl" performance last year it had received a few letters suggesting a Negro be cast in the role of one king. When the production was reprised by the web, Menotti auditioned some Negro artists and said he didn't find any who came up to the standards of the singer who had been doing the role. However, NBC said, a Negro dancer, Mary Hinkson, has been dancing the role of the shepherdess, a part which does not specifically call for a Negro performer, NBC added, saying its policy is to cast according to ability and not according to race.

When the N. Y. City Center stages "Amahl," under Menotti's aegis, one of the three kings is sung by a Negro, Lawrence Winters, although he does not do the part of the black king, since Menotti feels his voice is better suited to the part of another king. In the original Broadway production of Menotti's "Medium," the role of the mute, which does not call specifically for a Negro, was danced by the Negro artist, Leo Coleman, and a Negro youth has sung the title role in "Amahl" in a midwest production.

Schary Cites Complaint

Sizeable number of complaints protesting the use of Negroes in subservient and servantile roles in pictures now being shown on television have reached Hollywood studios, according to Dore Schary, Metro production topper. But while the studios have cleaned house on that score, said Schary, there isn't a thing they can do about the films, since they're as much as 15 years old.

Schary, appearing last Saturday (24) on the Walter White show on WLIB, N. Y., told the exec secretary of the National Association for the Advancement of Colored People that Hollywood had done a job of ridding films of objectionable casting of Negroes. Unfortunate result of this was to throw a lot of Negro actors out of work. Lately, he said, strides have been made in casting Negroes as ordinary people doing ordinary jobs, despite anticipated censor opposition in the south.

MARRIAGES

Helene Schuck to Richard Janssen, Jan. 24, City Island, N. Y. Bride is with NBC press department.

Emily Malato to William Newell, Los Angeles, Jan. 17. Bride is a film studio secretary.

Jean Burgess to Derek Tansey, London, Jan. 23. Both are former thespers with Dundee Repertory Theatre in Scotland.

Florence Sando to Arthur Manson, Pittsburgh, Jan. 26. Bride is on TV in Pitt; groom is exploitation man for M-G in Canada.

Marylin Morris to Vinnie Faye, St. Louis, Jan. 12. Bride was chorine at Casino in Pitt; groom is a house singer in burlesque.

Patricia Tucker to Dr. Anthony Kenwick, Pittsburgh, Jan. 10. Bride is chief of Pitt Playhouse box-office staff.

Nancy Evans to Francis B. Newcomb, Chicago, Jan. 21. Bride is nitery, radio and TV singer.

Monja Kulczycki to Jimmy Chapin, New York, Jan. 24. Bride is secretary to Howard Sinnott, head of General Artists Corp. one-niter department; groom is drummer in Tony Pastor orch.

Glory Martha Schuyler to Byron Ross Chudnow, Paris, Jan. 14. Groom produces telepix with his father, David Chudnow.

Merrie Roberts Donnelly to Edward G. Murray, Jan. 24, Philadelphia. Groom is a film buyer for WPTZ there.

Mary C. Letteriello to Edward J. Devenney, Jan. 24, Upper Darby, Pa. Groom is merchandising director of the Philadelphia Inquirer stations, WFIL and WFIL-TV.

Eva Goldstein to Harry Rosenberg, Jan. 25, New Orleans. Bride is on secretarial staff of Harry Kalmine, Warner Bros. Theatres' topper.

Mrs. Georgia Neese Clark to Andrew J. Gray, Washington, Jan. 24, Bride, outgoing U. S. Treasurer, is a former actress.

Ann Brown to Amon Carter, Jr., Fort Worth, Jan. 24. Groom, is son of the publisher and radio and TV station head and prez of the Fort Worth Star-Telegram.

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